

# Insight

Spring 2010

THE NEWSLETTER OF THE  
UNIVERSITY OF DELAWARE  
DEPARTMENT OF  
ART HISTORY



## The Practice of Art History



# Contents



## From the Chair | 3



## Undergraduate Student News | 15

Hands On at Last! | 15  
Art History Club Events | 15



## Art History Majors Go Places | 4



## Graduate Students News | 16

"Diverse Paths" | 16  
Graduate Students Participate in PEMCI | 16  
Kerry Roeder | 16  
Isabelle Havet | 16  
Graduate Students News | 17



## Faculty Spotlight | 6

The Practice of Art History: Interview with Perry Chapman | 6  
Ikem Okoye, New Director of African Studies | 8



## Rising Stars | 18

A Constellation of Fellows | 18



## Around the Department | 9

Three Promotions in One Year | 9  
Faculty Notes | 9  
13 Doctoral Degrees Conferred in May 2009 | 10  
Graduate Degrees Granted | 10  
George Freeman | 10  
A Bridge between China and the US | 12  
Department Lecture Series | 13  
Thinking with the Painter | 14  
African American Legacies | 14



## Alumni Corner | 20

Convocation Address by Samantha Cooper | 20  
Kristel Smentek | 21  
In Memoriam | 21  
Alumni News | 22

## Thanks to Our Donors | 23

# Insight

Spring 2010

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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:**  
Rembrandt van Rijn, *Angel Departing from the Family of Tobit*, 1641  
© University of Delaware Museums

## From the Chair



Nina Kallmyer

It was the year of our discontent! How else to describe 2009-2010 with its tight purse, its job cuts, its campus-wide regimented climate of cold uncertainty? Gone was the generosity, the warmth and well-being of plenty and wealth.

Art History had its share of it all. Our annual budget was slashed. Our staff was diminished. We still feel the brunt of two part-time staff positions eliminated. Faculty balked in pain and outrage at the news of reduced research and travel funding.

There is an old saying in the East that when in a tight spot, a smart fellow knows how to find other paths, alternative solutions. We did. We went for grants. David Stone, Mónica Domínguez Torres and Wendy Bellion won CAS 2009 Faculty Research Grants. With joint funding from the Global Partnership Initiative Award and the Center for International Studies, Vimalin Rujivacharakul (accompanied by Larry Nees) was able to take her undergraduate seminar to China to attend the first UD-Tsinghua University workshop on Architectural Research.

In the midst of rampant hiring freezes, we hired. Sandy Isenstadt, formerly of Yale University, will join our faculty as Associate Professor with tenure in the Fall, after completing a fellowship year at the Institute for Advanced Study, in Princeton.

Other faculty changes happened. Ann Gibson retired last Spring and will be missed by faculty and students alike. In Spring 2010, Jonathan Katz, well-known for his work in contemporary art and gender studies, will join us as Distinguished Visiting Professor to teach a graduate seminar on "Eros, Art and the 1960s."

This has been a stellar year for our graduate program. Last Spring, 13 new Ph.D.'s were conferred. We were especially proud to find out that our recent Ph.D. graduate and now Assistant Professor of Art History at MIT, Kristel Smentek, was this year's winner of the Council of Graduate Schools/UMI Distinguished Dissertation Award in the Humanities and Fine Arts, the most prestigious honor for doctoral dissertations. Our graduate students won prestigious fellowships and awards from distinguished institutions, the Metropolitan Museum in New York (Melody Deusner and Catherine Reed Holochwost); the Walters Art Museum (Lynley Herbert); the Smithsonian Museum of American Art (Nenette Luarda-Shoaf and Catherine Walsh); the Henry Luce Foundation/ACLS and Winterthur Museum (Tanya Pohrt); the O'Keeffe Museum and Research Center in Santa Fe (Jobyl Boone); and the Museum of Fine Arts in Houston (Annie Counter).

With hope and optimism then we look forward to the year to come. As always our alumni are our support and showcase. It is my pleasure and my obligation to thank them yet again for their active presence in the life of their very own department.

Nina Athanassoglou-Kallmyer  
Professor and Chair



Art History a Dead End? Think Again.

# Art History Majors Go Places

“What are you going to do with an Art History degree?” is by far the most common question art history majors get during their college years. Most people think art history will never furnish students with practical knowledge or training to land a job after graduation. Our majors, however, are proving disbelievers wrong. In just a matter of few years many of them have developed exciting careers in diverse cultural institutions. Four recent graduates share their stories with us.

**AMANDA ANTONUCCI**  
**BA in Art History and Art Conservation, 2007**  
**Chemical Heritage Foundation, Philadelphia**

At the CHF, I am a program assistant for the area of electronics and emerging technology at the Center for Contemporary History and Policy. The Center provides knowledge, perspective, and advice on issues related to molecular sciences and technologies based on historical and contemporary source materials. I am currently contributing to the Gordon E. Moore biography project by processing Gordon E. Moore’s archives from Intel Corporation. I have re-housed the materials to acid-free folders and boxes, and created a detailed finding aid and inventory. I have begun to digitize the collection so that scholars can readily explore Moore’s history at Intel. When I started this position, I had little understanding of who Gordon Moore was and his influence on the semiconductor industry. By incorporating my ability to analyze and interpret different sources, as well as the research skills that I acquired at UD, I came to understand Moore’s contribution to the electronics field.



One day a week I work with the Special Collections department as assistant image archivist. I also assist with a Foundation’s new web project inputting our Fine Arts collections into a database. My art historical training allows me to contribute to the descriptions of the alchemical paintings and works of art on paper for the new website. It pleases me greatly that my work will permit these valuable historical materials to be

more accessible to researchers, whether they are interested in the semiconductor industry or alchemy.

**CARLEEN COULTER**  
**BA in Art History and History, 2007**  
**The Cloisters, Metropolitan Museum of Art, New York, New York**

My B.A. in art history from UD has been of great value to me. It was essential in securing my current position with the education office at The Cloisters, the branch of The Metropolitan Museum of Art devoted to the art and architecture of medieval Europe.



At The Cloisters, I perform both administrative and academic tasks. I often use my training in academic research, looking up object files or pulling resources from the Museum’s library. The art history lectures and seminars I attended at Delaware gave me the academic platform necessary to brainstorm public programming ideas with coworkers, and to answer collection specific questions. I also lead gallery workshops for children and their families through the museum. Last year I conducted a program focusing on the depiction of birds and their symbolic meanings in medieval art—a topic closely related to a research paper I completed for Dr. Nees’s “Art at the Court of Charlemagne.”

My art history seminars also prepared me for the workplace in less obvious ways. Taking part in discussion-based class settings equipped me to communicate and work well with others, even if they hold opinions in conflict with my own. This skill has proved invaluable, as I work with and assist the museum-going public on a daily basis. Having the opportunity to apply so many aspects of a major I loved to my “real world” career is both professionally and personally fulfilling, and something for which I am constantly grateful.



**JENNIFER STETTLER**  
**BA in Art History, 2006**  
**Philadelphia Museum of Art**

The art history major at UD provided an essential foundation for my career as an art historian and museum professional. After graduating in 2006 with an art history major and French minor, I earned a Masters degree in art history at George Washington University. A graduate internship led to an introduction to Anne d’Harnoncourt (then Director) at the Philadelphia Museum of Art where I have subsequently held three grant-funded positions. Ms. d’Harnoncourt hired me as a Visiting Scholar and Research Assistant for the Calder’s Parkway project, funded by the Pew Charitable Trusts, to conduct research on the Calder family of artists and their connections to Philadelphia. When the project ended, I was hired in the Executive Office as Records Coordinator for the Anne d’Harnoncourt Records. Working closely with museum archivists and administrators, I organized over 100 boxes of Ms. d’Harnoncourt’s executive materials in

**MEGAN KUCK**  
**BA in Art History and French, 2008**  
**The Phillips Collection, Washington, DC**

As Program Coordinator at The Phillips Collection’s Center for the Study of Modern Art, a large part of my job is planning the Center’s programs and representing the Center to our constituents. The programs include an annual symposium, a distinguished lecture series featuring notable artists, critics, scholars and collectors, and a series of informal talks called “Conversations with Artists” that provide an opportunity for the public to hear from innovative artists.

I double majored in art history and a language (French), something that I would advise students to do if they are interested in an art career. I also highly recommend seeking internships with a local museum or art center. In addition to my internships, I credit the exceptional instruction and guidance of UD’s Art History faculty for my success at The Phillips Collection. The seminars and research opportunities made available by the department prepared me to contribute to the Center program’s agenda in ways I never would have expected. I feel very fortunate to be part of such a prestigious museum. I also feel privileged to meet and work with some of the artists and scholars that at one point I studied.

In a time when the humanities are not receiving as much credit as they deserve, I adamantly say that majoring in a field such as art history truly prepares you for professional life, providing analytic and practical skill sets that are invaluable regardless of where your path may lead you after college.



Photo by Constance Menseh, PMA

preparation for processing by the PMA Archives. Later on I moved into the Registrars’ office as Registrar Assistant for the Collection Move. In this position I work with a team of registrars to inventory the collections of East Asian Art, American and European Silver, Rugs and Tapestries, and European Architecture in preparation for the collection move, which is part of the Frank Gehry’s underground renovation project.

I plan to specialize in American and European art of the late 19th and early 20th century, and to achieve this goal I have recently applied to Ph.D. programs in art history to begin September 2010.



# The Practice of Art History

## An Interview with Perry Chapman

Professor Perry Chapman has experienced most facets in the practice of art history. An internationally renowned scholar in the field of 17th-century Dutch painting, she has taught at UD Department of Art History since 1982, and became Full Professor in 1997. She is the author of *Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity* (Princeton University Press, 1990) and numerous essays on Rembrandt, Vermeer, Jan Steen, 17th-century art theory and biography, and on the artistic impact of the Dutch Revolt. She has held fellowships from the Woodrow Wilson Center in Washington, DC, the National Endowment for the Humanities, the Center for Advance Studies in the Visual Arts (CASVA) and the Guggenheim Foundation, among others.

