

Insight

Spring 2009

THE NEWSLETTER OF THE
UNIVERSITY OF DELAWARE
DEPARTMENT OF
ART HISTORY



William I. Homer

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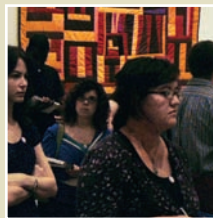
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Spring 2009

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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 Brenda Stewart, Old College 318, University of Delaware, Newark, DE 19716 (302-831-8416) or bstew@udel.edu.

On the cover:

William I. Homer, 2008. Photograph by Elizabeth Hyer Rose. *Provided courtesy of William I. Homer.*

From the Chair

With barely two months as Chair of Art History behind me, since January 2009, I am delighted to take on the challenge offered by the position. 'Delighted' would sound like a euphemism to anyone aware of the dire circumstances of academe these days. Departments have been shrinking, faculty hires are frozen, subsidies have tightened or disappeared altogether in universities around the country. With a huge budget deficit of 600 million weighing upon the State of Delaware and its commensurate negative impact of our partly State-financed university, the prospects for a bright future for our College and our Department seem dimmer than ever before.

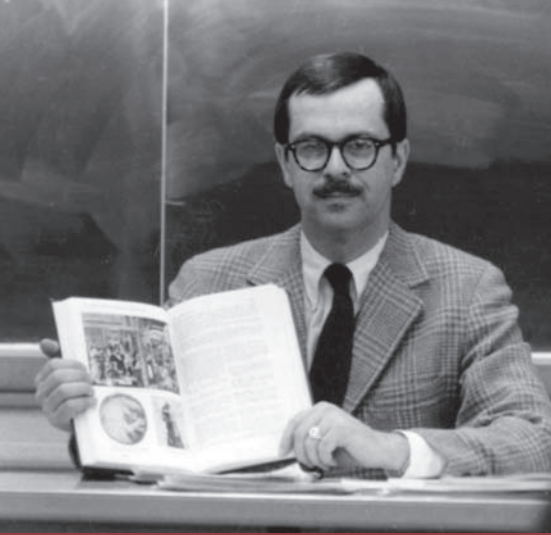
And yet, I enter my term as Chair with an (inexplicable) sense of optimism. Maybe it is the new climate of hope and change that is transforming our lives – inspiring us all with the confidence, the certainty, that better times are around the corner. Or maybe it is the fact that downturns are after all the most efficient stimulants for working out new strategies for action, seeking out opportunities in unexplored territories. We are about to do exactly this in the Art History department. With the full support of the Dean's office, we are undertaking an overhaul and an update of our lower-level undergraduate course offerings intended not only to get more undergraduate students into our classes, but also to get more of them enthusiastic about our field of study. Old courses don new more attractive names; new courses promise fascinating forays into key topics, such as Mónica Domínguez Torres' "The Age of Michelangelo," or Camara Holloway's "From Slavery to Obama: The Black Image in America," and my own "The Age of Impressionism," among others. We want these classes to reach large groups of students, by the hundreds, to give them a taste of the culture of art history that, no matter what their future directions might be, will stay with them all their lives. We want to open up horizons more than breed narrow specialists.

As always, we remain committed to our graduate students. The omens bode well here too. First, and contrary to lean financing measures throughout the country, in the next academic year the university's graduate stipends will increase (as opposed to staying the same or even decreasing in response to financial constraints). Second, new competitive awards and grants from the University and the College are creating a lively, encouraging and goal-oriented climate for our graduates who are now working eagerly toward completing their degrees and move on into the professional world. Their excellence is their best guarantee for success. Proof to it are the many prestigious fellowships and awards they have won, including Metropolitan Museum, Smithsonian and Mellon fellowships, and the high-profile academic and museum positions for which they have been selected, from MIT, to the Philadelphia Academy of Fine Arts and the Huntington Museum of Art, among others.

Wider still than our circle of colleagues and students, our alumni are our pride but also our sustenance. To those among you who have given generously in support of our efforts, we are as ever grateful. To those who plan to do so again or to start doing so now, we promise a continuing sense of fulfillment.



Nina Kallmyer. Photograph by George Freeman.



William Homer in the classroom, circa 1975.
Photograph by the Public Relations Office. *Provided courtesy of William I. Homer.*

William I. Homer is the H. Rodney Sharp Professor Emeritus of Art History at the University of Delaware. He came to UD in September 1966 to assume an appointment as the first Chair of the newly created Department of Art History. While attending Princeton University with ambitions of becoming a painter, inspirational teachers piqued Homer's interest in art history and he majored in the field earning his BA in 1951. Dr. Homer went on to Harvard University to continue his study of art history, completing a master's degree in 1954 followed by the Ph.D. in 1961. Dr. Homer was teaching at Cornell University when he was invited to consider the new opportunity at UD. Having published a book on the color theories of Georges Seurat, essentially his dissertation, Dr. Homer could have easily had a successful career mining the riches of French modernism. His attention, however, was attracted by the nascent field of American art, then emerging as the focus of doctoral research, teaching, and museum exhibitions by himself and other scholars such as Wanda M. Corn, William H. Gerdts, Barbara Novak, Jules D. Prown, Theodore I. Stebbins, and John Wilmerding. With fellow Americanists, Wayne Craven and George B. Tatum at UD, Dr. Homer facilitated the development of the field. Additionally, he carried the torch for the study of the history of photography. Dr. Homer's impact as an artist, collector, curator, scholar, and teacher cannot be overstated. Despite his retirement from UD in 2000, Dr. Homer remains very active. Princeton University Press will publish his book, *The Paris Letters of Thomas Eakins*, which was awarded a Wyeth Foundation for American Art Publication Grant from the College Art Association, at the end of August. Dr. Bernard Herman met with Dr. Homer at his home in Greenville, Delaware, on August 14, 2008, to reflect upon his career at UD.

Pioneering Vision:

An Interview With William I. Homer

Bernard Herman: Bill, what I'd like to start with is your looking back at the origins of the Department of Art History. You were its first chair when it became a free-standing department.

William Homer: The department had its beginning in 1966 when Studio Art was split off from Art History. I was called by Bill Archie, Dean of the College of Arts and Science, to see if I would be interested in becoming chair of the newly separated Art History half. I talked with President John Perkins and other Delaware officials to hear what they had to offer. Perkins said he didn't want the University of Delaware to be a copycat university. He wanted it to discover its own measure and find its own way. He stated that he was particularly interested in seeing it develop excellence in the field of American art history, which was then almost nonexistent in universities across the country. I said that notion appealed to me and I'd been thinking about the idea quite a bit myself.

BH: Bill, you came with a very interesting background built on an iconographical orientation learned at Princeton combined with a formalist engagement with the work of art acquired at Harvard. How did this mix contribute to your founding philosophy for the department?

WH: I suppose I wanted to have the best

of an eclectic point of view. I found that to build a department that was worthy of its name we should try to have a broad approach to the whole subject involving different combinations of methodologies.

BH: So you arrive here in September 1966, hoping to implement this broad based approach, but at this point, other than the occasional course in American art, there weren't any programmatic precedents in the United States. How did you go about creating something from whole cloth?

WH: It involved, first of all, a great deal of faith in American art as a creative product. I've argued again and again, for example, that the best paintings by Winslow Homer are as good as those of Gustave Courbet or any other French artist you might want to name, Manet or Monet for example. Believing in the quality of American work, I thought it would be worthy of studying that kind of product with all the seriousness that we gave to European art. The program at the University of Delaware in the early years, the 1960s and 1970s, stressed the contributions of three enthusiastic Americanists: myself, Wayne Craven, who covered 18th and 19th century American painting and sculpture, and George B. Tatum, a very skilled architectural historian who had written books on the 18th and 19th



century American developments. We had a powerhouse of teachers here, together with access to the adjunct faculty from the Winterthur Museum. So we were able to carve out a specialist area that, as you say, was unequalled by any other school at the time.

BH: What was the reception of this new constellation of talent and interest in such a well-defined and ambitious way by the larger community of art historians?

WH: I would say that the reception was a bit slow at the beginning, but it took off very quickly after a small delay. I believe imitation is the sincerest form of flattery. A number of other institutions like Boston University and CUNY followed our example in creating respected graduate programs in American art history. In addition, we trained young Americanists who filled much needed college and university teaching positions, both on the graduate and undergraduate levels. Likewise, museum curatorships were opening up in the American field, and our graduates occupied many of these slots.

Students installing "Avant-Garde Painting and Sculpture in America, 1910-25" exhibition at the Delaware Art Museum, 1975. Photograph by William I. Homer. Provided courtesy of William I. Homer.

BH: One of the things which has always impressed me about you, Bill, is your catholicity of interests and also a kind of intellectual generosity that goes with that. It seems to me that both of those things began to really inform the shape of the department.

WH: The department developed its own philosophy based on the individuals whom I hired, or was largely responsible for hiring, in its early years. I wanted to have a program interesting to prospective students that would do some iconography, some connoisseurship, some formalism - a cross section of all the then viable interests in the history of art because I thought it was the right thing to do. So there was a conscious effort to have a small c, catholic approach. (I was going to use that term by the way, but you preempted me.) It seemed to me that art history needed that way of doing things, and that our students would be the better for it.

