

Insight

Spring 2011

UNIVERSITY OF
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UNIVERSITY OF DELAWARE
DEPARTMENT OF ART HISTORY



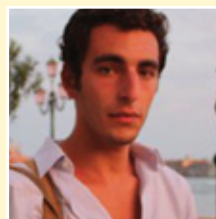
Wayne Craven

Building the Field of American Art History

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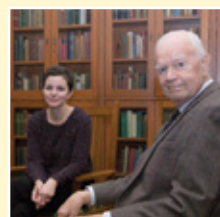


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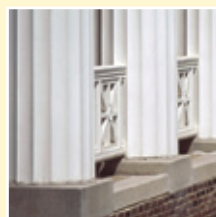


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Insight

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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 Linda J. Magner, Old College 318, University of Delaware, Newark, DE 19716 (302-831-8416) or lmagner@udel.edu.

On the cover:
Wayne Craven, 2010.
Photography George Freeman.

From the Chair

In this chilly winter 2010-11, it's heart-warming to review with you some wonderful news.

Starting from the top, we are proud to announce two major faculty awards. Larry Nees was named the Allen W. Clowes Fellow/NEH Humanities fellow for 2010-11 at the National Humanities Center, Research Triangle, N.C.; and Camara Holloway was awarded a year-long fellowship at the Smithsonian Museum of American Art. Two new books were added to the departmental publications showcase: Wendy Bellion's *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America* (Chapel Hill: University of North Carolina Press for the Omohundro Institute, February 2011); and Nina Athanassoglou-Kallmyer's *Théodore Géricault* (London: Phaidon Press, September 2010).

It is with real excitement that we would like to announce the launch of a new track to our doctoral program that aims to train graduate students specifically interested in pursuing museum careers, eventually reaching the highest professional ranks. This new Curatorial Track Ph.D. is predicated on a solid graduate art historical curriculum and a set of interdisciplinary seminars in Conservation, Museum Studies, Business and Non-Profit Management, including two museum internships in partner institutions, the Philadelphia Museum of Art, the Pennsylvania Academy of Fine Arts, the Walters Art Gallery, and the Delaware Art Museum, among others.

This was yet another stellar year for our graduate program and for our recent alumni, graduate and undergraduate. We have three new PhDs to celebrate: Melody Deusner, Anne Monahan, and Sarah Powers. Recent graduate and undergraduate alumni achievements are detailed in the pages that follow, but let me highlight here a few: Roberta Mayer (Ph.D. 2000) is the winner of the prestigious 2010 US Professor of the Year award for Pennsylvania; Kelly Baum (Ph.D. 2004) has been named the first Haskell Curator of Modern and Contemporary Art at Princeton University's Art Museum; Amy Henderson (Ph.D. 2008) was awarded the University of Pennsylvania's McNeil Center for Early American Studies first Zuckerman Prize; and Melody Deusner (Ph.D. 2011) has been appointed to a three-year post-doctoral Terra Foundation fellowship at Northwestern University. Among our undergraduate alumni, Daniel Klein (Class of 2010) was appointed as an intern at the Peggy Guggenheim Collection in Venice, and sends lively first impressions through the pages of this newsletter.

Alumni are our pride and our buttresses. They are also a potent source of new ideas. Nothing illustrates this better than the initiative of one recent alumna, Carol Nigro (Ph.D. 2010), to launch a volunteer alumni-driven association, the "Friends of Art History." Carol (Chair) is working with a team of fellow alumni, Sandra Cheng, Kelly Baum and Adrian Duran, as well as with curator Toby Jurovics (Steering Committee). The committee plans to organize art-related events that would bring together alumni as well as anyone interested in the arts and art history. I invite you all to join via the department's website!

Nina Athanassoglou-Kallmyer
Professor and Chair



Nina Athanassoglou-Kallmyer. Photograph by George Freeman.

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Augustus Saint-Gaudens, *Victory*, c. 1916, University Museums.
Photo by George Freeman

This reduction after the large-scale female *Victory* that is part of the Sherman Monument (1892–1903, Grand Army Plaza, New York) was one of the eight bronzes that Dr. Craven secured for the UD collections from the Gorham Foundry in Providence, RI, in 1965. Today is on display at the Old College Gallery.