Prof. Chapman has also had important experiences outside the academia. In 1996-1997, she served as co-curator of the major exhibition *Jan Steen: Painter and Storyteller* (catalogue: Yale, 1996), at the National Gallery of Art, Washington, DC, and the Rijksmuseum, Amsterdam. From 2000 to 2004, she was Editor-in-Chief of *The Art Bulletin*, arguably the most important art historical journal published in the United States. Currently she is a member of the editorial board of the *Nederlands Kunsthistorisch Jaarboek*, for which she has just co-edited and contributed an article ("Cornelis Ketel, Fingerpainter and Poet-Painter") to volume 59. *Envisioning the Artist in the Early Modern Netherlands*. Since 2006, she has served as Director of Undergraduate Studies at the Department of Art History. Insight editor Mónica Domínguez Torres conversed with her about her experiences in field of art history both inside and outside the academy.

**MDT:** Your scholarship has mostly revolved around issues of self-representation and artistic practice in seventeenth-century Dutch art. Why that specific interest?

**HPC:** I've always been interested in artists and northern art. I can remember, at age thirteen, seeing and being absolutely blown away by Albrecht Dürer's *Self-Portrait of 1500* in Munich. I've also been fortunate to have had inspiring teachers and mentors. In high school I had a fabulous art history teacher, Ann Peterson, who let me write a paper about Andy Warhol's artistic persona and – get this – how it could be understood through the writings of Ananda Coomaraswamy. In college I had another eureka moment, again in the Alte Pinakothek in Munich, when I saw Rembrandt's *Passion Series*. At Swarthmore, Alison Kettering introduced me to the study of seventeenth-century Dutch art. When I was in graduate school at Princeton, Irving Lavin taught a seminar on artists' tombs and Egbert Haverkamp-Begemann's seminar on Rembrandt set me off on my dissertation on Rembrandt's self-portraits. By chance, I ended up living in Washington where Arthur Wheelock, curator of Dutch paintings at the National Gallery of Art, has, over the years, taught me about close looking and artistic techniques. Paintings conservators and conservation scientists in Washington and Amsterdam have also been generous. So, as a scholar, I started with Rembrandt's self-portraits and the issues of artistic identity that they present. From there I branched out in two directions: Jan Steen's self-portraits and the role of biography in fashioning Steen's image, which led to my work on the Jan Steen exhibition; and the



Rembrandt van Rijn, *Descent from the Cross*  
© University of Delaware Museums

larger question of art's role in the development of a native or proto-national identity in seventeenth-century Holland. Now my interests in the self-aware artist and Dutch identity have converged in my current book project. Called "The Painter's Place," this project examines the primacy and impact of painting in the newly independent Dutch Republic. The art of Rembrandt, Hals,

Vermeer and their contemporaries will be set against the seventeenth-century Dutch painters' many places, both physical and conceptual: the new state; cities and court; townscape and landscape; the lure of Italy and antiquity; the church; emerging (art) markets; the home; the painter's studio; and the painter's body, hand and mind.

**MDT:** Is your interest in artistic practice still lingering in your current work?

**HPC:** I'd say that my interests in artistic practice and artistic identity have converged in my recent work on the artist's studio. I've published articles on "The Imagined Studios of Rembrandt and Vermeer" and on the use and representation of the lay figure, or wooden manikin. My interest in eccentric painting practice led to an article on the Amsterdam poet-painter Cornelis Ketel, who in 1599 took up painting with his fingers and, in 1600, with his toes. I've also just co-edited a volume of the *Nederlands Kunsthistorisch Jaarboek* entitled *Envisioning the Artist in the Early Modern Netherlands* and am working on an upcoming one on the materiality of art. The field of seventeenth-century Dutch art has been driven by an emphasis on economics and the art market. I think it's important to resist commodifying works of art, which are

often the products of engaged, driven individuals; to that end, I've recently returned to writing about Rembrandt's self-portraits. I should add that my interest in the idea of the artist has also led me to write an essay, "Art Fiction," about fictional accounts of artists and paintings, for example Irving Stone's *Agony and the Ecstasy* and Tracy Chevalier's *Girl with a Pearl Earring*.

**MDT:** How does this line of research manifest itself in your teaching?

**HPC:** At the undergraduate level, I teach "The Role of the Artist in Society," which looks at changing notions of the artist from the Renaissance to the present. Just this year I brought in fiction and films, including *The Agony and the Ecstasy* and *Pollock*. I also teach "Prints and Society," which emphasizes both the social history of prints and the different techniques of printmaking. For that course, we make extensive use of the prints in the University Gallery. My graduate teaching tends to parallel my research interests. Recently I've taught seminars on "The Self-Portrait from Dürer to Rembrandt," "The Artist in the Baroque," "Art and Money in the Netherlands," and "Art After Iconoclasm in the Dutch Republic." My current seminar, "The Primacy of Painting," is taking a broader look at how paintings helped to shape the seventeenth-century Dutch peoples' ideas of their new state, their court and cities, markets and

churches, and especially their homes. In the process, we'll consider how Dutch painters imagined themselves as part of a Netherlandish tradition that began with Jan Van Eyck's legendary invention of oil paint and that, in practice, emphasized color and life giving force of the painter's brush.

**MDT:** Throughout the years, you have worn many different hats. In addition to teaching and research, you have also worked as an exhibition curator and journal editor. Could you talk a bit about how you got involved in these non-academic roles?

**HPC:** I initiated the exhibition *Jan Steen: Painter and Storyteller*, held at the National Gallery of Art in Washington and the Rijksmuseum in Amsterdam in 1996-97. I had started working on Steen as comic relief from Rembrandt. It was 1991 and I was on a fellowship at the Woodrow Wilson Center for Scholars – my office was a floor in one of the towers of the Smithsonian Castle. I don't remember what prompted me to propose a Steen exhibition to Arthur Wheelock, but he loved the idea. In contrast, the invitation to be considered for the editorship of *The Art Bulletin* came quite out of the blue and I didn't hesitate for a moment to say yes. I knew that I would love reading submissions, working with authors, and having my finger on the pulse of Art History. I'd never edited anything in my life but I had learned a tremendous amount from serving on the

Perry Chapman and students  
in her Methods course  
examine prints from the UD  
Museum collections.  
Photo by George Freeman





board of the University of Delaware Press. I couldn't have done it without my stunningly competent editorial assistant, Heather Campbell Coyle, who was a graduate student in the Department and is now a curator at the Delaware Art Museum. My Art Bulletin experience led to my appointment to the editorial board of the *Nederlands Kunsthistorisch Jaarboek*, which is an annual themed publication. Whereas the editor-in-chief is the sole editor of *The Art Bulletin*, the NKJ is a collaborative effort, edited by a board whose members read all submissions and meet twice yearly.

**MDT:** What were some of the biggest challenges you faced when mounting the exhibit at the NGA?

**HPC:** I had to shift from thinking like an academic to thinking like a curator. The scholar in me came up with a list of paintings that I thought were necessary to make essential points about Jan Steen. I quickly learned that it was important to think first about quality – was this painting a great Jan Steen? Would it look good hanging in the gallery? Was it in good condition? Also, academic scholarship tends to be a solitary pursuit; an exhibition and its catalogue are collaborative efforts.

**MDT:** During your tenure as Editor-in-Chief of *The Art Bulletin*, the journal expanded geographically, chronologically, and conceptually. How did this shift occur?

**HPC:** I made a conscious effort to update and expand *The Art Bulletin's* appeal without sacrificing its scholarly integrity. The first "State of Art History" essay that I commissioned was on Japanese art and that, with the help of an active board member, encouraged many more submissions on East Asian art. Covers with Andy Warhol's Stalin and a photograph of the Bamiyan Buddhas shortly after their destruction helped to counter misconceptions about the journal's methodological, chronological and geographical limitations. I had hoped exhibition reviews would draw in readers from the museum world. Above all, I sought contributions that were methodologically adventuresome and encouraged authors to make the broader significance of their highly specialized contributions and conclusions intelligible to the interested non-specialist.

**MDT:** You regularly teach the course *Research and Methods in Art History*, which is required for all art history majors. Has your curatorial and editorial experience influenced the way you teach this course?

**HPC:** Yes, absolutely. My curatorial experience made me acutely aware of the need for art history students, whatever their career goals, to work with real objects. The course emphasizes doing research on and writing about objects from the University Museums and buildings on campus. A shocking number of *Art Bulletin* submissions had no clear thesis, hid underdeveloped main ideas somewhere in the body of the text, or were poorly written. I spend a lot of time working with students on their writing. Research and Methods in Art History can be a relentless course in that regard but students find it a rewarding course and are most appreciative.

**MDT:** For three years now you have served as Director of Undergraduate Studies. What advice do you give to students who want to succeed in the field of Art History?

**HPC:** Look and read. Students today are very professional, very good at getting internships and that's essential. But I'm not convinced that they spend enough time looking at art, going to museums and special exhibitions, or just plain looking at pictures in books or online. Likewise, students are so busy that they don't have enough time to read.

## Ikem Okoye, New Director of African Studies

Effective September 2009, Ikem Okoye, Associate Professor of Art History, was appointed director of African Studies at UD. Founded in 1992, the African Studies program seeks to provide an intellectually coherent program of study, based on regularly offered courses in a variety of disciplines across campus. Over the years the program has grown to encompass faculty and students from several departments in the humanities and social sciences. The program offers a minor and supports winter session programs in a few countries in Africa.