BH: How has your experience as an artist shaped your perception of being a historian?

WH: I believe very strongly in the understanding of a work of art, not exclusively on this basis, but on the partial basis of its formal and technical construction. I started out as an undergraduate at Princeton hoping that I could learn something about painting, but I got side-tracked into art history by two very brilliant teachers, George Rowley and Bert Friend, and I eventually gave up my concentration on painting. I also turned to photography, and through occasional painting and photography, I never lost interest in the formal and technical issues that go to make up a work of art.

BH: The history of photography is another field that was not widely taught in universities when you began, and in many ways you also shaped the origins of that field. Could you reflect on that?

WH: As I've told my students in the history of photography, one's affection for photography is, more than in any other medium, a love affair. I can't describe it or put it into words. But there is an admirable emotional depth to one's commitment to the art of photography that is felt by almost everyone involved with it.

BH: When you began teaching photography, how did you imagine it as part of a curriculum?

WH: I'm not sure I have an answer to that question. I think photography, like American art, was a much neglected medium. I'm not sure I can say much more about that. It's part of an all-round, well-educated 20th-century art specialist's vision. I think the achievements in photography are, if viewed on a formal level, oftentimes equal to those in painting. In fact I've often said I'd rather have a good photograph than a bad painting, but the prejudice against photography, until recently, made it difficult to elaborate on that idea.

BH: At the core of your enterprise is your engagement with modernism, and it shines in the department. People make a mistake when they see Delaware as American. In fact it's much broader than that, and it seems to me that that breadth is part of your founding vision of the department, and it has roots in the engagement with modernism. Could you talk about your involvement with modernism and how that has informed the history of the department?

WH: I started out as a modernist at Harvard. My dissertation was on an esteemed modern artist, Georges Seurat, a late 19th century neo-impressionist. Very little American art was being taught at Harvard at the time, so I didn't really have much choice. I see American art and modern art as being cut of the same cloth. The best American art shows a knowledge of the issues of 20th century modernism, and the accomplishments of the best painters are both modern and American. I would use painters like John Marin, Marsden Hartley, Arthur Dove, and Georgia O'Keeffe as examples of this tradition, but I don't see any great separation between them. When I took my Ph.D. exams at Harvard, there was a



William Homer and Joyce Hill Stoner (Ph.D. 1995) in the University Museums' Gallery, circa 1991. *Photographer unknown. Provided courtesy of William I. Homer.*

combination of modernism and Americanism to test my ability to jump back and forth between these two fields.

BH: What is the legacy that you have created for art history, and what is the hope you have for the discipline at the University?

WH: I would say the legacy is focused on catholicity. If I were doing a blueprint today I would say that the American art problem had largely been solved. We ought to continue to do it, but now the direction of art history and the current and future focus of our department should lead to greater international stress on an awareness of Black art, other minority art, popular arts and your own subject of research, vernacular arts. It was this recognition that inspired my relationship with Paul R. Jones and the eventual gift of his collection of African American art to the university. I think that's the direction the department should go in, and it appears to be already on its way. I believe we can soon stand up as a representative of all these traditions, embracing the full spectrum, including American art.

BH: You suggest, provocatively I think, that the essential work of American art is done and we are now moving to a new position. If the work of American art is done, what was the nature of that work

and how has it been completed?

WH: That's a very difficult question to answer. Perhaps I should not have put it as strongly as I did, saying the work of American art is finished. There is still a lot of good work being done, though I think there are probably at this point too many dissertations and theses that have repeated themselves on the subject of American art. Maybe it's a generational thing. Perhaps it took a generation, my generation, to cope with American art, to seize the problems, to write about it, and, in a sense, to put it all to bed. I think the new wave in art history generally and in American art specifically is to deal with some issues that I personally don't have a lot to do with in my own thinking and scholarship. But I value, again as part of my small catholicism, their importance. I think Ann Gibson is an admirable example, a cogent instance of the newer revisionist approaches that are open to minority contributions to the world of art. Other avenues, postmodernism, gender studies, and the social history of art, are still other new approaches that require attention. And to stay with a monolithic devotion to American art is very limiting, and I think art history changes generationally as all things change.

BH: I think that's a really good way to conclude this conversation, this idea of change.

Ann Gibson Prepares to Retire

Ann Eden Gibson is a preeminent specialist on art after World War II. She received her Ph.D. from UD in 1984 and returned to teach here in 2001. She holds an M.A. in Ceramics from Kent State University and taught studio art for ten years before beginning her M.A. in Art History at the University of Pittsburgh, from which she received the Distinguished Alumna Award for 1995. Dr. Gibson's book *Abstract Expressionism: Other Politics* (1997) challenged the discipline to fundamentally reimagine scholarship on the New York School and the contemporary era. Dr. Gibson has also been a driving force for increased attention to African American artists within the larger field of American art. She won a Guggenheim Fellowship in 2004 to research a book about the African-American artist Hale Woodruff (1900-1980). On the eve of her impending retirement, Dr. Gibson has offered some thoughts about this transition.

I am “retiring” at the end of the spring term of 2009 to take a final research leave during the academic year 2009–2010. I do hope to remain in touch with many of you, thanks to our common interests, both professional and personal. I must admit that I am looking forward to a more physically active existence than the press of business prevents most of us from pursuing, but I am also longing for the time to indulge in more writing, the flexibility to be able to help my family when they most need it, and to explore some new avenues in old interests. I have not lost my taste for the so-called “duties” of our profession—research, working with students at all levels, advising, teaching—either.

Nevertheless, I hope this is not a goodbye to my present and former classmates, teachers, colleagues, in Art History and in other departments, our wonderful staff in the office and slide room, supportive administrators, and, of course and especially, our students. I would rather that you read it as a letter of gratitude.

Not everyone is lucky enough to have a home that they actually want to go back to. Probably even fewer are offered the opportunity to return to it. But the University of Delaware, my alma mater, actually did invite me back after seventeen years away. I decided to come, not out of sense of duty, but for the sheer pleasure



Ann Gibson. Photograph by Kathy Atkinson. Provided courtesy of University of Delaware.

of rejoining the most cordial and supportive group of academics I knew—all of you—and I have never been disappointed. I had noticed over a course of many years—some of them prior to my own graduate work at the Art History Department of the University of Delaware—that our reputation for congeniality, great scholarship, inspired teaching, and continuing support of our students after they leave... is more than well deserved. I expect we will continue to share these pleasures for years to come.

Camara Holloway Joins the Faculty

Camara Dia Holloway began her appointment at UD last fall. Dr. Holloway has a Ph.D. and M.A. from Yale University and a B.A. from Barnard College. She specializes in American art, with a particular focus on early American Modernism, photography, artists of African descent, and issues of race and representation. She has previously taught at Sarah Lawrence College, Swarthmore College and the University of Southern California. During her first year at UD, she offered the following courses: African American Art, an undergraduate seminar on Race & Representation, and a graduate seminar on Critical Race Art History.

Dr. Holloway is currently working on a monograph on the Harlem Renaissance

photographer James L. Allen (1907–1977). This project stems from her research as a graduate student that rescued this important African American photographer from virtual obscurity and culminated in the Yale University Art Gallery exhibition and catalogue, *James L. Allen: Photography & the Harlem Renaissance* (1999). Her examination of Allen's life and work illustrates the important role that photography played in the construction of black artistic identity during the Harlem Renaissance.

Dr. Holloway has an abiding interest in the development of the field of African



Camara Holloway. Photograph by Accra Shepp.

American art and promoting scholarship dealing with issues of race within the discipline. She co-founded the Association for Critical Race Art History (ACRAH), with Jacqueline Francis, an organization that fosters the study of race within art history and offers an intellectual home and networking opportunities for scholars working on such topics. ACRAH has recently become an affiliated society of the College Art Association.

Symposium Builds On Faculty Collaboration

Building on their productive experiment team-teaching the seminar, “Colonial Art Across North America,” Professors Wendy Bellion and Mónica Domínguez Torres organized an exciting symposium that featured new research about the art and material cultures of the northern New World (see *Insight* 2008). Held at the UD on April 25–26, 2008, “Objects in Motion: Art and Material Culture across Colonial North America” was the first symposium in the field of American art history to propose a specifically hemispheric view of early North American art. It advocated a comparative approach to colonial cultures that have long been regarded as separate entities. Focusing on the period of European conquest and colonization (roughly the sixteenth through early-nineteenth centuries), it posed questions crucial to the collective study of New France, New Spain, and British America: for example, how did art and the vernacular objects of material culture help mediate experiences of cultural encounter and colonialism? How did practices of material production,



exchange, consumption, and destruction connect as well as separate communities of Euro-Americans, African Americans, and Native Americans? How did objects, in short, help produce early American cultures?