Building the Field of American Art History

An Interview with Wayne Craven

Emeritus Professor Wayne Craven does not need presentations. A renowned authority in American nineteenth-century art, he was among the pioneer scholars of his generation to establish the field of American Art as a legitimate subject of scholarly investigation. His teaching and many publications contributed in making the Department of Art History at the University of Delaware one of the prime national centers for the study of American art and culture. Among his books, *Sculpture in America* (1968)—which grew out of an exhibition of American sculpture he organized at the Whitney Museum of Art in New York—is the most thorough

survey of American sculpture to date. His *American Art: History and Culture* (1994) has become a classroom standard. His other publications include *Colonial Portraiture in America* (1987); *Stanford White: Decorator in Opulence and Dealer in Antiquities* (2005); and *Gilded Mansions: Grand Architecture and High Society* (2008). Dr. Craven received his Bachelor's and Master's degrees from Indiana University, and was awarded a doctorate from Columbia University. During his long teaching career at the University of Delaware he held the Henry Francis du Pont Winterthur Chair of Art History.

He was the recipient of the distinguished Francis Allison Faculty Award and served as Chair of the Delaware State Arts Council. In 1995, he was elected to the prestigious College of Fellows of the Philadelphia Athenaeum, and in 2008 UD conferred upon him an Honorary Doctor of Humane Letters Degree (see *Insight* 2009, back cover).

Dr. Wendy Bellion, Associate Professor of eighteenth- and nineteenth-century American art, sat down with him last fall to talk about his long and fruitful career. The following are excerpts from the interview. A podcast containing the full conversation can be found in the department website.



Wayne Craven and Wendy Bellion in conversation at the Mark Samuels Lasner Collection in Morris Library (November 2010). Photo by George Freeman

WB: Wayne, thank you for agreeing to this interview today. You trained as a medievalist, which seems almost as far from the field of American art history as you can get—but of course, there was no American art history when you began at Delaware. How did your graduate training prepare you for teaching and scholarship in American art history?

WC: Well, being a medievalist, in the middle of the 20th century, how arcane and esoteric can you get? One of the things that attracted me about American art is that it was the art of my own people. I felt a closeness to American art that I never felt toward French Gothic sculpture. I came here right out of Columbia. I was hired as, if you can believe this, the Henry Francis DuPont Instructor in Art History. How I got into American art was quite by chance. Alan (Gowins) and I, being the only art historians, could have a staff meeting if we passed in the hallway. One day Alan said to me, “Wayne, we have to teach a course on American painting next semester, and I don’t want to.” I knew right where that left me! My second semester, I did teach a course on American painting, and I can remember one moment just so vividly: I had a beautiful [Albert] Bierstadt of Yosemite Valley up on the screen; I looked up at that painting, and I was just struck dumb. It was so incredibly beautiful. And from that moment on, my interest in American art

was genuine. Before long I had to make up my mind whether I wanted to remain a medievalist or become an Americanist. When we brought in Bill Homer in 1966, I saw this as I think Bill did: as an opportunity. We invited George Tatum to come down from Penn the next year, so then we had the three of us, and I thought, that can be a pretty formidable program and attractive to any graduate students in American art.

WB: How did you decide, as a team, to teach American art history?

WC: It worked out really well. I was interested in the earlier stuff, particularly mid-nineteenth century landscape and genre painting. I stopped about 1870 and that’s right where Bill Homer took up. And of course, George Tatum was almost totally architecture, so other than when I did the survey course, I never got into these other areas. The three of us just worked beautifully together that way.

WB: Your comment about the Bierstadt is remarkable because American art historians often find themselves in positions of being apologists for the material they study. Yet your origins as an Americanist are connected to this moment about the beauty of that painting.

WC: If someone wants to say there is no American painter of the quality of Mi-

chelangelo, it would be rather pointless to argue. That does not invalidate American art, however; it’s the art of the American people. It is a fascinating story how that art is an expression of the American spirit. And it is a unique expression. It may be strongly influenced by classical, French, or English art, but there is something American about it. Don’t ask me to define what it is.

WB: Your book *Sculpture in America* (1968) remains one of the go-to resources in the field. Studies in sculpture seem to be undergoing something of a renaissance right now, but my sense is that sculpture still remains one of the underdogs in the field at large, not just in American art history. Why do you think this might be the case, and do you see more opportunities for scholars to work on sculpture in the future?

WC: There is plenty of opportunity. I have always been a little mystified as to why sculpture was kind of a handmaiden to painting. It may be in part a very practical thing. It is very expensive and difficult to arrange exhibitions of sculpture, particularly when you are dealing with life-size marble figures. When I did the show at the Whitney, I had the whole second floor, but before I could put my sculpture in there, we had to call in structural engineers to make sure that the floors would support the sculpture. I didn’t want to come in some

morning and find Hiram Powers' *Greek Slave* in the basement when I had left it on the second floor.

WB: Your textbook *American Art: History and Culture* (1994) changed the way many of us think and write about American art history. Can you talk about why you decided to write a textbook, and some of the challenges you faced?