Prof. Okoye specializes in the history of space, architecture and sculpture in Africa and the Diaspora. A graduate of the Bartlett School of Architecture at University College London and MIT's History, Theory and Criticism of Art and Architecture program, Prof. Okoye's research pursues a historical interrogation of constructs such

as modernity, gender, race, and representation, including the historiographical use of 'archives' with particular reference to the arts and architecture of Africa. He has published essays in the *Art Bulletin*, *Paideuma*, *African Arts*, *The Harvard Architectural Review* and in several edited books.

Art historians rarely lead area studies programs, but the multidisciplinary nature of Okoye's work positions him well to interact with specialists in other disciplines. Consider, for instance, the range of fields engaged in his 2008 talk at the Smithsonian Institution (National Museum of African Art), a presentation that was connected to his on-going project on art and slavery. The talk focused on the history, material culture and art history of the so-called "Evil Forests" of southeastern Nigeria—ancient forested landscapes embroiled in the politics of a modern day Evangelical Christian-

ity that seeks their erasure according to Dr. Okoye.

Although he locates himself in 18th and 19th century studies, Prof. Okoye has all along been visible in the art history of the 20th century, and the contemporary. He was, for instance, a participant last October in a web-hosted roundtable convened by Princeton University's Chika Okeke, editor of the contemporary African and Diaspora art journal, *Nka*. Dr. Okoye had, moreover, recently given a presentation at the National Gallery of Art in Abuja (Nigeria), "A Critique of the Idea of Art as Luxury" in the same year that he had published a paper "Unmapped Trajectories: Early Sculpture and Architecture of a 'Nigerian' Modernity," in the Kobena Mercer edited book *Exiles, Diasporas, Strangers* (2008) for the Institute for Visual Arts in London, a major exhibition venue and publisher on contemporary art.

## Three Promotions in One Year

On May 12, 2009, the UD Board of Trustees approved the promotions of three professors in the Art History Department: David M. Stone was raised to Full Professor, while Wendy Bellion and Mónica Domínguez Torres were awarded tenure and promoted to Associate Professors. All three were recognized for their commitment to teaching and scholarly research.

**David M. Stone**, a specialist in 17th-century Italian art, has been very active in the Caravaggio field. He organized with Lorenzo Pericolo (Montreal) seven sessions on Caravaggio and his followers for the annual conference of the Renaissance Society of America (Los Angeles 2009), and secured a contract from Ashgate to publish *Caravaggio: Reflections and Refractions*, which will contain sixteen of the papers. Stone has recently been conducting research on the historiography and methodologies of connoisseurship. He is collaborating with David G. Stork, Chief Scientist of Ricoh Innovations, on utilizing computer vision science for the purposes of studying Renaissance and Baroque painting techniques, studio practices, and questions of authenticity.

**Wendy Bellion** joined the Department in 2005. Her forthcoming book, *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America* (UNC-Chapel Hill Press/Omohundro Institute of Early American Culture and History, 2011), was awarded last year a generous grant by the Wyeth Foundation for American Art. In 2009 Prof. Bellion led a Scholar's Day for the Metropolitan Museum of Art's exhibition "American Stories" and presented lectures at Winterthur Museum, Colby College, Penn State, the Philadelphia Museum of Art, and UD. She published a book review in *The Art Bulletin* and began a three-year term on the editorial board of the journal *American Art*. She also welcomed a new baby boy, Griffin, now age one.

**Mónica Domínguez Torres** is currently finishing the book *Military Ethos & Visual Culture in Post-Conquest Mexico*, under contract with Ashgate. Last year she conducted research as a Kluge Fellow at the Library of Congress, published a book review for *CAA Reviews*, and presented papers at the CAA conference in Los



From left: Wendy Bellion, David M. Stone and Mónica Domínguez Torres. Photo by George Freeman

Angeles, the Library of Congress, the International Congress of Americanists in Mexico City, and UD. She also contributed to the segment "History and Memory" for the series *Art Through Time: A Global View* produced by Channel THIRTEEN/WNET. In Fall 2009, Prof. Domínguez joined the UD's Hemispheric Dialogues Research Cluster, which received a research award from the new College of Arts and Sciences' Interdisciplinary Humanities Research Center.

## Faculty Notes

**Nina Athanassoglou-Kallmyer** presented the paper "Géricault médical: savoir scientifique et savoir de soi sous la Restauration" at the international conference *La France entre le Premier Empire et la Restauration* held at the Institut Historique Allemand, in Paris, in April 2009. It was published in the volume *Naissance de la Modernité. Mélanges offerts à Jacques Vilain* (Ed. Relief, 2009). In November 2009, she was invited to present a graduate seminar on "Osman Hamdi Bey and French Orientalism" at the Department of the History of Art, University of Pennsylvania. In January 2010 she delivered the paper "Possessing Homer: On Alma Tadema's A Reading from Homer" at the 141st annual meeting of the American Philological Association, in Anaheim, CA.

**Lawrence Nees** was invited to present a paper at an international seminar on the Evidence for the Early History of the Qur'an

at Stanford University in July 2009, and was selected to present a lecture on the Dome of the Rock and its mosaic inscription at a major international conference on Islamic art sponsored by the Qatar Foundation, Virginia Commonwealth University and the University of Cordoba (Spain) in October. He also presented a lecture on early medieval ivory carvings at the International Medieval Congress at Leeds (UK) organized for the re-installation of medieval art at the Victoria and Albert Museum. In December, he lectured on new technology and its impact on the teaching of medieval architecture at an international conference held at Tsinghua University, Beijing. Several of his articles, catalogue entries, and book reviews on medieval and Islamic topics were published this year.

**Lauren Petersen** was the Visiting Humanities Scholar at Otterbein College, Ohio, in Fall 2009. Last summer, she gave a paper at the

inaugural meeting for the Society for Ancient Mediterranean Religions at the Pontifical Biblical Institute in Rome: "The Places of Isis in Roman Religion: An Archaeological Perspective."

**Margaret Werth** presented "Manifestations of the Face" at the Clark Art Institute in December 2008, and "Rien que les heures: Cavalcanti's Paris," at the Centre allemand d'histoire de l'art in April 2009, during her tenure as a Clark/Centre Allemand fellow. She also delivered the papers "Modernity and the Face," as the Harn Eminent Scholar Chair in Art History Lecturer at the University of Florida (November 2008); "So Close and Yet So Far: Urban Modernity and the Face in City Films of the Twenties" at the Association of Art Historians in Manchester, England (April 2009); and "The Medium of Air: Manet, Mallarmé and Pleinairism in the 1870s" at the Clark Art Institute symposium *Is Paris Still the Center of the 19th Century* (October 2009).



PH.D. DEGREES

**Boyd, Jane E.**, “The Mapping of Modernity: Impressionist Landscapes, Engineering, and Transportation Imagery in Nineteenth-Century France” (Nina Athanassoglou-Kallmyer)

**Cochrane, Laura**, “Where There is no Time: The Quadrivium and Images of Eternity in Three Eleventh-Century Anglo-Saxon Manuscripts” (Lawrence Nees)

**Greene, Nikki**, “The Rhythm of Glue, Grease and Grime: Indexicality in the Works of Romare Bearden, David Hammons, and Renee Stout” (Ann Gibson)

**Holst, Nancy**, “Pattern Books and the Suburbanization of Germantown, Pennsylvania, in the Mid-Nineteenth Century” (Bernie Herman)

**Marley, Anna**, “Rooms with a View: Landscape Representation in Early National and Late Colonial Domestic Interiors” (Wendy Bellion)

**Murphy, Jessica**, “Portraiture and Feminine Identity in the Stieglitz Circle: Agnes Ernst Meyer, Katharine Rhoades, and Marion Beckett” (Margaret Werth)

**Nigro, Carol**, “Scribbling across Continents: Cold War Humanism and Phenomenology in Cy Twombly’s Early Works” (Ann Gibson)

**Stetler, Pepper**, “Bound Vision: Reading the Photographic Book in the Weimar Republic” (Margaret Werth)



From left: Eric Gollanek, Anna O. Marley, Amy Henderson, and Zara Anishanslin (History)



Left: Laura Cochrane with adviser Prof. Larry Nees. Bottom: Nikki Greene with adviser Prof. Ann Gibson

# All-Time Record: 13 Doctoral Degrees Conferred in May 2009

During the years 2008 and 2009, the Art History Department saw a record number of graduate students defending their doctoral dissertations—Jane Elizabeth Boyd, Laura Cochrane, Arthur DiFuria, Eric Gollanek, Nikki Greene, Amy Henderson, Nancy Holst, Anna Marley, Jessica Murphy, Carol Nigro, Kristel Smentek, Pepper Stetler, and Rebecca Weller all reaped the rewards of years of research and writing. This feat was celebrated on May 29-30, 2009, with the official conferral of their doctoral degrees. Most of them marched in the 160th Commencement procession and attended a very emotive hooding ceremony celebrated a day earlier. Professors Nina Athanassoglou-Kallmyer, Wendy Bellion, Ann Gibson, Bernie Herman and Larry Nees took part in the processions to proudly hood and escort their advisees.