Thanks to major funding from the Terra Foundation for American Art, which is committed to fostering cross-cultural dialogue and international perspectives on American Art, “Objects in Motion” assembled a roster of international and

The speakers at the John M. Clayton Hall Conference Center. Photograph by George Freeman.

interdisciplinary scholars who explored subjects ranging from the global circulation of Aztec featherwork and the transportation of pocket maps, to portraits of the Mohawk leader Joseph Brant, and dwellings constructed by free black communities in the Caribbean. The symposium was launched with a keynote address on Friday evening by Professor Clara Bargellini from the Universidad Nacional Autónoma de México, exploring

The symposium reception at the John M. Clayton Hall Conference Center. Photograph by George Freeman.

the art of the mission churches of Northern New Spain. Presenters were divided into three panels exploring major themes central to the

study of early North American cultures, “Place,” “Motion,” and “Identity,”: Martin Brückner (University of Delaware), Pablo Escalante Gonzalbo (Universidad Nacional Autónoma de México), Bernard L. Herman (University of Delaware), Elizabeth Hutchinson (Columbia University/Barnard College), JoAnne Mancini (National University of Ireland, Maynooth), Marcel Moussette (Université Laval, Quebec), Barbara Mundy (Fordham University), Louis P. Nelson (The University of Virginia), Alessandra Russo (Columbia University), and Sophie White (University of Notre Dame). Professor Ruth B. Phillips, from Carleton Univer-





View of the symposium audience in the Genevieve W. Gore Recital Hall, Louise & David Roselle Center for the Arts.
Photograph by George Freeman.

sity, Canada, whose paper was entitled “From Cannons to Canons: Authenticity, Hybridity and Eighteenth-Century Military Collectors of Native North American Art,” brought the symposium to a close on Saturday afternoon.

The event highlighted existing connections between the Department of Art History and other university departments and programs. For example, three UD professors – Lu Ann De Cunzo (Anthropology), Ikem S. Okoye (Art History), and J. Ritchie Garrison (History), each of whom is actively engaged in studies of early North American visual and/or material culture – were respondents and fielded questions from a lively and engaged audience. In addition to long-standing partners of the Department such as the Center for Material Culture Studies and WPAMC, University units with international initiatives, namely the Latin American Studies Program, the Center for International Studies, and the Office of the Vice Provost for Academic and International Programs, provided crucial support. At least one symposium attendee was struck by this interdisciplinary cooperation, writing, in an email communication, “It was a truly exceptional conference and, not that this was the primary intent, but it also showcased how integrated and complementary your departments are at UD.”

Plans are underway to publish essays presented in the symposium as a special double issue of *Winterthur Portfolio*.

Robert B. Ennis (1926 - 2007)

Robert Brooks Ennis, an architectural historian, who taught at UD from 1963 to 1973, died on August 15, 2007 at the age of 81. He received his BA from Harvard University in 1950, followed by graduate work at the University of Pennsylvania, where he completed a Bachelor’s of Architecture in 1959 and the M.A. in Art History in 1971. During his decade at UD, Ennis was a favorite of the students and received the Lindback Foundation Award for excellence in teaching in 1973. Bill Homer remembers Ennis as a “gifted teacher”:

Bob was there when I became chair of the Department of Art History in 1966 and remained for several years before being (reluctantly) dropped because he did not complete his Ph.D. dissertation. He was a doctoral student at the University of Pennsylvania but never could finish his dissertation while teaching at UD. When asked about his progress,



Robert B. Ennis, from the 1968 Blue Hen Yearbook, page 286. Provided courtesy of the University of Delaware Archives.

annually, he would invariably say, “It’s almost finished.”

Although Bob was an effective scholar, his real talent lay in teaching. He inspired hundreds of undergraduate students with his brilliant lectures on Renaissance and Baroque art. He made complex things simple and easy to under-
continued on page 16

George B. Tatum (1917 – 2008)

George Bishop Tatum, who was H. Rodney Sharp Professor Emeritus of Art History, died on October 6, 2008, at the age of 91. A distinguished scholar of both American architecture and landscape architecture, he taught in the Department from 1966 to 1978, inspiring scores of students. Both his B.A. and Ph.D. degrees were from Princeton; and, in addition to Delaware, he taught at the University of Pennsylvania and Columbia. A long-time member of the Society of Architectural Historians, he served as President of that organization 1966–68 and was named a Fellow of the Society. He was also a Fellow of the Athenaeum of Philadelphia. At Delaware, he taught a variety of courses in American art, American architecture, and the history of landscape architecture. He was the author of two important books on Philadelphia architecture, *Penn’s Great Town: 250 years of Philadelphia Architecture* (1961) and *Philadelphia Georgian: The City House of Samuel Powel and Some of its Eighteenth-Cen-*



George B. Tatum. Provided courtesy of William I. Homer.

tury Neighbors (1976), as well as major sections of other books. These included “The Arts in America: The Colonial Period” (1966), which he co-authored with Louis B. Wright, John W. McCoubrey, and Robert C. Smith; “Prophet with Honor: The Career of Andrew Jackson Downing, 1815–1852” (1989), to which he contributed and which he co-edited with Elisabeth MacDougall; and “Calvert Vaux: Architect and Planner” (1994), which he co-edited with William Alex. His papers are preserved in Special Collections at the University of Delaware Library. He is survived by his wife Alma, who will be fondly remembered by his many students.

— Damie Stillman

Steve Crawford Reminisces

I joined the Department of Art History in 1969, 26 years old, a new Harvard Ph.D. Bill Homer took me to dinner in the Green Room of the Hotel DuPont, and I decided this was a lifestyle I could easily get used to.

Bill, Wayne Craven and George Tatum were the core of the Department, and they treated me with kid gloves. After a shaky start, I won over the undergraduates, and some of them remain good friends.



Dr. Crawford and Jessica Varner. Photograph by Robert Cohen. Provided courtesy of John S. Crawford.

I was even closer to the graduate students. I was paying off grad school debts and couldn't afford a car. George Gurney, a grad student, who lived in my apartment complex, had a car and we shopped together, keeping me in Dinty Moore beef stew, hot dogs and beer.

What impressed me the most was how the grad students stuck together. Competition meant only making the Department and each other better. We all knew we had a good thing going. Art historians were going to stop saying "Delaware?"

When my wife had an operation on her eyes, Randy Griffin, a grad student, organized a "Berlin Airlift" of food. I was worried about cooking for Helen. Day after day, the casseroles came rolling in.

The camaraderie among the graduate students has lasted. A prospective graduate student was in the office and asked Eileen, the secretary, about a motel where she could stay. A graduate student said, "You don't need a motel. You can stay with me."

Staff Changes

Eileen Larsen retired at the end of August after 17 years in the Department of Art History, mostly in the position of Assistant to the Chair. She worked with several chairs: William Homer, Damie Stillman, Ann Gibson, Michael Leja, Nina Kallmyer, and Bernie Herman. She learned a lot from each one, and together moved the department forward. One of her favorite aspects of her time in Art History was meeting and developing friendships with graduate students. She felt fortunate to work with very talented support staff and so her job was much easier because of them.

She and her husband, Marty, have been spending time traveling: to southern California in October and to southern Florida. And on March 7, they leave for a week in St. Thomas, thanks to the generosity of Art History friends. They will celebrate their fourth wedding anniversary while in St. Thomas. In addition to traveling, Eileen is spending time with her two beautiful grandchildren, Robbie and Lily, who are 7 months old already. They are amazing and she loves being a grandmother. She continues to live and breathe politics and tennis, and is still trying to learn how to play golf. Finally, she is volunteering at a local library and at a fitness center in a nearby senior center. All in all, retirement is fun, but Eileen does say she misses everyone in the department. She loves staying in



Eileen Larsen. Photograph by George Freeman.

touch with everyone in the department so emails are welcome, even if they include questions. She can be reached at: eileenp@udel.edu

Stepping into Eileen's shoes as Assistant to the Chair is Brenda Stewart. Brenda came to the Department of Art History after a year of service to the Chemistry & Biochemistry Department here at UD. Prior to arriving at UD she worked in the School of Nursing at the University of Kansas Medical Center. Her main responsibilities were financial reporting of Endowment Accounts, Restricted Fee Accounts, and Appropriated Funds for the School of Nursing. In addition she was responsible for the accounting functions at KU HealthPartners (a training facility for KU Medical Center's Nursing Students). Before that she worked for fifteen years as an office manager coordinating all the administrative and budget functions of an independent business. Brenda holds a BS in Accounting from the City University of New York.



Perry Chapman, La Tanya Autry, Brenda Stewart, and Debra Morris (from left to right) at New Graduate Student Reception, September 2008. Photograph by George Freeman.

VRC Internship Program Successfully Launched

During the summer of 2008, the Visual Resources Collection offered a new internship to students in Visual Resources Management. Two students had an opportunity to learn professional skills while also putting their knowledge of art history to good use. Visual Resources Director Derek Churchill and the staff of the Collection taught them everything they needed to know in order to build a digital library, from scanning images and cataloguing works of art to publishing it all on the web. Professor and Director of Undergraduate Studies Perry Chapman sponsored the internship, which allows students to earn course credit by exploring a professional application of their studies.

Our summer interns were Angelina Meehan and Diane Knarr, both now seniors and both art history majors. Angelina had previously studied in Paris, so her project centered around the 19th-century French painter Georges Seurat and his fellow Neo-Impressionists (better known to most of us as “pointillists”). Diane was drawn to the internship by her travel in Italy, and by taking Dr. Linda Pellecchia’s class on Italian Renaissance architecture last spring. Thanks to their hard work and

**Diane Knarr, right,
and Angelina
Meehan with
Derek Churchill.**
*Photographs by
George Freeman.*



dedication, our digital collection is now stronger in both of these areas. Based on the success of our inaugural Visual Resources internship, we are pleased to announce that we will be offering it again in the summer of 2009.