WC: I decided to write it simply because Bill Homer was here, George Tatum was here, and Damie Stillman was here. I wanted to know about the whole field of American art. And that's why I wrote it. I had all my colleagues at Winterthur doing the decorative arts. I went for thirty years without opening my mouth about the decorative arts; I didn't want to show my ignorance. If you know you're going to go into print, you make yourself learn. There is a regimen, a discipline, you impose upon yourself. So it was really to avoid pigeon-holing myself and to get into some areas that I wanted to explore.

WB: Did your background as a medievalist sway your decision to include architecture as a major component of the textbook?

WC: I think it helped me a great deal. In order to work on Gothic sculpture, you must also work on Gothic architecture. The sculpture is just part and parcel of the architecture. So I developed a certain sensitivity to architectural form and space. The important thing is that when you are a graduate student—I would say this is half the game—is developing good methodology. I have always told my graduate students that one thing you want to come out of here with is a good sound methodology. Borrow a little from this professor, take what you like from that one, something else from this one, and come out with your own methodology.

WB: How would you characterize your own methodology and the ways you tried to teach those methods to your students?

WC: From the time I was an undergraduate, it has always been contextual. I have always wanted to put the work of art in context. In my book on colonial painting, the guiding spirit was to know the paintings and to know the portraits, you must know the people. I really believed that scholars were trying to interpret the paintings of the colonial period, particularly the seventeenth century, by the wrong set of rules. They were trying to interpret those portraits according to the sermons ministers preached and the gravestones in the cemeteries. It just didn't add up. The ministers were preaching about the kind of life you *should* lead, not necessarily the kind of life people *did* lead. So I wanted to get at what was their life really like: how much did religion direct their lives, how much did middle class acquisitiveness determine their lives—and a ship's manifest told me more about the portraits than a sermon by a minister.

WB: What was it about a ship's manifest?

WC: If you look at a ship's manifest there will be so many yards of a certain kind of material: brocade, damask, silk, so many yards of lace, so many dozen silver buckles for shoes. Well, they weren't bringing those things over here and then pitching them in the bay. They were bringing them over because people craved them, and sure enough, those are the things that show up in the portraits.

WB: Together with your colleagues at Delaware, you trained so many of the people active in the field today as academics and curators. Can you say more about working with your students?

WC: One of the things I liked about spending my career at Delaware was that I got to teach both undergraduate and graduate students. The graduate students keep you on your toes. There is an intellectual challenge in the room when you are sitting around the seminar table with graduate students. I grew through their questions.

WB: When you were teaching sculpture, did you find it necessary to do field trips to get students looking at objects in the round?

WC: We did wonderful field trips, because unlike when you are looking at paintings, you're also going to be out in urban centers, in parks, in cemeteries. I took my seminar to the Newark [N.J.] Museum, where Bill Gerdt was curator, and he was already building up a collection of American sculpture. And I remember saying to him—this was in 1963—are you going to write a book on American sculpture? We need one. And he said no, I'm not going to write one. And I said, then I am. That was really the launch.

WB: Can you say a few words about your relationship with the Winterthur Program in Early American Culture? When did you serve as director of the program?

WC: From 1965 to 1970.

WB: What changes did the program undergo at that time?

WC: That was a time when the whole museum field was expanding. It was wonderful! State legislatures were just saying, here's a bushel of money—take it. Please, do you want a second bushel? But it was also a time when we realized the museum field needed a discipline of its own. The Winterthur Program was really meant to be a partnership between a university and a museum. I went down, I think, in my first year as coordinator of the Winterthur Program, to the Smithsonian, and the two men I talked to were fully aware that there were all of these historical houses, museums, and societies opening, and there weren't the people to staff them who were properly

trained. I could tell them, we have got what you need. At that time we had up to five fellowships in the Winterthur Program for each year; we had a two-year program, so we had ten fellowships all together. Sometimes we had to scrap around; we might only have seven, and we'd have to call Wendell Garrett at *Antiques* and say, will *Antiques* pull up a fellowship for us? And they usually did. But when I came back from that visit to the Smithsonian, I came back with ten fellowships. That was for five [more] each year. We went from having a group of ten Winterthur fellows to a group of twenty. Our fellows were leaving the Winterthur Program to become *directors*, not curators! Those were the good old days.

WB: That brings me to the essay you wrote for [the journal] *American Art* in 2000, "Venture Capitalists of the American Field." You looked at figures that had taken a leading role in financially supporting the work of junior scholars. Do you still see a

need for so-called venture capitalists in art history today?