Pepper Stetler

And the best part of all, many of them had obtained jobs in their fields by the time of the convocation. Kristel Smentek had been appointed Assistant Professor at the Department of Architecture of MIT in July 2008 (see *Insight* 2009, p. 16). Eric Gollanek started in his position as Assistant Professor in Art History at Ferris State University in Grand Rapids, Michigan, in September 2008. In Fall 2008, Arthur DiFuria became Chair of Liberal Arts at Moore College of Art and Design in Philadelphia, where he started as an adjunct in 1998. On March 1, 2009, Anna Marley started as Curator of Historical American Art at the Pennsylvania Academy of the Fine Arts, one of the finest collections of 19th century American art in the US (see *Insight* 2009, p. 17). Two other graduates had recently secured tenure-track appointments starting



Fall 2009. Laura Cochrane, who began her doctoral studies at UD in 2003, became Assistant Professor of Art History in the Department of Art at Middle Tennessee State University in Murfreesboro, Tennessee, the largest undergraduate institution in the State. There, she is teaching the first half of the art history survey (prehistoric to Gothic art), and also upper level classes on Medieval, Islamic and Renaissance art, as well as design history. During her last two years in the doctoral program, Laura worked as a Research Scholar for the Index of Christian Art at the Department of Art and Archaeology at Princeton University. Pepper Stetler also graduated in a record time. She got both her Masters and PhD

degrees from UD in just seven and a half years, displaying an exemplary performance that earned her several teaching and scholarly recognitions. She is now Assistant Professor in the Department of Art and Art History at the University of Vermont. In her new position, she teaches courses in late-19th and early-20th century art history, history of photography, as well as the second half of the introductory survey (Renaissance to Modern Art) for 160 students! This may seem a daunting endeavor for a recent graduate, but since she worked as a teaching assistant for both Prof. Nees and Prof. Stone in the introductory course at UD, Pepper felt well prepared. In her own words: “I can’t imagine having done it without the examples of Nees and Stone to model from. My advice to graduate students is to NEVER throw away any notes you take during the classes for which you TA! In my opinion, art history grad students should rest assured that the program prepares them to succeed in academic positions. I have friends from other grad programs who panicked after getting their first job because they feel like they never really learned how to teach. In contrast, I had many opportunities while in graduate school to get some teaching experience before I had to do it ‘on my own.’ I am very proud to be connected to the art history department at UDel.”

M.A. DEGREES

**Autry, La Tanya**, “Enlarging American Landscape: A Study of the Without Sanctuary Lynching Postcards” (Bernie Herman)

**Beetham, Sarah**, “Soldiers’ and Sailors’ Monuments and the Rhetoric of Reunion” (Wendy Bellion)

**Campbell, Cara Zimmerman**, “Outside the Outsider: Formulaic Narrative and the Outsider-ness of Thornton Dial Sr.” (Bernie Herman)

**Ensor, Lael**, “Decoration in Early Quar’An Manuscripts: A Close Look At The Walters Art Museum’s W.554” (Lawrence Nees)

**Racco, Tiffany**, “Darkness in a Positive Light: Negative Theology in Caravaggio’s Conversion of St. Paul” (David Stone)

**Rye, Ashley**, “The Truth of the Life of Christ: Naturalism, Spiritualism, and Religious Devotion in James Jacques Tissot’s La Vie de Notre Seigneur Jesus Christ” (Nina Athanassoglou-Kallmyer)



**George Freeman** has been promoted to full-time Digital Imaging Specialist for the Visual Resources Collection. His new title reflects the ongoing digital transition in the Department, where George has served part time since 1994 as Photographer. In his new position, he will oversee our digitization efforts and design and maintain Web sites for the Department and its faculty.



## A Bridge between China and the US: Tsinghua and Delaware Partners in Architectural History

Assistant Professor Vimalin Rujivacharakul was busy last year strengthening her collaborative project with Tsinghua's School of Architecture, now part of a larger institutional partnership between Tsinghua University and UD. Rujivacharakul's association with Tsinghua began in 2001, when still a doctoral student at UC Berkeley. After joining UD Art History faculty in 2006, she continued leading the international Yingzao Huikan Translation Project with colleagues from Tsinghua, translating into English a series of issues of the Bulletin of the Society for Research in Chinese Architecture.

This initial collaboration led to an institutional partnership between the two

universities. Following a general agreement signed between Tsinghua University and the University of Delaware in 2008, a delegation from Tsinghua visited UD in 2009. Wang Guixiang, Professor of Architectural History, Liu Chang, Associate Professor of Architecture, and Luo Degin, Associate Professor of Architectural History and Vernacular Architecture, were hosted by the Center for International Studies (now, Institute for Global Studies), the College of Art and Sciences, the Department of Art History, and the Department of Art Conservation, together

with help from the Winterthur Program and the Center for Historic Architecture and Design. The guests were honored at a welcome reception with President Patrick Harker in Old College, featuring music by UD violinist and Professor of Music Xiang Gao. During the visit, the delegation explored specific opportunities for collaborative initiatives on the history of art and architecture. In addition, Dr. Luo gave a public talk on Chinese vernacular architecture, hosted by the Department of Foreign Languages and Literatures, the Department of Art History, and the East Asian Studies Program.

The first outcome of this collaboration crystallized last Fall, when Prof. Rujivacharakul took students in her seminar "Contemporary Architecture: Transnational Practices and Cross-cultural Dialogues" to participate in a UD-Tsinghua workshop on research in architectural history and to present papers in the international conference Methods on Research and Teaching of Architectural History and Theory. Prof. Rujivacharakul received a Global Initiative Award from UD's new Institute for Global Studies to prepare for her seminar class and to take her students in this two-week trip, in which students had the unique opportunity of presenting their research to a group of faculty, researchers and students from Tsinghua, Harvard, Yale, Tongji, and other major universities. They also went on field trips to nearby cities visiting, among others, the Tiantan Gongyuan, or the Temple of Heaven, built for the sacrifices

caption



Beijing National Stadium, commonly known as the Bird's Nest. Photo by Jennifer Jones-O'Neil

offered by the emperor of China in hopes of good harvests, and the Forbidden City, the imperial residence during the Ming and Qing dynasties (14th-early 20th century). They also toured contemporary architecture landmarks in Beijing and Shanghai, such as the National Stadium, better known as "the Bird's Nest", the National Aquatics Center or "Water Cube" (both built for the 2008 Summer Olympics), Rem Koolhaas' CCTV building, I.M.Pei's Suzhou Museum, the Jinmao Tower and Shanghai World Financial Center.

Faculty and students blogged about their experiences throughout the journey. On Day 5, Cassie Cohick and Antonia Tetreault wrote: "After days of historical sightseeing, we were all excited to explore some of the contemporary architecture in Beijing. In fact, ... each day in China continues to entice our interest and grows better than the last." On the last day of the trip, Prof. Rujivacharakul reflected: "I would like to thank my students. Through the semester, I pushed them to work extraordinarily hard. They endured the hardship and trusted me enough to rewrite their papers and practice their presentations time and again. Once we arrived in China, they demonstrated superb comradeship and willingness to do their best for UD's reputation. Several senior professors at Tsinghua asked how we trained our students, as they were impressed by our students' scholarship and maturity, as well as their manners and understanding of Chinese traditions and customs... A long time ago, one of my professors told me that the praise his student received meant more to him than any praises he had ever received for himself. For once, I could not agree more."



## Fusions in Art: Methods, Criticism, and Culture

### Lecture Series 2009-2010

Graduate Student Committee: **Tiffany Racco and Ashley Rye (co-chairs), La Tanya S. Autry, Barbara Kutis, Julie McGinnis, and Theodore Triandos.**

Faculty Advisor: **H. Perry Chapman**

September 15, 2009

### WAYNE CRAVEN LECTURE

**Michael Taylor**, *The Muriel and Philip Berman Curator of Modern Art, Philadelphia Museum of Art*  
Givens: Robert Gober, Ray Johnson, Hannah Wilke, and the Legacy of Marcel Duchamp's Etant donnes

October 8, 2009

**Deborah Howard**, *Professor of Architectural History, University of Cambridge*  
Sound and Space in Renaissance Venice

November 17, 2009

**Mónica Domínguez Torres**, *Associate Professor of Art History, University of Delaware*  
Memory, Loyalty, Sovereignty: Indigenous Heraldry and Artistic Agency in 16th-Century Mexico

November 30, 2009

### DISSERTATION COLLOQUIUM

Graduate Student Research Presentations

February 25, 2010

**Barry Flood**, *Associate Professor of Art History, New York University*  
Between Hair Extensions and Tattoos: the Image in Islam

March 11, 2010

**Rachael DeLue**, *Assistant Professor of Art History, Princeton University*  
Arthur Dove: Painting as Translation

April 14, 2010

### WILLIAM I. HOMER LECTURE

**Peter Barberie**, *Curator of Photographs, Alfred Stieglitz Center Department of Prints, Drawings, and Photographs, Philadelphia Museum of Art*  
Charles Marville in the Bois de Boulogne



Nina Athanassoglou-Kallmyer, Chair of the Art History Department, welcomes Wayne Craven lecturer Michael Taylor. Photo by George Freeman



Art History Lecture Series Committee members and faculty during Prof. Domínguez Torres' lecture. Front, from left: Tiffany Racco, Mónica Domínguez Torres, Ashley Rye; back, from left: LaTanya Autry, Ikem Okoye, Ted Triandos and Perry Chapman. Photo by George Freeman



Deborah Howard lectures in Gore Hall. Photo by George Freeman



## Thinking with the Painter: Art History and Conservation Collaborate on Seminar

“Imagine if surgeons and diagnosticians didn’t work together, or what would happen if software developers didn’t speak to hardware engineers. Art historians and art conservators have many common goals but very different technical skills and areas of knowledge. They can improve each other’s research immensely by sharing methods and experiences.”

With these concerns in mind last year Art History professor David M. Stone joined forces with Joyce Hill Stoner, Professor in the Winterthur/University of Delaware Program in Art Conservation, to organize a two-day seminar “Art Historians and Conservators in Collaboration,” which took place in the Center for the Arts and the Trabant Student Center on May 6-7, 2009. This international event was designed for professionals in both areas and for all those interested in art. The seminar looked at paintings from a different perspective, exploring what one can learn about the artists’ lives and personalities from the way the paintings were constructed, what materials and techniques were used and why, and the artists’ evolving thought processes. According to Hill Stoner, the seminar focused on “how art historians and art conservators can

work together to complement each other’s expertise.”