THE FIRST YEAR ON THE JOB

Derek Churchill

Director, Visual Resources Collection

My first year at the helm of the Department’s Visual Resources Collection has been an eventful one. Indeed, this is the most exciting time in generations to be a part of this profession. The digital transition is changing many facets of our lives, and the teaching of art history is no exception. Only a few short years ago 35-mm slides were everywhere, helping professors introduce students to the likes of Rembrandt and Picasso. Now it is getting hard even to find an art history class that still uses them. But as we phase out our old analog slides, new avenues arise in the digital world.

In order to take full advantage of the opportunity this technological shift presents, we brought in a team of Visual Resource experts this fall to help us chart a roadmap into the digital future. All three of our consultants—Macie Hall of Johns Hopkins University, Trudy Jacoby of Princeton University, and Christina Updike of James Madison University—are proven leaders in the field. On the basis of their recommendations, we are now moving swiftly to enact standards and practices that will allow us sustainable growth and development. Our digital image database,

Faculty Notes

Larry Nees presented the paper, “Saper Vedere: On the Use of Visual Evidence in Historical Research,” at the Medieval History Research Seminar at the University of Cambridge (U.K.) on October 31, 2008.

Ikem Okoye published the article, “Architectural Desire, Advertisement, and the Making of Nigeria’s Visual Public,” in the spring 2008 issue of *Critical Interventions: Journal of African Art History and Visual Culture*.

Lauren Petersen chaired the session, “Feminism and Ancient Art: New Approaches,” at the Feminism and Classics Conference held at University of Michigan, Ann Arbor, in May 2008.

Vimalin Rujivacharakul co-chaired the session, “Modern Architecture in East Asia: Regionalism/Transnationalism,” with Ken Tadashi Oshima, University of Washington, at CAA-Los Angeles in February 2009.

David M. Stone published the essay, “The ‘Real’ Guercino and Reality (Il ‘Vero’ Guercino e Il Vero)” in the exhibition catalogue, *Guercino: Early Paintings from Cento and Bologna* (Bologna, 2009).

VisualCat, now holds more than 30,000 images. We have also partnered with ARTstor, the nation’s leading digital library for art, to integrate our own images with its vast collection of nearly a million more. Thanks to our friends at Morris Library, students and professors also have access to another 35,000 images of world architecture from Archi-vision. Our image collections are now easily accessible not only to the Art History Department, but to anyone at UD. In an increasingly visual world, our mission is expanding to serve new activities and new constituencies like never before.

Then...

The Art History Club, from the 1970 Blue Hen Yearbook, page 131. Provided courtesy of the University of Delaware Archives.



Dr. Homer's Thomas Eakins seminar students at the home of collector Daniel W. Dietrich II, 1979.

Photograph by William I. Homer. Provided courtesy of William I. Homer.



The Old Slide Library, Smith Hall, circa 1972.

Photograph by William I. Homer. Provided courtesy of William I. Homer.



Doreen Bolger (MA, 1973), on the right, director of the Baltimore Museum of Art, then on the curatorial staff of the American Painting and Sculpture Department, Metropolitan Museum of Art, during a field trip to the museum. Photograph by William I. Homer. Provided courtesy of William I. Homer.



Old College Building under renovation, circa 1978. Photograph by William I. Homer. Provided courtesy of William I. Homer.

... and Now

Art History majors Angelina Meehan, Davina Kuh Jakobi, and Joshua Baumann, with Kathleen Foster, McNeil Curator of American Art, (from left to right) during field trip to the Philadelphia Museum of Art, October 2008. Photograph by George Freeman.



Art History Club Luncheon, 2007. Photograph by George Freeman.



New Graduate Student Reception, September 2008. Photograph by George Freeman.

Holiday Party, December 2008. Photograph by George Freeman.



Ashley Rye, Nina Kallmyer, Mark Lasner, Senior Research Fellow, UD Library, and La Tanya Autry (from left to right) during a "Conversations with Collectors" event, October 2008. Photograph by George Freeman.



Franklin Kelly Appointed Deputy Director of National Gallery of Art

Franklin Kelly was appointed the deputy director and chief curator of the National Gallery of Art last fall. Formerly senior curator of American and British Paintings at the National Gallery, a post he has held since 2002, Kelly succeeded Alan Shestack, who had held the position since December 1993. In his new job, Kelly now directs the work of numerous departments including curatorial, conservation, education, imaging and visual services, lending services, library, publications and the Web site, and registrar.

Kelly is recognized as one of the world's leading authorities on American art, with expertise on the artists of the Hudson River School. He was a co-organizer of such critically acclaimed Gallery exhibitions as J.M.W. Turner in 2007–2008 and Winslow Homer in 1995–1996, and was the curator of Frederic Edwin Church in 1989–1990. Among the significant masterpieces he has helped the Gallery to acquire are John Martin's *Joshua Com-*

manding the Sun to Stand Still upon Gibeon (1816), Thomas Cole's *Italian Coast Scene with Ruined Tower* (1838), Albert Bierstadt's *Lake Lucerne* (1858), Winslow Homer's *Home, Sweet Home* (c. 1863), William Michael Harnett's *The Old Violin* (1886), and Martin Johnson Heade's *Giant Magnolias on a Blue Velvet Cloth* (c. 1890).

Among the many books and exhibition catalogues authored by Kelly are *Frederic Edwin Church and the National Landscape* (1988), *John Francis Cropsey: The Spirit of War and The Spirit of Peace* (1994), and *Thomas Cole's Paintings of Eden* (1995). He has written articles and essays on a wide range of artists, from William Blake to Charles Sheeler.

Kelly earned his Ph.D. in art history



Deputy Director Franklin Kelly in front of John Constable's *Wivenhoe Park, Essex (1816)* in the Gallery's British collection. Photograph by Karen Jordan. Photo © Board of Trustees, National Gallery of Art, Washington.

from UD in 1985, receiving the Sypherd Prize for outstanding dissertation in the humanities. He received an M.A. in art history from Williams College, Williamstown, MA, in 1979, and a B.A. in art history from the University of North Carolina, Chapel Hill, in 1974.

Ellen Landau Received 2007 Frost Award

The editorial board of *American Art*, the Smithsonian American Art Museum's scholarly journal, awarded the 2007 Patricia and Phillip Frost Essay Award to Ellen G. Landau, the Andrew W. Mellon Professor of the humanities in the department of art history and art at Case Western Reserve University in Cleveland. Her article, "Double Consciousness in Mexico: How Philip Guston and Reuben Kadish Painted a Morelian Mural," appeared in the spring 2007 issue.

The Frost Award recognizes excellent scholarship in the field of American art history by honoring an essay that advances the understanding of the history of the arts in America and demonstrates original research and fresh ideas. The award, established in 2004, is presented annually to the author of the most distinguished contribution to the journal and carries a \$1,000 prize. Funding for this award is

made possible by the generous contribution of the Patricia and Phillip Frost Endowment.

"I am delighted that the Smithsonian American Art Museum, through the Frost Essay Award, is able to reward pioneering scholars such as Ellen Landau, who add new information and perspectives to the American art field," said Elizabeth Broun, The Margaret and Terry Stent Director of the Smithsonian American Art Museum.

Each year, a jury of three members of the journal's editorial board selects the winner from articles, interviews and commentaries published in the journal during the previous calendar year. This year's jurors were Erika Doss, chair of the department of American studies at the University of Notre Dame; Ann Eden Gibson, professor of art history at

UD; and Sally M. Promey, professor of American studies, professor of religion and visual culture and deputy director of the Institute of Sacred Music at Yale University.

The jurors wrote, "Landau's essay is a solid piece of social and visual analysis, which argues for greater and more nuanced appreciation of Guston's early work, as well as for leftist artistic collaboration in the mid-1930s. [We] were impressed with her archival recovery of this early mural and her argument for its significance in Guston's subsequent career. This article also further illuminates the tenor of American and Mexican reluctance to resist racism and anti-Semitism in those years. It is timely in its linkage of fascism, racism, religious intolerance and terrorism, and inspiring as a study of what young people can do."

The Perfect Major

CONVOCATION ADDRESS BY CAMILLE POULIOT, CLASS OF 2008

Parents, when your kids were five years old, how many of you wished for them to grow up to be art historians, artists, or art conservators? When I discussed declaring an art history major with my parents as a freshman, they expressed some reservations, especially in comparison to my twin sister who had declared a nursing major. Our field does not exactly connote immediate success, but rather, dedication and passion.

As I look back on my four years of study, I have come to realize that one of the greatest benefits in studying art history is that it encompasses so many other disciplines. In studying art history, one learns about not only art in its historical context, but also about literature, philosophy, psychology, music, and even science. And this makes art history the perfect major for me — who like some of you, I am sure — could be defined as slightly indecisive! And one more advantage of learning about art history is that it is much more likely to be a dinner party topic than compared to biochemistry, for example.