WC: I wouldn't call them venture capitalists now. "Venture capitalist" applied to a person with vision for an unproven field. They were taking a chance. Today, there is a need for people because there has been such a pull back from other sources. In the sixties, I could literally pick up the phone and get a grant if I had a student who needed one more year to finish a dissertation. Money is hard to come by now. There is a real need for people who believe in the study of the history of our own country, and art is one of the things we study.

WB: What kind of advice would you have for students interested in American art history?

WC: The only advice I would give is to remember you are an *art* historian. Keep coming back to the work of art.

WB: That's very sound advice. What's your

next project, Wayne?

WC: I'm working on the second half of *Gilded Mansions*. The book was originally to be called *Gilded Mansions and Marble Halls*. And it was going to be just too big. Now I'm doing the marble halls: the civic buildings, the libraries, the art museums, the train stations, the department stores, the hotels, the public spaces of gentleman's clubs. I include the women's clubs, and while it's hard to find anything on them, there were black social clubs, too.

WB: Wayne, you have maintained such a busy schedule of research since retirement. Is there a secret to staying so busy after retirement?

WC: Two things. It's what I love doing. And probably the most important thing is that intellectual life does not stop with retirement.

WB: That's a wonderful point, and a great one for us to end on. Thank you, Wayne.

FACULTY AWARDS

Lawrence Nees: Allen W. Clowes Fellowship and National Endowment for the Humanities Fellowship at the National Humanities Center, "Perspectives on Early Islamic Art in Jerusalem" (2010-11).

Camara D. Holloway: Smithsonian American Art Museum fellowship, "Shadowing the Light: Race, Photography, and the Modernist Persona in America" (2010-11).



As a fellow at the Smithsonian American Art Museum, Camara Holloway explores the connections between race and modernism in the photographic

portraiture of Alfred Stieglitz (1864-1946), Doris Ulmann (1882-1934), and Carl Van Vechten (1880-1964). "Photography served as an allegory for the role that race played in the construction of the American subject and thereby functioned as a visual technology suited to modernist self-fashioning," Holloway explained. Photo by George Freeman

Larry Nees Named National Humanities Center Fellow

Yet one more recognition brightens up Prof. Larry Nees' long and distinguished career. Last year, he was selected as the 2010-11 Allen W. Clowes Fellow and National Endowment for the Humanities Fellow at the National Humanities Center. Since last September, Nees has been working on his sixth book, *Perspectives on Early Islamic Art in Jerusalem, at the Center's headquarters located in Research Triangle Park, NC. Here are excerpts of an article Jerry Rhodes published in UDaily on June 10, 2010.*

"I was deeply honored and very pleased to receive this award, especially since the project involved a study of Islamic art, a field that I only began to teach and study extensively a little more than 10 years ago," Nees said. "It is a fascinating field, and although my research has previously focused on other areas of medieval culture, the worldwide community of specialists in Islamic art has generously welcomed me and helped me in many ways."

The newly appointed fellows will constitute the 33rd class of resident scholars since the National Humanities Center opened in 1978. "I look forward to welcoming the

Fellows of 2010 and to learning from them," Geoffrey Harpham, Director of the National Humanities Center, said. "They represent an exciting range of studies in the humanities."

Nees, who earned a bachelor's degree from the University of Chicago, and a master's and doctorate from Harvard University, also serves as vice president of the International Center of Medieval Art.

"Without the generous support and recommendations of the worldwide community of specialists in Islamic art, I would never have been awarded such a competitive fellowship," Nees said. "I should also say that the undergraduate and graduate students at UD who have enrolled in my courses in Islamic art have been very patient with my learning curve, and have been enthusiastic about the opportunity to study this material. I have learned much from them."

Books by Nees include *The Gundohinus Gospels* (1987), *From Justinian to Charlemagne: European Art A.D. 565-787* (1985), *A Tainted Mantle: Hercules and the Classical Tradition at the Carolingian Court* (1991); and *Early Medieval Art 300-1000* (2002), and the edited volume *Approaches*



Larry Nees. Photo by George Freeman

to *Early-Medieval Art*. Nees also is preparing two books—*Frankish Manuscripts 7th-10th Centuries*, and *The Coronation Throne from Saint-Remi: Art and Political Legitimacy in the Twelfth Century*.

Research fellowships for Nees include the Mellon Foundation, the American Council of Learned Societies, the National Endowment for the Humanities, the Center of Advanced Study in the Visual Arts (National Gallery of Art), the Institute for Advanced Study in Princeton, the American Academy in Berlin, and the Guggenheim Foundation.