The event opened with the final lecture of the Department of Art History 2008-9 Lecture Series, featuring David Bomford, associate director for collections at the J. Paul Getty Museum and formerly the senior restorer of paintings at the National Gallery in London. At UD’s Roselle Center for the Arts, Bomford delivered the paper “Unfinished Paintings: Artists, Collectors and the Non Finito.” Bomford is internationally known for his work on technical art history, which he defines as “all the processes for making art. It is principally concerned with the physical material and structures of works of art and how they are prepared, used, combined and manipulated, and how an artist arrived at finished or indeed unfinished work. In short, it is our access to the heart of the artist’s intentions and changing ambitions.” For the second day of the seminar, Bomford joined Anthea Callen of Nottingham University and author of books on the techniques and art of the Impres-

**David Bomford lectures at the Roselle Center for the Arts. Photo by George Freeman**



sionists, to discuss issues of artistic practice and intention. Two other panels featuring Gridley McKim-Smith from Bryn Mawr College, David Stone, Wendy Bellion, and Joyce Hill Stoner from the University of Delaware, examined the techniques and meanings of European Baroque and early American paintings.

## Multidisciplinary Symposium at UD Explores African American Legacies

On October 1-2, 2009, an international group of scholars, artists, and music industry professionals gathered at UD for the symposium Sound: Print: Record: African American Legacies that was held in conjunction with the exhibition of the same name at the Mechanical Hall Gallery of the University Museums. The symposium was a lively exploration of black music and the roles that recording technologies, print media, and historical narratives play in shaping how that music is created, understood and received.

Introduced by President Harker, the keynote speaker was Ned Sublette, an independent scholar who has written im-

portant books about Cuban music and the culture and music of New Orleans. His talk, “Listening Backward: Afro-Atlantic Music Before Recording,” was a provocation about what black music might have sounded like before the advent of recorded sound based on archival materials and deep listening to musical traditions within a transatlantic triangle that spans Western Africa, southern Spain, and the greater Caribbean, including New Orleans.

The keynote was followed by performances by the UD Student Jazz Ensemble, the poet and scholar, Tracie Morris, a member of the Cave Canem poetry collec-

tive, and the sound artist M. R. Daniel. This special event was coordinated by Charles Carson, Music, who was a co-curator of the Sound: Print: Record exhibition with Julie McGee, curator of African American Art, University Museums. The following day, the panels consisted of multi-disciplinary exchanges between the participants moderated by UD faculty: Camara Holloway, Art History, Timothy Spaulding, English, David Suisman, History, and Anne Bowler, Sociology. The event was capped off by a plenary session with all the panelists moderated by Nancy Weiss Hanrahan from George Mason University.

## Hands On at Last! The Curatorial Apprenticeship Program at the University Museums

The Curatorial Apprenticeship Program, offered by the University Museums, is designed to give advanced undergraduates practical museum skills in the areas of cataloguing, research, care of objects, job search, résumé writing, exhibition planning/installation and educational outreach. Places in the program are limited, and undergraduates must apply in the spring preced-



**2009-2010 Curatorial Apprentices: front, from left, Alison Dando, Ruth Osborne, Danielle Swanson; back, from left, Janet Broske (Curator), Kelsey Adams, Delia Murphy, Samantha Wentz. Photo by George Freeman**

ing the academic year in which they wish to participate. Applications are invited from all undergraduates in good standing. Students are accepted into the program at the end of spring semester, beginning the program in the fall of the following academic year.

Apprentices typically meet on a regular basis as scheduled at the beginning of the semester for introductions to several aspects of the museums field including connoisseurship, cataloguing, art handling, insurance issues, ethics, and museum education. In addition, students perform 55 hours of service from October to May. Recent assignments include installing exhibitions at the Louise and David Roselle Center for the Performing Arts and collections inventory.

Although no academic credit is given for the Apprenticeship Program, students may choose to pursue an Independent Study for credit during the spring semester. Students interested in this option are asked to develop a short written proposal in consultation with the Curator of Collections. Projects must address an aspect of the museum profession, such as exhibitions, object research, object preparation/care, or Art Conservation, for example, and also must utilize the collections and/or resources of the University Museums.

Throughout the years art history majors have taken advantage of this opportunity,

and for many of them it has been a truly transformational experience. As Danielle Swanson, art history senior and one of this year’s apprentices, remarks: “I have greatly enjoyed being able to participate in the planning of an exhibition, from selecting and researching artifacts, to writing museum labels and installing the objects into exhibit cases. By participating in this program I have not only learned the thought process curators must go through when developing an exhibition, but have also learned to work well with others to reach the same goals. The Curatorial Apprenticeship Program has allowed me to develop the skills needed to work with collections objects in a museum setting, skills that I can take with me to a future internship or job.”

During the past five years graduates of the Apprenticeship program have assumed entry level positions at the Walters Art Gallery and the Cloisters Museum, as well as positions in not for profit organizations and publishing. Others have assumed museum internships or have continued to pursue graduate work in museum studies or other fields.

For further information contact Janet Gardner Broske, Curator of Collections, University Museums: (302) 831-1043, or moosie@udel.edu.

## Art History Club Events: A Report from the Vice President

This year the Art History Club has gone on a few local trips, continued the tradition of the Art History Club Luncheon, as well as held an informational lecture with one of the Art History Department’s professors.

During the first Friday of each month the club held a trip to Philadelphia to visit local art galleries open late in Old City. First Friday trips always attract students who enjoy exploring new art on exhibit in the galleries, as well as art by street vendors. These trips offered a relaxing evening to walk around the city and experience new contemporary forms of art.

In November, the club took a day trip to New York City. Students spent time exploring museums including the Metropolitan Museum of Art, the Museum of Modern Art, the Folk Art Museum, and the Guggenheim.

I personally enjoyed the Kandinsky Retrospective on view at the Guggenheim. It was an amazing experience to meander up the spiral walkway surrounded by such bright and beautiful artwork.

In the Fall, the Art History Club held an informational lecture with Prof. Chapman discussing the application process for graduate school. Various topics including who to ask for letters of recommendation, the GREs, and how to write personal statements were covered. This lecture also gave students a chance to ask questions and talk to one another about their plans for after graduation.

**Art History Club officers: front, from left, Emily Carnwath (Board Member), Nicole Townsend (Treasurer), Jillian Kuzma (President), Daniel Klein (Public Relations Chair), Danielle Swanson (Vice President), Ariel Hausman (Programming Chair). Photo by George Freeman**



In November, the club held our annual Art History Student Faculty Luncheon in the lobby of Old College. We had a great turn out of students, professors, and graduate students. This event is a great way for students and professors to interact in an informal setting. Not to mention, there was great food to be had. — Danielle Swanson



## Forging Ties with the Art Department through “Diverse Paths”

In Spring 2009, UD graduate art history and studio art students joined forces to co-curate the exhibition, *Diverse Paths: Mid-Atlantic MFA Graduate Student Work*. The exhibition, held at the UD@Crane satellite exhibition space in Philadelphia, featured works in a variety of media by students from the Pennsylvania Academy of Fine Arts, Pennsylvania State University, Rutgers University, Temple University, and the University of Pennsylvania. In bringing together the works of students from a number of different schools, the exhibition sought to spark dialogue and create ties among the region's budding artists.

*Diverse Paths* also forged ties by bringing together the UD art history and studio art departments in an interdisciplinary, collaborative effort. La Tanya S. Autry and Meghan R. Constantinou, both 2009-10 graduate curatorial assistants in the University Museums, joined a team of graduate studio art students to help organize, curate, and install the exhibition. They assisted in the final selection of works, drafted the press release, interviewed several artists, and aided in the layout, installation, and deinstallation of the show. The team's efforts culminated in a well-attended opening reception, held on Thursday, April 9, 2009 at the s.e.a. – the space for experimental art at the Crane Arts Center.

## Two Art History Graduate Students Participate in PEMCI

Last summer, LaTanya Autry and Nenetta Luarca-Shoaf took part of UD's Public Engagement/Material Culture Institute (PEMCI). Funded by a challenge grant from the National Endowment for the Humanities, PEMCI is an intensive, hands-on program where students learn by doing. Nenetta said the sessions helped her become more aware of how and why her research was important to a larger audience. “During the two-week seminar, we discussed curriculum development for K-12,



*Diverse Paths' opening reception. Photo Nenetta Luarca-Shoaf*

how to write press releases, use digital technologies and social networking to gain access to online communities, and how to conduct oral interviews about our research. We were required to do an outreach activity, and at least one of mine will be a lecture for the Academy of Lifelong Learning in Wilmington, DE.”

LaTanya's research examines the role of race in American landscape by focusing on lynching memorials. According to LaTanya, lynching and racial issues need to be addressed and recognized. To that end, last summer LaTanya started the blog *Art-stuffmatters* to share her findings with the public. “After I've completed the research I will prepare a lecture and a lesson plan for school-age children. I will present these outreach methods in the Newark/Wilmington area.”

## Kerry Roeder writes essay for “Best Gift Book of 2009”

Thanks to an essay by Kerry Roeder, early comic strip creator and pioneer in film animation Winsor McCay joined icons of American literature and culture in the acclaimed book *A New Literary History of America*. Edited by Greil Marcus and Werner Sollors, the book has been selected as one of the 10 “Big and Beautiful: Best Gift Books of 2009” by John McAlley of National Public Radio. According to McAlley, the book “ventures to remap the expanse of American history through five centuries of literary and cultural landmarks.”

McCay is best known for *Little Nemo in Slumberland*, a color comic strip about a small boy and his fantastic dream adventures, which ran in the *New York Herald* and the

*New York American* between 1905 and 1914. Being invited to write the essay was a matter of being the right person at the right time. Michael Leja, Kerry's dissertation co-adviser with Margaret Werth, was asked to serve on the editorial board for the book. When it was decided to include McCay, Leja mentioned he had a graduate student who was writing her dissertation on him. “I am thrilled to be included in the book,” Kerry said. “It is a testimony to McCay and his creativity and contributions to popular American culture.”