For me, the greatest quality that I see among those who teach and study art history, fine arts, and art conservation is our shared passion for our field. One sure thing is that none of us are in it for the money, right? Thankfully for me, I can rely on my twin sister's nursing salary for this (thanks in advance, Noemie) and I wish that all of you have here present a sibling or a parent with a more dependable income!

What I mean to say is that above all else, as we study art, art history and art conservation we are in it for the ride, rather than as a means to get somewhere else. This love for our field is especially important, and



Camille Pouliot. Photograph by George Freeman.

was certainly evident in our professors, which made learning so much more engaging (although... I must admit that at times, it was a struggle to stay awake in those dark classrooms early in the morning).

And I, as many of us here, had the opportunity to travel abroad, to see and love the art of Europe, of Asia, and many more to come. Truly with art, one realizes quickly that we are all citizens of the same world, and in studying art, we learn the importance of world issues and begin to develop a consciousness about what we can do to make this world a better place.

Today this grouping of art history, art, and art conservation graduating students is fitting, since we are all dependent on each other. Artists create works, which are interpreted by art historians, and later in the future will be preserved by art conservators. Therefore I would like to

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Undergraduate

Daniel Klein, Trudy H. Vinson Award for Outstanding Junior in Art History (2009)

Samantha Cooper, Outstanding Senior Award in Art History (2009)

Graduate

La Tanya Autry, Summer Fellowship for Research in Material Culture, Center for Material Culture Studies (Summer 2009)

Sandra Cheng, Wilbur Owen Sypherd Prize in the Humanities for Outstanding Dissertation of the Year (2008)

Melody Deusner, Douglass Foundation Pre-Doctoral Fellowship in American Art, Metropolitan Museum of Art (2009-2010), Robert R. Davis Graduate Fellowship in Art History (2009-10)

Isabelle Havet, Outstanding Achievement in Graduate Studies Award, Department of Art History (2009)

Lynley Herbert, Carol Bates Fellowship at the Walters Art Museum (2009-10)

Adam Koh, Outstanding Achievement in Graduate Studies Award, Department of Art History (2009)

Netette Luarca-Shoaf, Predoctoral Fellowship at the Smithsonian American Art Museum (2009-10)

Julie McGinnis, Summer Fellowship in American Art at the Philadelphia Museum of Art (Summer 2009)

Sarah Powers, Sewell C. Biggs Dissertation Writing Award in Art History and Preservations Studies (2009-10)

Katherine Roeder, Sewell C. Biggs Dissertation Writing Award in Art History and Preservations Studies (2008-09)

Pepper Stetler, Robert R. Davis Graduate Fellowship in Art History (2008-09)

Catherine Walsh, Predoctoral Fellowship at the Smithsonian American Art Museum (2009-10) Anna R. and Robert T. Silver Award, Department of Art History (2009)

Katie Wood, Summer Fellowship in American Art at the Philadelphia Museum of Art (Summer 2009)

Recent Ph.D. Secures Tenure-Track Appointment at MIT

Kristel Smentek earned her Ph.D. in 2008. She received her B.A. (First Class Honors) in Art History from McGill University in 1991, and her M.A. in Art History from the University of Delaware in 1996. She has received fellowships from the Andrew W. Mellon Foundation, the Center for Advanced Study in the Visual Arts, the Metropolitan Museum of Art, the Samuel H. Kress Foundation, and the Francis Haskell Memorial Fund. She shares her recent accomplishments with us.

2008 was a momentous year. Not only did I officially become Dr. Smentek, but I also became a professor. In July, I took up a tenure-track position as a historian of 18th- and 19th-century art in the Department of Architecture at MIT. I'm one of two art historians in the department's History, Theory and Criticism of Architecture and Art discipline group. I came to Delaware to study architectural history, and although I eventually changed my research focus to the history of collecting, the history of architecture remains important to me. I now find myself in the happy (and challenging!) position of teaching graduate courses to historians and to practicing architects. I also find myself in the enviable position of teaching art history at the undergraduate level to some of the best scientists of the future. My students keep me on my toes; I'm learning every day.

My dissertation, "Art, Commerce, and Scholarship in the Age of Enlightenment: Pierre-Jean Mariette and the Making of Art History," examines the transformation of 18th-century scholarly discourse on art through an investigation of a celebrated connoisseur, collector and dealer. Two articles based on my dissertation research were published this year: "The Collector's Cut: Why Pierre-Jean Mariette Tore Up His Drawings and Put Them Back Together Again," *Master Drawings* (Spring 2008), and a second on Mariette as a print connoisseur in



Kristel Smentek. *Provided courtesy of David M. Stone.*

L'Estampe, un art multiple à la portée de tous? (Lille, 2008). A third article on Mariette as a publisher is forthcoming. Revisions to the dissertation are underway, and if all goes well there will be a book before too long.

Once the book is finished, I look forward to pursuing other aspects of the eighteenth century that intrigue me: the art market and its effects, and the cross-cultural dimensions of eighteenth-century art. I've published two articles on the print market in eighteenth-century France, "Sex, Sentiment, and Speculation: The Market for Genre Prints on the Eve of the French Revolution," in *French Genre Painting in the Eighteenth Century* (2007), and "An Exact Imitation Acquired at Little Expense: Marketing Color Prints in Eighteenth-Century France," in *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France* (2003). At The Frick Collection in New York, I curated an exhibition on eighteenth-century mounted porcelains, "Rococo Exotic: French Mounted Porcelains and the Allure of the East" and wrote the accompanying catalogue (2007). I also helped to curate an exhibition on the eighteenth-century Swiss painter, Jean-Étienne Liotard, who styled himself a "Turkish" painter. An article on the "Turkishness" of Liotard's art is currently under review.

Continued from page 9

stand. I witnessed his dramatic talent in person when I audited his lecture on Renaissance perspective—so effective that students clapped at the end (a common occurrence for most of his lectures). Renaissance and Baroque art were not his specialities. He focused his scholarly attention on the 19th century American architecture of Thomas Ustick Walter, the subject of his dissertation.

Although he never earned the Ph.D., Ennis went on to teach at Drexel University for many years, first as an adjunct, then as an Assistant Professor from 1987 to 1994. His superlative teaching was recognized again in 1988 when he was awarded the Laura S. Campbell Award at Drexel. They have created the Robert Ennis Traveling Scholarship in honor of his memory.

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express my gratitude to fine arts and art conservation majors, for providing me with material to study and making sure that it does not disappear with time.

One thing that I have learned through these four years is that art is not only in museums, but it is present everywhere. It is there in hospitals and in other public places. It is also everywhere in our homes, on the streets, in billboards, and on subway cars. Perhaps some of us may have been more "visual" from birth (my parents called me 'radar' when I was a mere toddler and even said that I was born with my eyes wide open!!), but art history has certainly trained me to not only look, but to reflect on its significance as well.

I bet that many of us are wondering now where we go from here? I must confess that I still don't have an answer, and I will admit to be experiencing some of the anxieties my parents felt when I told them that I wanted to study art history. But I am comforted, as I know I am in good company today! So thank you everyone, but particularly to the other brave souls, who chose to study a field out of passion rather than out of job security. Thanks.



Anna Marley, seated, first on the left, during registration at the “Objects in Motion” symposium. Photograph by George Freeman.

Doctoral Candidate Appointed Curator at PAFA

Anna O. Marley will complete her Ph.D. this year, having already earned her BA at Vassar College in 1996 and MA in Art History and Museum Studies at the University of Southern California in 2003. She has had several fellowships to help her reach this milestone: the Attingham Summer School Samuel H. Kress Foundation Scholarship (Summer 2008); the Robert H. Smith International Center for Jefferson Studies Fellowship (October 2008); and the National Gallery of Canada Fellowship in European and Modern Art (January 2009). On the verge of one major accomplishment, the Pennsylvania Academy of Fine Art has just hired Anna to be their new Curator of Historical American Art. She pauses, briefly, to share her experiences.

Despite working long hours this past fall getting my dissertation into final draft state, it is still surprising and a bit bewildering to be in the home stretch after 6 years in the graduate program in Art History at the UD. There were certainly

times I never thought I would get the dissertation done, and I credit the support of my advisors and fellow graduate students for giving me the motivation to keep on going. I especially owe a debt of gratitude for the department for offering me a fellowship in the fall of 2008, which allowed me to finish writing the dissertation. I am thrilled that this spring I will not only be defending my dissertation, “Rooms with a View: Landscape Representation in the Late Colonial and Early National Domestic Interior,” but that I have accepted the position of Curator of Historical American Art at the Pennsylvania Academy of Fine Arts. My first major project at the museum will be curating a retrospective on Henry Ossawa Tanner to open in 2012.

Many other activities have made the 2008-2009 academic year, a challenging, exciting, and ultimately rewarding year for me. In 2008 I published an essay in the collection “Material Culture Symposium for Emerging Scholars: Selected

Papers 2003-2007,” published by Small Wonder Press and the Raven Press at the UD. I also presented a paper, along with a cohort of other UD graduates, at the Museum of Early Southern Decorative Arts (MESDA) conference on American Material Culture in Winston-Salem, NC, on October 10, 2008. In 2009 I am presenting work from my dissertation at CAA-Los Angeles, the Society of Early Americanists Conference in Bermuda, and at a panel organized by Mónica Domínguez Torres at the 53rd Congreso Internacional de Americanistas in Mexico City. I have also been invited to give a talk on military topographic landscape art at the National Gallery of Canada in June of 2009.

In my new curatorial role I look forward to strengthening relationships between UD and PAFA, and hope that in the future I can “pay it forward” by establishing graduate curatorial fellowships at the Academy – hopefully to be filled by future generations of Blue Hens!

Graduate Student News

La Tanya Autry was a speaker at the York University Art History Graduate Student Symposium on March 6, 2009 in Toronto, Canada. She presented “In and Out of the Margins: “Click! A Crowd-Curated Exhibition?” This paper was originally developed for Professor Herman’s Outsider Art seminar last fall. Her essay focuses on how a theory of collective participation was enacted in a visual arts context.

Sarah Beetham gave a conference paper on October 3, 2008 at the Visible Memories conference at Syracuse University. Her paper was titled “Race and the Reunited Nation in Milmore’s American Sphinx.”

Jobyl Boone was a presenter and moderated a panel sponsored by the Arlington Arts Center in Arlington, Virginia, entitled, “Graffiti and the Influence of Hip Hop on Art and Culture” in March. She contributed to the catalog, *Zaida Ben-Yusuf: New York Portrait Photographer* (Merrell 2008), which accompanied an exhibition of the same name that opened at the National Portrait Gallery, Smithsonian Institution in April. Reflecting dissertation research she completed while a fellow at the Smithsonian Institution, she presented “On Land, in Water: Christo and Jeanne-Claude and American Environmentalism” at the Smithsonian American Art Museum’s Fellows Lectures in American Art in Washington, DC, in May. She went on to present a revised version of the paper in October 2008 at the 26th annual Graduate Student Symposium of the Department of Art History at Florida State University in Tallahassee, Florida.

Lorena Baines spent eight weeks in Europe in the summer of 2008 conducting research on her dissertation thanks to the support of several grants, including a Historians of Netherlandish Art Fellowship, an American Association of Netherlandic Studies Research Grant, an Early Dissertation Development Grant, and a Summer Fellowship for Research in Material Culture. She also started her job as an Education Assistant for High School Programs at the National Gallery of Art in Washington, DC, in September.



The incoming class Julie McGinnis, Theresa Handwerk, Karla Torres, and Meghan Constantinou (from left to right) at the New Graduate Student Reception, Fall 2008.
Photograph by George Freeman.

Jane E. Boyd is completing her dissertation, “The Mapping of Modernity: Impressionist Landscapes, Engineering, and Transportation Imagery in 19th-Century France.” In 2008, she published “Adorning the Landscape: Images of Transportation Engineering in 19th-Century France” in *Visions of the Industrial Age, 1830–1914: Modernity and the Anxiety of Representation in Europe*, edited by Minsoo Kang and

Amy Woodson-Boulton (Ashgate Publishing). She is also a consultant for a three-year project, funded by the J. Paul Getty Foundation, to identify and describe photographs and other images of Native Americans in the anthropological collections of the American Philosophical Society Library in Philadelphia.

Laura Cochran spent last year working as a researcher at the Index of Christian Art at Princeton University. During the year, she also organized a session on the topic of time and eternity for the 2009 Medieval Congress in Kalamazoo. In April 2008, she delivered her paper, “Time and Eternity in the Tiberius Psalter,” at a meeting of the University of Delaware’s Medieval/Renaissance Colloquium. In December 2008, she presented “Finite Moments and Infinite Recesses: Hezekiah Imitating Eternity in the Bury Psalter” at Barnard College, as part of a conference “The Shape of Time in the Middle Ages and the Renaissance.” Both of these papers came out of her dissertation, which she successfully defended in January 2009.

Janet Dees began a two-year appointment as the Eugene Thaw Curatorial Fellow at SITE Santa Fe, a contemporary art center in New Mexico. In October 2008, as part of SITE’s “Contemporary Art in Context” lecture series, she gave a public lecture entitled “The Curatorial Agenda: Art to Change the World” which discussed the exhibitions of curators Lowery Stokes Sims and Nato Thompson.

Graduate students Sarah Beetham, left foreground, and Cara Zimmerman Campbell, standing far right, viewing the exhibition, “Gee’s Bend: The Architecture of the Quilt,” at the Philadelphia Museum of Art, Fall 2008.
Photograph by George Freeman.

Melody Barnett Deusner received a twelve month Henry Luce Foundation/ ACLS Dissertation Fellowship in American Art for the 2008–2009 academic year. From early March through early June of 2009, she conducted dissertation research in England and Scotland, supported in part by a Kress Foundation Travel Fellowship. Her recent presentations include talks given at the annual conferences of the Design History



Society and the College Art Association, as well as the symposium “Anglo-American: Artistic Exchange between Britain and the USA” at the University of York.

Nikki A. Greene has been a Visiting Instructor this academic year in the Department of Art at Swarthmore College, teaching classes on African American and African Art. In September 2008, she was an invited speaker at the Woodmere Art Museum, where she delivered a paper titled, “Romare Bearden’s Jazz Hands.” She received a Dissertation Completion Grant from the Social Science Research Council and the Andrew W. Mellon Foundation to assist in the final stages of writing her dissertation, “The Rhythm of Glue, Grease and Grime: Indexicality in the Works of Romare Bearden, David Hammons, and Renee Stout.”

Lynley Herbert has been named the Carol Bates Fellow at the Walters Art Museum in Baltimore, MD, for 2009–2010.



Graduate students **Julie McGinnis, Tiffany Racco, Ted Triandos, Katie Wood, and Adam Koh** (from left to right) at the Holiday Party, December 2008. Photograph by George Freeman.

Isabelle Lachat presented “‘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 International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan in May 2008. She participated in the Southeastern College Art Conference, held in New Orleans,

LA, in September 2008 where she presented “Constructing the Imperium Christianum: Christ-Centered Kingship in the Early Carolingian Period.”

Ted Triandos delivered a presentation on Feminism and Art at the annual UD Regional Women’s Studies Conference in the spring of 2008, and took second prize. After completing his M.A. degree in May, he interned at the Jewish Museum of Maryland, where he conducted and recorded oral history interviews that capture the experiences of Baltimore’s Jewish community while overseas during World War II. Upon completing his first semester of Ph.D. coursework at UD, he spent the winter term teaching an undergraduate course on Modern American Art.

PH.D. DEGREES

Sandra Cheng, Spring 2008

Il Bello Dal Deforme: Caricature and Comic Drawings in Seventeenth-Century Italy (David Stone)
Wilbur Owen Sypherd Prize in the Humanities for Outstanding Dissertation of the Year (2008)

Art Di Furia, Spring 2008

Heemskerck’s Rome: Antiquity, Memory, and the Berlin Sketchbook (Linda Pellechia)

Eric Gollanek, Summer 2008

Colonial Exchange and Visions of Empire in Britain and its Colonies (Bernard Herman)

Amy Henderson, Summer 2008

Furnishing the Republican Court: Building and Decorating Philadelphia Homes, 1790–1800 (Bernard Herman)

Nancy Holst, Winter 2008

A Wise Woman Buildeth Her Home (Bernard Herman)

Rebecca Weller, Summer 2008

Los Angeles Look(ing): Meditations on the Art of Craig Kauffman, Larry Bell, and John McCracken (Ann Gibson)

M.A. DEGREES

Eliza Butler, Spring 2008

Making Argument Visible: The Magic Lantern Shows of Jacob A. Riis (Bernard Herman)

Nikki Greene, Spring 2008

Romare Bearden and All That Jazz (Ann Gibson)

Julie Henderson, Spring 2008

321 South Fourth Street: An Expression of Eighteenth Century Taste (Ann Gibson)

Adam Koh, Summer 2008

Black Dionysus: Girodet’s Portrait of Citizen Belley and its Classical Roots (Nina Kallmyer)

Scott Mangieri, Spring 2008

Curiosity and Identity in Cornelius Gijbsbrechts’ Studio Walls (Perry Chapman)

Dawn Morehouse, Spring 2008

Scars, Marks, Moles, Warts and Wens: the Politics of the Particular in John Singleton Copley’s Portraiture (Michael Leja)

Rachel Schwartz, Spring 2008

Edwin Atlee Barber: Collecting Pennsylvania, Defining America (Mónica Domínguez)

Pepper Stetler, Fall 2008

Christian Boltanski’s Affective Archives (Margaret Werth)

Ted Triandos, Spring 2008

Deborah Kass: Reclaiming Appropriation, Reclaiming the Representation of Women (Ann Gibson)

Alumni News

Jhennifer A. Amundson (Ph.D. 2001) was promoted to the rank of Full Professor at Judson University, where she continues to teach the history of architecture. She spent her spring 2008 sabbatical in Delaware and Washington, DC, working on a book manuscript on Thomas U. Walter. Her research was supported by fellowships from the Winterthur Museum and Library and the U.S. Capitol Historical Society.

Nancy Anderson (Ph.D. 1986), Acting Head of the Department of American and British Paintings at the National Gallery of Art, organized the exhibition, "George de Forest Brush: The Indian Paintings" and edited the accompanying exhibition catalog. This is the first scholarly study to investigate in depth the aesthetic sources and historical complexity of Brush's Indian paintings.