## Isabelle Havet Honored for Best Paper at International Conference

Doctoral student Isabelle Havet received the Naomi Schor Memorial Award for the best essay at the 35th annual Nineteenth-Century French Studies Colloquium held in October 2009 in Salt Lake City. Her winning paper discusses Fernand Cormon's *Cain*, a shocking painting when first shown in 1880 because it depicts Cain and his family as prehistoric cavemen, fleeing across the desert. According to Havet, one of the concerns of French thinkers of the era was that evolution could go backwards to degeneration instead of forward, and Cain visualized this concept.

Isabelle was also asked to publish her essay in an edited collection of the papers presented in the panel “Origins, Degeneration and Evolution.” Funding from the UD Office of Graduate Studies and the Department of Art History made it possible for Isabelle to attend the conference. “I appreciate the support from UD. It was a wonderful experience that broadened my perspective, and winning the award was a totally unexpected honor,” Isabelle said.

## Graduate Student News

**Jobyl A. Boone** represented the Smithsonian National Portrait Gallery as a panelist in the session, “Crossover: How Traditional Organizations Are Adapting,” at the Words, Beats & Life 2009 National Teach-In, *Remixing the Art of Social Change: A Hip-Hop Approach*, held last June at Howard University in Washington, DC. In April 2010 she is presenting the lecture “Nineteenth Century Fairs to Twentieth Century Gates: A New Approach to the Work of Christo and Jeanne-Claude” at the Georgia O'Keeffe Museum.

**Janet Dees** is in her second year as the Thaw Curatorial Fellow at SITE Santa Fe, a contemporary art center in Santa Fe, NM. She spent September-October 2009 traveling to Berlin, Venice, Istanbul and London for contemporary art fairs, biennials and dissertation research. In November she presented a public lecture entitled “The Politics of Land Art,” which focused on the work of Center For Land Use Interpretation and Peter Fend/Ocean earth Development Corporation. She helped organize SITE's Spring Suite of exhibitions *One on One: Terry Allen, Hasan Elahi, McCallum & Tarry, Kaari Upson* (Feb.-May, 2010).

**Theresa Handwerk** held an internship at the Delaware Art Museum from January 2009 to January 2010. As part of her internship program, on January 20, 2010, she conducted the tour “Rooms of Our Lives” that explored the connections between paintings of interiors, the stories they hint at and the emotions they evoke.

**Lynley Herbert** presented the paper “Seeing Double: Cryptic Dualities in the Gospels of Sainte-Croix” at the Vagantes Graduate Medieval Conference at Florida State University in March, and at the UD Medieval/Renaissance Colloquium in April. She was selected for a three-year term as one of five members of the International Center of Medieval Art Student Committee. She was also nominated for an Excellence in Teaching award at UD. On November 5, 2009, she gave birth to Theodore Harlan Herbert.

**Catherine Holochwost** presented a paper entitled “Failing to See: Imagination, Gender, and Illusion in Antebellum American Visual Culture” at CAA annual conference in Chicago at the session *American Art and the 'Period Eye.'* She had a baby last year, Jonas Alexander Holochwost, now 16 months old.

**Isabelle Lachat** continues to work for the UD Honors Program as a General Adviser, and taught two Honors colloquia that she developed, “Reinventing the Middle Ages,” and “Image is Everything.” She also taught Visual Culture for Summer College and gave the faculty address during Commencement. In the Spring, she co-presented with Kristin Bennighoff at the National Academic Advising Association Conference (Region 2) in Dover the paper “‘Finding Your Way’: Setting Honors University Studies Freshmen on the Path to Academic Success.” At the UD Medieval/Renaissance Colloquium in April 2009, she presented the lecture “Defining Carolingian Kingship: Christ the Emperor and Alcuin's Ideal Ruler.” She translated into French two book reviews for *Le moyen age*, an important interdisciplinary journal of medieval studies published in Belgium.

**Teresa Nevins** received a graduate assistantship in the Special Collections department at the University of Delaware Library. At the Manuscripts division, she is working on 1950s fashion and portrait photographer Karl Bissinger's papers, among other projects. Her article “Picturing Oedipus in the Sion Textile” was published in Peter Parshall, ed., *The Woodcut in Fifteenth-Century Europe*, Studies in the History of Art 75, CASVA Symposium Papers LII (Washington, DC, 2009).



*2009-10 new graduate students: front, from left, Jane Tippett, Sarah Filik; back, from left, Rachel Zimmerman, Anna Juliar. Photo by George Freeman.*

**Tanya Pohrt** presented the paper “Theater and Touring Painting Exhibitions in Early National America: The Career of William Dunlap” at the Nineteenth Century Studies Association Annual Conference in March 2010.

**Colleen Terry** began in April 2009 a curatorial-track job in the Achenbach Foundation for Graphic Arts, the department of the Fine Arts Museums of San Francisco responsible for works of art on paper. There, she teaches Bay-area college class visits and uses the collections to enliven the histories of printmaking, drawing, photography, artist books, and contemporary graphic design. She also contributed to eleven exhibitions and gallery rotations at the de Young Museum and the Legion of Honor.



## A Constellation of Fellows

This has been a banner year for the Art History Department with eight graduate students holding highly competitive fellowships from prestigious institutions across the United States. From New York City to Santa Fe, NM, our doctoral candidates are taking advantage of the resources provided by outstanding libraries and art collections. As Nina Athanassoglou-Kallmyer, department chair, remarks: "In today's tough culture and art market, the success of our students in prominent institutions once more confirms what has always been the case: that our department stands firmly visible in our discipline through true and tried excellence."

Melody Deusner and Catherine Reed Holochwost hold Douglass Foundation Fellowships at the Metropolitan Museum of Art. Melody Deusner is working in the Aesthetic Movement with its emphasis on beauty and the collectors who gave their works of art to museums. Her dissertation project "A Network of Associations: Aesthetic Painting and its Patrons, 1870-1914" examines the development and dissemination of Aesthetic ideas through patronage and artistic networks in England and the United States. Some of the collectors she is studying were founders and patrons of the Metropolitan Museum of Art, therefore the importance of her research residence at the museum.

Catherine Holochwost examines dislocations, disturbances, and failures of vision in 19th-century American landscape painting. Her dissertation contests the supremacy of the "magisterial gaze" in the American landscape, resulting in a new interpretation of works that have long occupied a critical position in the historiography of American art. This project traces the vexed but productive relationship that American artists had with the imagination, and explores how that relationship was negotiated through painting, mass-culture, moving landscape theatre, science, and literature. By paying particular attention to the role of the senses in the reception of those works, she shows how the body and its sensuous proxy, landscape, could be both a monstrous machine and an engine of the imagination. She enthusiastically remarks: "The experience at the Met has been wonderful. Their fellows' program has us



**UD representation at the Scholars' Day for the exhibit "American Stories" at the Metropolitan Museum of Art led by Prof. Wendy Bellion. From left, Smithsonian fellow Catherine Walsh; Met fellow Melody Deusner; alumnae Anna O. Marley, Thayer Tolles and Karen Sherry; Prof. Wendy Bellion; Met fellow Catherine R. Holochwost. Photo by Maurie McInnis**

meeting with curators from (nearly) every department, taking tours of current exhibitions, and visiting hidden-away places like paper conservation and textile storage. It's fascinating to hear what so many accomplished and interesting people at the museum really do in their positions."

Lynley Herbert received the Carol Bates Fellowship at the Walters Art Museum in Baltimore. Her dissertation focuses on an eighth-century Carolingian manuscript from Charlemagne's court. Lynley spent a summer in Poitiers, France, examining the parchment manuscript decorated in gold and silver with a painting of Christ surrounded by evangelical symbols. According to Lynley, "there are many double images and layers of meanings within a composition representing the cross and also Christ enthroned." Lynley feels at home at the Walters Museum, since she has previously worked there in membership sales and as an education assistant. This time around, however, she is working with William Noel, curator of medieval manuscripts. Her work will be part of a digitization process, with the goal of making these fragile works accessible online.

Nenette Luarca-Shoaf and Catherine Walsh are pre-doctoral fellows in residence at Smithsonian American Art Museum in Washington, DC. Nenette Luarca-Shoaf's dissertation, "The Mississippi River in Antebellum Visual Culture and Imagination," discusses various ways in which certain images constructed meaning around the Mississippi from the 1830s to the Civil War, particularly in relation to issues of place and

landscape, race, gender, and reception. Her project is organized geographically, looking at different zones along the river, from the Minnesota and the Upper Mississippi to New Orleans. In her research, she focuses on images that widely circulated, such as prints, maps, touring painting galleries and panoramas, as well as illustrated periodicals. Before starting at the Smithsonian, Nenette received a UD Art History Dissertation Development Grant that allowed her to spend ten days in New York City and six days between Boston and Worcester, Massachusetts, conducting preliminary research at the Metropolitan Museum of Art prints room, the American Art Union files of the New York Historical Society. She also received a Jay and Deborah Last Fellowship from the American Antiquarian Society to spend the month of August 2009 in residence at the Society, looking at their vast and varied collections of travel guides, maps, geography games, illustrated sheet music covers, and views of cities along the river, such as St. Louis and New Orleans. This preliminary research was instrumental for obtaining the Smithsonian pre-doctoral fellowship. While in residence in Washington, DC, she will be able to study their very large collection of Catlin paintings under the mentorship of



Bill Truettner, Smithsonian curator and expert on George Catlin. She will also conduct research in the Archives of American Art, as well as the Library of Congress and National Gallery of Art.