Anna Andrzejewski (Ph.D. 2001) is Assistant Professor at University of Wisconsin-Madison. The University of Tennessee Press published her first book, *Building Power: Architecture and Surveillance in Victorian America*, in October. She also co-founded a new collaborative Ph.D. program in architectural history between the UW-Madison Art History Department and the UW-Milwaukee School of Architecture, known as the "Buildings-Landscapes-Cultures" initiative (www.wisc.edu/arh/architecturaloption/index.html).

Allan Antliff (Ph.D. 1998) has been renewed for a second term as Canada Research Chair in Modern Art History at the University of Victoria, Canada. He continues to serve as Art Editor for the UK based journal, *Anarchist Studies*. Recent publications include *Anarchy and Art: From the Paris Commune to the Fall of the Berlin Wall* (Arsenal Pulp, 2007), which is currently being translated into Portuguese by a Brazilian publisher and "Open Form and the Abstract Imperative: Herbert Read and Contemporary Anarchist Art," *Re-Reading Read: New Views on Herbert Read* (Freedom Press, 2008).

Jennifer Aronson (Ph.D. 1995) is Curator of American Painting and Sculpture at the Cincinnati Art Museum. She has curated the first retrospective on the sculptor Bessie Potter Vonnoh, the subject of her dissertation.

A fully illustrated catalogue, "Bessie Potter Vonnoh: Sculptor of Women," co-published by the Ohio University Press, accompanies the exhibition.

Kathleen Motes Bennewitz (M.A. 1997) is the Director of Exhibitions at the Bush-Holley Historic Site/Historical Society of the Town of Greenwich (www.hstg.org). This past year she curated two exhibitions: "From Harbor to Haven: Connecticut Scenes and Artist Printmakers from the Collection of Reba and Dave Williams" and "Carved with Rasps and Chisels: The Sculpture of Margaret Brassler Kane (1909-2006)."

Jody Blake (Ph.D. 1992) is curator of the Tobin Collection of Theatre Arts at the McNay Art Museum in San Antonio, Texas. She wrote the following exhibition catalogue essays: "Africa on the Spiral" for Paris-New York: Design Fashion Culture at Museum of the City of New York and "The Colonial Scourge" on the Jarry/Vollard "Ubu Colonial" texts for Mystic Masque: Semblance and Reality in Georges Rouault at Boston College.

Alan C. Braddock (Ph.D. 2002) was on leave from Temple University in 2008-09, working as Associate Curator of the Georgia O'Keeffe Museum in Santa Fe, New Mexico. In April 2009, the University of California Press will release his first book, *Thomas Eakins and the Cultures of Modernity*, exploring the Philadelphia artist's vision of human diversity.

Sandra Cheng (Ph.D. 2008, M.A. 2000) continues as Visiting Assistant Professor at Pratt Institute and has recently become the new Web Editor for the Association for International Photography Art Dealers. She is preparing an essay, "Parodies of Life: Baccio del Bianco's comic drawings of dwarfs in Seicento Florence," for publication in *Parody and Festivity* (working title), edited by David R. Smith.

Mark Cole (Ph.D. 1999) is Associate Curator of American painting and sculpture at the Cleveland Museum of Art. As part of their renovation and expansion project, he launched an initiative to secure appropriate frames for key paintings under his purview. Presently more than a dozen works have

been reframed, including Frederic Church's "Twilight in the Wilderness" and Thomas Eakins' "Biglin Brothers Turning the Stake."

Art DuFuria (Ph.D. 2008) is Chair of Liberal Arts at Moore College of Art and Design in Philadelphia. He organized and chaired three sessions on Renaissance Drawings at the 2008 Renaissance Society of America Conference in Chicago. His paper, "Self-Fashioning in a Print Series by Maerten van Heemskerck" will appear this spring in the published proceedings for the "Nord Sud Conference on Artistic Exchange Between Northern and Southern Europe in the Renaissance, Padova, 2007."

Diane Evans (M.A. 1995) is Executive Director of the Sonoma County Museum in Santa Rosa, California. This is a museum of art and history with a regional emphasis on the North Bay Area.

Eric Gollanek (Ph.D. 2008, M.A. 2001) is an Assistant Professor in Art History Ferris State University in Grand Rapids, Michigan. This past fall, he presented the paper, "Drinking Around the Atlantic Rim: The Sensory Worlds of the Punch Bowl in 18th-Century America," at the MESDA conference and this spring he presented the paper, "From Oceans of Punch to Boston Harbor as a Teapot: The Sensory Worlds of Drink in The Eighteenth-Century British Empire," at American Society for Eighteenth-Century Studies (ASECS) annual meeting.

Amy Henderson (Ph.D. 2008, M.A. 1999) completed her dissertation and spent the past year caring for her young children. She presented the paper, "Presidential China: Meaning and Metaphor in Martha Washington's Chinese Export Porcelain," at the Society for Early Americanists conference in March.

William Keller (Ph.D. 2007), Fine Arts Librarian at the University of Pennsylvania, was a co-presenter of the 2008 Andrew Carnduff Ritchie Lecture, sponsored by the Yale University Art Gallery and the Yale Center for British Art. Bill appears briefly in "The Rape of Europa," the 2007 film treatment of the book by Lynn Nicholas on the theft and repatriation of

art works during and after the Second World War.

Ellen G. Landau (Ph.D. 1981) is the Andrew W. Mellon Professor of the Humanities, Department of Art History and Art, Case Western Reserve University. She was Guest Curator for the exhibition "Pollock Matters," and co-edited the catalogue with Claude Cernuschi. She gave several papers, including "Dance as a Weapon: Isamu Noguchi's History as Seen from Mexico, 1936," at CAA-Dallas and "Becoming Pollock: Landscape and Figuration in Full Fathom Five, 1947" at a symposium on American Icons, held at the New York Historical Society in May 2008. (Also see Alumni Corner, page 15).

Joan Marter (Ph.D. 1974, M.A. 1970), Professor in the Art History Department, Rutgers University-New Brunswick, was the guest curator for "Pop Art and After, Prints and Popular Culture" at the university's Zimmerli Art Museum. She continues as editor of *Woman's Art Journal* and as Editor-in-Chief of the *Grove Encyclopedia of American Art* (Oxford University Press). She co-chaired a session, "Kitsch in the 1960s: Modernism's Subversive Other," at CAA-Los Angeles. Her essay on American sculpture of the 1950s will be published in the catalogue for "Wired, Welded, Cast & Carved, Abstract American Sculpture, 1952-1962" at the National Academy of Design in 2009.

Elizabeth Moodey (M.A. 1987) has accepted a tenure-track position teaching Medieval Art at Vanderbilt University beginning next fall.

Micheline Nilsen (Ph.D. 2003) has been appointed Visual Arts Coordinator in the Ernestine M. Raclin School of the Arts at Indiana University South Bend. Thanks to an Indiana University New Frontiers Exploration Travelling Fellowship, she spent two summers conducting research in major U.S. photograph collections for exhibitions curated for the Snite Museum at the University of Notre Dame. Nilsen also published the book, *Railways and the Western European Capitals: Studies of Implantation in London, Paris, Berlin, and Brussels* (Palgrave Macmillan, 2008).

Marina Pacini (M.A. 1988) is Chief Curator at the Memphis Brooks Museum of Art in Memphis, TN. She organized "Photographs from the Memphis World, 1949-1964" and published a catalog in conjunction with the exhibition distributed by the University Press of Mississippi. The project is based on 222 photographs published in the African American newspaper and acquired by the Brooks in 2006.

Theresa Papanikolas (Ph.D. 1999, M.A. 1990) is Curator of European and American Art at the Honolulu Academy of Arts. As the Wallis Annenberg Curatorial Fellow in the Department of Prints and Drawings at the Los Angeles County Museum of Art, she organized the special exhibition "Doctrinal Nourishment: Art and Anarchism in the Time of James Ensor" and authored its catalogue. Her book, *The Cultural Politics of Paris Dada, 1914-1922: Anarchism between the Wars*, will be published by Ashgate in 2009.

Mark Pohlad (Ph.D. 1994) is an Associate Professor in DePaul University's newly created Department of the History of Art and Architecture, and has been given lectures around the state of Illinois. For the Illinois Humanities Council, Mark speaks about Abraham Lincoln in photography and American Art during this year of the bicentennial of Lincoln's birth.

Marianne Richter (M.A. 1990) has been appointed curator of the Briscoe Museum of Western Art in San Antonio, TX. She is completing her dissertation in art history at the University of Illinois at Chicago.

Anne Samuel (Ph.D. 2007) is teaching part-time at Temple University and caring for her son who was born in April 2008. An essay surveying Edwin Blashfield's art is included in the book, *Edwin Howland Blashfield: American Master Muralist*, a project of The Institute of Classical Architecture and Classical America that will be published in 2009.

Karol Schmiegel (M.A. 1975) is Director Emerita of the Biggs Museum of American Art in Dover, DE. She serves on the Fund board for the Cab Calloway School of the Arts and committees for Preservation

Delaware and the Fund for Women. She presented a talk on Delaware landscape painting at the Delaware Humanities Forum's 35th-anniversary symposium. She was the executive producer of the documentary, "Frank E. Schoonover: A Long Life in the Arts," which is now available as a DVD.

Joyce Hill Stoner (Ph.D. 2005), Professor of Art Conservation at UD, spoke at the Clark Art Institute for the "Like Breath on Glass" symposium about Whistler and also authored an essay for the catalogue accompanying the Clark exhibition of works by Whistler and his followers. She continues to work on the editing of book on the *Conservation of Easel Paintings* for Elsevier publishers and publications on paintings by the Wyeth family of artists.

Roberta K. Tarbell (Ph.D. 1976, M.A. 1968), Associate Professor in the Art and Art History Department, Rutgers University-Camden, was appointed the first Visiting Scholar at the Center for American Art, Philadelphia Museum of Art and conducted the 2008 Philadelphia Seminar in American Art. Her presentation, "Rodin and American Art: Selections Beyond Sculpture," focused on her research on Rodin's drawings for the upcoming exhibition, "Rodin and America."

Jeroen van den Hurk (Ph.D. 2006) is an Assistant Professor at the College of Design of the University of Kentucky. He published "Building a House in New Netherland: Documentary Sources for New Netherlandic Architecture, 1624-64," in *From De Halve Maen to KLM: 400 Years of Dutch-American Exchange*, (Nodus Publikationen, Münster, 2008). He also presented, "Plan versus Execution: The 'Ideal City' of New Amsterdam. Seventeenth-Century Netherlandic City Planning in North America," at the Society of Architectural Historians Annual Meeting in Pasadena, CA.

Saul Zalesch (Ph.D. 1992, M.A. 1984) is Associate Professor at Louisiana Tech University. He organized an exhibition of American mail order and trade catalogs dating between 1874 and 1956 that opened at the Tech's Enterprise Center in September 2008.

Making, Displaying, and Collecting Art

Graduate Student Committee:

Adam Koh and Barbara Kutis (co-chairs), **Isabelle Havet**, **Nenette Luarca-Shoaf**, **Tiffany Racco**, **Ashley Rye**, and **Sarah Jean Selzer**

Faculty Advisor: **Nina Kallmyer**

September 16, 2008

Andrew McClellan, *Professor of Art History, Tufts University*
For and Against the Universal Museum: A Historical Perspective



Andrew McClellan.
Photograph by George Freeman.

November 5, 2008

Carrie Barratt, *Senior Curator of American Art, The Metropolitan Museum of Art*
Collecting, Caring for, and Displaying American Art at The Metropolitan Museum of Art:
A Historical Perspective



Carrie Barratt.
Photograph by George Freeman.

November 18, 2008

WAYNE CRAVEN LECTURE

Kathleen Foster, *McNeil Curator of American Art, Philadelphia Museum of Art*
The Museum and the Marketplace

February 18, 2009

WILLIAM HOMER LECTURE

Frank Goodyear, *Assistant Curator of Photography, National Portrait Gallery and Affiliate Faculty at George Washington University*
Creating a Market for Fine Art Photography in America

April 21, 2009

Ann Gibson, *Professor of Art History, University of Delaware*
Postmodern Passage



Barbara Kutis, Wayne Craven, Kathleen Foster and Adam Koh (from left to right) at the Wayne Craven Lecture.
Photograph by George Freeman.

May 6, 2009

David Bomford, *Associate Director for Collections, J. Paul Getty Museum*
Unfinished Paintings: Artists, Collectors and the Non Finito

FIELD TRIP: Collectors on Collecting

Adam Koh, *Graduate Student and Lecture Committee Co-Chair*



As a supplement to this year's Department Lecture Series, which focused on issues surrounding collecting and displaying art, the coordinating committee arranged several informal conversations with collectors. A particular highlight was a visit to the South Philadelphia home of Peter and Mari Shaw on September 19, 2008 to view their collection, which consists mainly of works by American Minimalist and Modern artists such as Cy Twombly, Agnes Martin, Ellen Frankenthaler, Richard Serra, and Sol Lewitt. Additionally, the Shaws collect works by contemporary artists in various media such as installations and video assemblages. Their house, designed by noted architect Frank Furness, is itself a work of art that provides a striking backdrop for the works.

Mari Shaw discusses the installation of the artworks in her living room during a "Conversations with Collectors" event, September 2008. On the left is a work by Marsden Hartley and on the right is a painting by Ellsworth Kelly. *Provided courtesy of Adam Koh.*

Mari Shaw provided a tour of the collection for a group of graduate students, discussing her and her husband's rationale behind choosing the works that they collected, their motivations for collecting, and potential future plans for the collection. Other topics of conversation included the mechanics of installing a collection that includes a number of large sculptural works, relationships between collectors and art dealers, and the part collectors can play in fostering the careers of contemporary artists. Spending a morning in close quarters with the works of numerous important artists was a pleasure and the visit provided valuable and unique insights into the world of collecting.

The Art History Department would like to extend our thanks to Peter and Mari Shaw for opening their home to our students.

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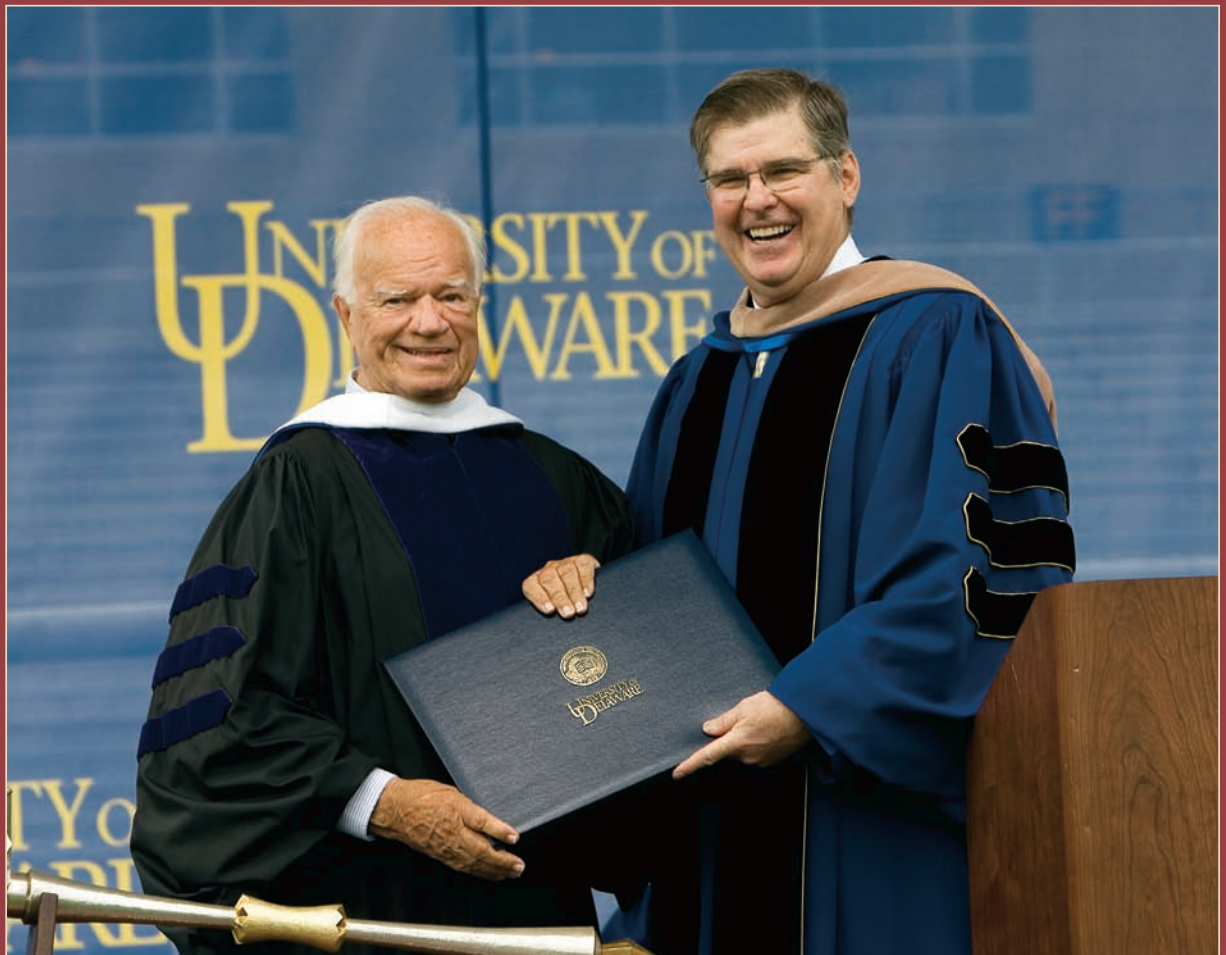
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UD presented an Honorary Doctor of Humane Letters Degree to Ernest Wayne Craven, Henry Francis du Pont Professor Emeritus of Art History, on May 31, 2008.



UD conferred an Honorary Doctor of Humane Letters Degree on Ernest Wayne Craven, Henry Francis du Pont Professor Emeritus of Art History on May 31, 2008. Dr. Craven (left) receiving the citation from Howard Cosgrove at commencement.

Photograph by Kathy Atkinson. Provided courtesy of University of Delaware.