**Top: Jobyl Boone at her office in the Georgia O'Keeffe Museum Research Center, Santa Fe, NM. Right: Nenette Luarca-Shoaf at the Smithsonian American Art Museum in Washington DC**



In a very different line, Catherine Walsh's dissertation project "'Tell Me a Story': Narrative and Orality in Nineteenth-Century American Visual Culture" examines the relationships between the spoken and written story and the painted or printed image. Catherine is interested in how images are visually constructed to tell stories and how individuals (critics, fiction writers, diarists) constructed elaborate stories from the visual details found in paintings. Her dissertation discusses paintings by William Sidney Mount, particularly his *The Tough Story* (1837), as well as fairy-tale stories (Jack and the Beanstalk, the Three Bears, and Red Riding Hood) as depicted in genre paintings and children's picture books. During her residence in Washington, DC, she has had access to a large number of resources, including the Smithsonian library, the Archives of American Art, and special collections holdings of local institutions such as the Library of Congress and the Washington Historical Society. Catherine adds: "The Smithsonian has been very welcoming to me: staff members offer their assistance in contacting other institutions or conducting research; weekly lunch bags introduce the works and progress of a variety of scholars, artists, and art-writers; and special trips or events are planned for the Fellows, including visits to the art collections of the White House, the Department of the Interior, and the Department of Defense, as well as special tours of newly installed local art exhibits."

Tanya Pohrt received a twelve month Henry Luce Foundation/ACLS Dissertation Fellowship in American Art. Her dissertation "Touring Pictures: The Exhibi-

tion of American History Paintings in the Early Republic" traces the emergence and development of painting exhibitions and tours in America, exploring how this practice shifted art consumption from a tangible object to a visual experience. During the Early Republic, an era with few patrons and little demand for paintings other than portraits, artists such as John Singleton Copley, Thomas Sully, Samuel F.B. Morse, and Rembrandt Peale adopted the entrepreneurial practice of independently exhibiting and touring history paintings. Touring painting exhibitions impacted the art market in important ways, shaping artistic identity and challenging artists to redefine their roles in the public sphere.

During her Luce/ACLS year, she has been based at home in Connecticut, but have also made a number of short research trips to Boston, New York, Princeton, Detroit, and Philadelphia, in addition to utilizing the resources of nearby Yale University. In June 2010 she will be in residence at Winterthur as a short-term research fellow.

Annie Counter won the Joan and Stanford Alexander Award in photography research from the Museum of Fine Arts, Houston. Her dissertation examines the ways in which the Tuol Sleng archive of photographs in Cambodia is used to construct a narrative that simultaneously inscribes the bodies of S-21's prisoners as both victims and perpetrators of the traumatic events of the 1970s. It locates the photographs within a complex global network of ideological systems based in traditions that vary from local, (animist) Boran Buddhism to contemporary debates on the evidential promise of photography.

Jobyl Boone was awarded a pre-doctoral fellowship in American Modernism from the Georgia O'Keeffe Museum Research Center in Santa Fe, New Mexico, to work on her dissertation "Christo and Jeanne-Claude in the United States, 1964-2005." Using five of their American installations as examples, her dissertation examines contemporary artists Christo and Jeanne-Claude's mature, large-scale works in the context of visual arts and cultural traditions of the US, and quantifies the vacillating connotations of the term "spectacle" as it has been applied broadly to characterize these projects. Christo and Jeanne-Claude's installations are recognized internationally and appreciated for their beauty and technical virtuosity, but still these works lack a critical framework. Jobyl's dissertation will be the first scholarly study to treat the collective significance of Christo and Jeanne-Claude's projects in a specifically American framework. "It is still difficult to believe how little critical scholarship has been published on two such well-known artists," Jobyl remarks, "but my current fellowship at the O'Keeffe Museum Research Center is proving invaluable to my writing. My goal is to provide a broad base from which future scholars can further consider the myriad facets of Christo and Jeanne-Claude's artistic practice. I, like so many Americanists, have benefited immeasurably from the fellowships offered by sources outside the university system, like the O'Keeffe and the Smithsonian Institution. These programs and others are owed a huge debt for the advancement of American art scholarship as well as the collegiality these opportunities foster among the recipients."



## Learning to See.

CONVOCATION ADDRESS BY  
SAMANTHA COOPER, CLASS OF 2009

Art history is a rewarding but demanding discipline. Nearly four years ago on the day before classes began, all of the new freshmen art history majors gathered around a seminar table in Old College to learn about our chosen subject and what we could expect from the next four years. I remember looking around the table at the other bright-eyed students as we heard about class requirements, the Art History Club, and the annual lecture series; and I felt content that I was in the company of other people just like me. That morning Dr. Pellecchia asked each one of us to answer the question, “Why are you studying Art History?” All of our answers connected to our love of visiting museums, looking at art, and learning about artists; and as I listened to my classmates’ answers reflecting my own, I felt that I had found the right place.

But we had no idea how demanding Art History really is. One of my friends here at UD used to give me a hard time by saying, “Sam, you can’t just take two other majors—Art and History—smash them together and pretend to study their combination.” In a way he was exactly right. Art History requires more than an understanding of techniques and media—the Art side of it—and the temporal context—the History side of it. This discipline also demands that we learn about conservation, anthropology, government, politics, religion, literature, psychology, fashion, and nearly every other subject you can find listed as a major in the handbook of the College of Arts and Sciences in order to provide a complete contextualization. But that synthetic combination goes even further.

Art History has its own methodologies: in order to study this major we couldn’t just imitate other, more familiar subjects; we had to actually learn how to learn Art History. For me, this Art Historical indoctrination began with Professor Nees’s Art History 153 class when our first writing assignment, a “formal analysis,” required us to do a “simple” task—looking at an art object and writing about what we saw. No research, no footnotes, no outside information; just looking and writing. Stupid me, I

thought this would be easy! But as I sat in front of the statue of St. Anthony Abbott, which I had chosen to write about, I began to understand that the task at hand was far more difficult than I had anticipated. At this moment I began to appreciate the difference between passively looking and actively seeing.

While it seems like a simple concept, the act of seeing—really seeing—requires us to re-wire our brains. And the past four years have done just that—activated us to see, think, read, write, and research as Art Historians. But this was not an easy process. Learning how to take in visual information and turn it into description and explanation, reading a text critically and finding inconsistencies, discovering connections not previously identified and turning them into a new thesis—these are among the skills that we have learned over the past four years; and this skill set is the legacy of our time in college that we will carry into the future. The abilities to think incisively and to construct meaning are skills that will be invaluable in our professional ventures, as well as enrich our engagement with the world around us. When I remember how I used to think, write, read, and see, I recognize how much growth has taken place; and I know that these last four years have been incredibly rich with learning experiences that made this growth possible.

We haven’t done this on our own, however; we have been led by a group of professors who are not only extraordinary Art Historians in their own right, but who are exceptionally devoted to their students. We are so lucky to have been surrounded and supported by these people. They have not only taught us Art History and its methods, but they have passed on their passion and intellectual curiosity with their good example. My individual experiences with these professors



will be some of the most cherished memories that I take forth from the last four years. I owe this department so much; and I want to thank all of the professors, grad students, secretaries, and other staff for making my Delaware experience unforgettable.

So where do we go from here? This is a tricky question to answer in this economy and with this cultural climate, where the skills that we have developed as Art Historians seem obsolete to many—but I will attempt an answer anyway. We will set forth toward our future careers in museums, universities, and galleries; others in medicine, the law, and a wide range of different professions, all with assurance in our intellectual capabilities. With the same passion, curiosity, and intuition with which we chose to study Art History, we will find our callings. I know that times are uncertain, but I also know that by listening to our hearts we will find the right path—after all, that’s what led us to this university and this major in the first place.

After four years, I am exceedingly proud to be able to say, “I am an Art Historian;” and I hope you all will carry that as a badge of honor in your future endeavors.

*Samantha Cooper is currently living on Rue de Seine in Saint-Germain-des-Près in Paris, just a 10-15 minute walk from the Louvre, the Musée d’Orsay,*

## Another Prestigious Award for Kristel Smentek

Kristel Smentek’s good spell did not end in 2008, after defending her doctoral dissertation at UD and landing a tenure-track position at MIT. On Thursday, December 3, 2009, Kristel received the Council of Graduate Schools/UMI Distinguished Dissertation Award in the Humanities and Fine Arts, generally acknowledged to be the nation’s most prestigious honor for doctoral dissertations. This new award follows a series of distinctions that Smentek received in recent years: the Andrew W. Mellon Curatorial Fellowship at the Frick Collection, the Jane and Morgan Whitney Fellowship at the Metropolitan Museum of Art, and the David E. Finley Doctoral Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art.

The Distinguished Dissertation Award is sponsored by ProQuest, a dissertation

publisher, and winners are selected by the CGS, whose member institutions award 94

percent of doctoral degrees in the US. There were more than 50 outstanding nominations for dissertations in the humanities and fine arts from across the country. This award recognizes Kristel’s exemplary scholarship and also the careful mentoring of our art history faculty at the University of Delaware. “I am thrilled,” Smentek said. “It is a great honor and also is a reflection of the strength of the University of Delaware and its art history department.”

Smentek’s dissertation is entitled “Art, Commerce and Scholarship in the Age of Enlightenment: Pierre-Jean Mariette and the Making of Art History.” Mariette was a well-known graphic arts collector, connoisseur, dealer and publisher in 18th-century France, and a major figure in the Paris art world during his lifetime. The goal of the dissertation was to recover the historical



Mariette, not for the purposes of hagiography, but to interrogate the specific 18th-century institutional, social, and economic conditions in which art history’s distinctive forms of analysis took shape. Mariette’s practices elucidate the historically specific meanings of collecting and connoisseurship as forms of knowledge and social distinction, and his scholarly work exemplifies the impact of empiricist epistemology on 18th-century theories of art and perception. Mariette and his colleagues’ ambivalence about the art market he helped usher in also illuminates the emergence of “art” and “aesthetics” as categories of intellectual inquiry, and the ideological opposition of both to commerce in an era of consumer revolution.

“As Kristel’s master’s degree and doctoral adviser, I am extremely proud and not at all surprised about her award,” Prof. Nina Athanassoglou-Kallmyer said. “It was a real joy to work with Kristel over the years. From a gifted student, Kristel has now moved to become one of the most promising younger colleagues in our profession.”

## In Memoriam: Paul R. Jones

Dr. Paul R. Jones, an important benefactor who donated his collection of 20th-century African American art to UD in 2001, died on January 26, 2010, after a brief illness. He was 81.

The Paul R. Jones Collection is one of the oldest, largest and most complete holdings of African American art in the world. It is now housed at UD’s Mechanical Hall. Dr. Jones also initiated a number of new programs on campus that helped UD build ties to many Historically Black Colleges and Universities. He was awarded an honorary doctorate by the University in 2004. In September 2009, the University of Delaware Press released the book *Living Art: The Life of Paul R. Jones, African American Art Collector* authored by Margaret L. Andersen, Edward F. and Elizabeth Goodman Rosenberg Professor of Sociology, and Neil Thomas, senior associate director of Communications and Marketing.

Dr. Jones is survived by his son P.R. Jones of California and his great niece and nephew Donna Northington and David Jones of Atlanta.





## Alumni News

**Sandra Cheng** (Ph.D. 2008, M.A. 2000) began a tenure-track appointment as Assistant Professor of Art History at City University of New York's New York City College of Technology in Brooklyn. She is co-organizer of two sessions on laughter in Early Modern Art at the 2010 Renaissance Society of America conference in Venice, where she will present "Foolish Patrons and Greedy Dealers: Pier Francesco Mola's Satirical Drawings of the Art World."

**Laura Cochrane** (Ph.D. 2009) organized the session "Imitating Eternity: Historical and Sacred Time in Medieval Art and Thought" at the International Congress of Medieval Studies 2009 at Kalamazoo.

**Arthur DiFuria** (Ph.D. 2008) published "Self-fashioning and ruination in a print series by Maerten van Heemskerck" in: M. Galassi and A. De Floriani (eds.), *Culture figurative a confronto tra Fiandre e Italia dal XV al XVII secolo* (Cinisello Balsamo, 2008); "Remembering the Eternal in 1553 Maerten van Heemskerck's Self-portrait before the Colosseum," *Nederlands Kunsthistorisch Jaarboek*, no. 59 (2010). He also became Moore College's Faculty Representative to the Board of Managing Directors and Trustees.

**Betsy Fahlman** (M.A. 1977, Ph.D. 1981) published two new books (this makes 6 books in 7 years): *New Deal Art in Arizona* (University of Arizona Press, 2009), and *Wonders of Work and Labor: The Steidle Collection of American Industrial Art*, co-authored with Eric Schruers (Pennsylvania State University Press, 2008). She has been awarded two short-term visitor grants from the Smithsonian to conduct research on Kraushaar Galleries at the Archives of American Art.

**Nikki A. Greene** (Ph.D. 2009, M.A. 2003) was a Lecturer at Rutgers University-Camden, teaching Modern Art in Fall 2009. She is an invited speaker at the Romare Bearden Symposium in Pittsburgh in March 2010.

**Amy Henderson** (Ph.D. 2008, M.A. 1999) is actively involved as a board member of The

Alliance for American Quilts and is the co-chair for the non-profit organization's annual fundraising event, "Connected by Threads," Washington, DC, March 4-6, 2010.

**Ellen G. Landau** (Ph.D. 1981) curated the exhibit "Mercedes Matter: A Retrospective" presented at the Sidney Mishkin Gallery, Baruch College, NY (Oct.-Dec. 2009) and three other venues in California, New York and Iowa. She is the author of the essay "To be an Artist is to embrace the world in one Kiss," in *Mercedes Matter* (2009). She presented the papers "Philip Guston: The Jew as Modern Artist" at the 15th World Congress of Jewish Studies, Jerusalem (August 2009), and "'Dear Jeannette: How and Why Mercedes Matter(ed) for Hans Hofmann's Career and Reputation," at Hofstra University Museum, Hempstead NY (April 2009). She also was awarded a NEH Fellowship for College Teachers for 2010 to complete *Mexico and American Modernism*, in progress for Yale University Press.

**Joan Marter** (Ph.D. 1974) chaired the session "Kitsch in the 1960s, Modernism's Subversive Other" at the CAA meeting in Los Angeles (Feb. 2009). In March, she was a panelist for "Etched in Memory, Legacy Planning for Artists," sponsored by the Institute for Women & Art at Alexander Library, Rutgers. She was selected as Joseph G. Astman Distinguished Symposium Scholar in April 2009. She presented the keynote address at a symposium on Abstract Expressionism at Hofstra University, and the paper "The Perils of Progress: Artists Respond to Advances in Science and Technology of the 1930s and 40s" at the Rutgers Distinguished Faculty Talk Series. She continues as Editor of *Woman's Art Journal*. Currently she is Editor-in-Chief of the *Grove Encyclopedia of American Art* to be published in five (print) volumes by Oxford University Press in 2010.

**David McCarthy** (Ph.D. 1992) continues his research on American artists' opposition to war, publishing "Dirty Freaks and High School Punks: Peter Saul's Critique of the Vietnam War," in the Spring 2009 issue of *American Art*. His public talks included

"Pre-Funk Peter Saul," at the CAA meeting in Los Angeles (Feb. 2009); and "Westermann's Gift," at the opening of H.C. Westermann exhibition at the Smart Museum of Art, University of Chicago in April.

**Micheline Nilsen** (Ph.D. 2003) is working on a second book manuscript (under contract with Ashgate): *Architecture in Nineteenth-Century Photographs: Documenting History, Charting Progress, and Exploring the World*, written in conjunction with an exhibition at the Snite Museum of Art, University of Notre Dame (Fall 2010). She delivered the paper "Architectural Photographs of the Paris Commune as Third Republic Reconstruction Propaganda" at the annual meeting of the Society of Architectural Historians in Pasadena (April 2009).

**Rachel Schwartz Sirota** (M.A. 2008) was promoted to Manager of Public Programs of the Solomon R. Guggenheim Museum in New York last August, after fourteen months working as Associate Manager.

**Kristel Smentek** (Ph.D. 2008, M.A. 1996) co-curated with Jeffrey Ravel, Associate Professor of History at MIT, an exhibition entitled "Technology and the Enlightenment: The Mechanical Arts in Diderot's *Encyclopédie*," which opened on February 3, 2010, at the Maihaugen Gallery at MIT.

**Pepper Stetler** (Ph.D. 2009, M.A. 2004) participated in the Courtauld research forum, *Writing Art History* that took place in London in June 2009. As part of this project, she was selected to present her research on the photographic archives of the art history seminar of the University of Marburg at the conference, "Photographic Archives and the Photographic Memory of Art History" at the Kunsthistorisches Institut in Florence.

**Joyce Hill Stoner** (Ph.D. 1995) was named Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture. In Fall 2009, she served as the official rapporteur for the Salzburg Global Seminar on Collections Care, an independent, non-

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We hope you will consider making a gift to our department. To do so, please mail your check, payable to the University of Delaware, to the following address: Department of Art History, University of Delaware, 318 College, Newark, Delaware 19716.

governmental organization headquartered at the Schloss Leopoldskron. She also contributed an essay on Whistler's technique as it impacts on understanding and viewing his art to the book *Whistler: Like Breath on Glass*, which was chosen one of the 10 Best Art Books of the '00s.

**Thayer Tolles** (M.A. 1990) curated the exhibition "Augustus Saint-Gaudens in the Metropolitan Museum of Art," and wrote the accompanying publication. She oversaw the installation of the American Wing courtyard for monumental sculpture at the Metropolitan for its reopening last May with ribbon cutting by Michelle Obama. She is now Curator of American Paintings

and Sculpture at the Metropolitan Museum of Art.

**Catherine Turrill** (Ph.D. 1986, M.A. 1978) was one of the lead contributors to the anthology *Plautilla Nelli (1524-1588): The Painter-Prioress of Renaissance Florence* (Syracuse University Press, 2008) edited by Jonathan Nelson. She wrote an essay and an appendix with an updated catalog of paintings attributed to Plautilla Nelli. She also designed a new, three-week course for California State University's "Summer Arts" program on the art history of Florence, offered at the CSU Program Center in Florence for the first time last summer.

**Stephen M. Wagner** (Ph.D. 2004), Professor of Art History at Savannah College of Art and Design, published the article "Continuity and Innovation in Eleventh-Century Manuscripts Produced at Echternach" in the online journal *Peregrinations*.

**Saul Zalesch** (Ph.D. 1992) continues to acquire, write about, and organize exhibitions of ephemeral publications that he considers useful to historians of American art and life. He recently acquired a seemingly unknown 1892 Will H. Bradley art-nouveau design, the cover for Garland Stove's booklet *Health and How to Preserve it*; and some points on Etiquette. He is launching a web-site [www.ephemerastudies.org](http://www.ephemerastudies.org).



# Insight

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In December 2009, Assistant Professor Vimalin Rujivacharakul, accompanied by Professor Larry Nees, took students in her seminar “Contemporary Architecture: Transnational Practices and Cross-cultural Dialogues” to China, to participate in a UD-Tsinghua workshop on research in architectural history and to present papers in the international conference Methods on Research and Teaching of Architectural History and Theory.

Prof. Rujivacharakul was extremely proud of her students: “Once we arrived in China, they demonstrated superb comradeship and willingness to do their best for UD’s reputation. Several senior professors at Tsinghua asked how we trained our students, as they were impressed by our students’ scholarship and maturity, as well as their manners and understanding of Chinese traditions and customs.”