NEW FACULTY BOOKS



Nina Athanassoglou-Kallmyer, *Théodore Géricault* (London: Phaidon Press, September 2010) charts Géricault's entire career, re-examining the Romantic 'myth' surrounding the artist, and positioning him as a 'modern man' within his social and historical context.



Wendy Bellion, *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America* (Chapel Hill: University of North Carolina Press for the Omohundro Institute, February 2011) investigates Americans' experiences with material forms of visual deception, arguing that encounters with illusory art shaped their understanding of knowledge, representation, and subjectivity between 1790 and 1825.

A Specialist in Modern American Architecture Joins the Department

Last fall, Associate Professor Sandy Isenstadt joined the Art History Department's Americanist team consisting of Wendy Bellion (18th-19th century American art), Camara Holloway (late 19th-early 20th century American art and African American art), and Mónica Domínguez Torres (colonial Latin American art).

Sandy Isenstadt specializes in the history of modern architecture, concentrating on developments in Europe and the United States, but including as well the global spread of modernism. His writings span post-World War II reformulations of modernism by émigré architects such as Richard Neutra, Josep Lluís Sert, and Henry Klumb, visual polemics in the urban proposals of Leon Krier and Rem Koolhaas, as well as histories of American refrigerators, picture windows, landscape views, and real estate appraisal. The winner of the 2009 Spiro Kostof Award from the Society of Architectural Historians, his book

The Modern American House (Cambridge University Press, 2006) describes the visual enhancement of spaciousness in the architectural, interior, and landscape design of American domestic architecture. He also co-edited with Kishwar Rizvi the first book-length treatment of modern architecture in the Middle East, a set of essays entitled *Modernism and the Middle East. Politics of the Built Environment* (University of Washington Press, 2008).

Prof. Isenstadt holds a Masters of Architecture and a Ph.D. from Massachusetts Institute of Technology. Before teaching architectural history, he practiced architecture in Cambridge, Massachusetts. His work has been recognized with fellowships from the Institute for Advanced Study in Princeton, N.J., the National Endowment for the Humanities, the Graham Foundation for Advanced Studies in the Fine Arts, and the Center for Advanced Study in the Visual Arts, in Washington, D.C.

He is currently working on a book treating the novel luminous spaces introduced by electric lighting in the early twentieth century. Current projects include "Electric Modernism," a study of the cultural reception of electric lighting, moving in scale from handheld flashlights and automobile headlamps to homes, the workplace, schools and shops, to building exteriors and city skylines; and "The Rise and Fall of Modern Shopping," a short book focusing on the spatial infrastructure of shopping as it changed from the Renaissance through today. He has rapidly woven himself into the fabric of the university, becoming affiliated faculty of the Center for Historic Architecture & Design (CHAD) and the Winterthur Program in American Material Culture.



Sandy Isenstadt.

A Truly Revolutionary Experience: CAS Grant Integrates Art History and English Graduate Seminars

An art history student, an English student, and a Winterthur student walk into a room. Sound like the beginning of a joke? Not to the students from all three programs enrolled in "The Art and Literature of the American Revolution in Global Contexts," a pair of graduate seminars in Art History and English led by Professors Wendy Bellion and Ed Larkin during fall 2010. Designed to immerse participants in an exploration of Revolutionary cultures, this "Integrated Semester," sponsored by the College of Arts and Sciences' Interdisciplinary Humanities Research Center, got students talking across disciplines, meeting renowned scholars, and looking at objects in nearby collections.

The thirteen students in the seminars met twice a week as a group. Tuesdays were devoted to Art History, and Thursdays to English—but more often than not, conversation flowed organically from class to class, as students brought their understanding of literary texts to bear upon the interpretation of art objects, and vice versa. Reading novels by Charles Brockden Brown and Susannah Rowson, analyzing portraits and tea tables, and learning critical methodologies from performance studies to material culture, students explored the varieties of Revolutionary experience in the Atlantic World, from London to Boston and New Brunswick to Haiti.

Public lectures by two eminent scholars—and next-day workshops in the classroom—introduced students to cutting-edge research in the field of early American studies. Professor Maya Jasanoff (History, Harvard) presented her work on the global diaspora of Loyalist refugees, and Professor Elizabeth Maddock Dillon (English, Northeastern) explored the vexed relationship of gender and slavery in the Revolutionary Caribbean. In another workshop, Dr. Emily Neff, Curator of American Painting and Sculpture at the

Museum of Fine Arts, Houston, discussed her upcoming exhibition on the transatlantic art of history painting during the Revolutionary period.

Students also undertook several field trips. On campus, Jan Broske, Curator of Collections for University Museums, gave a fascinating primer on the materials and techniques of eighteenth-century painting and printmaking. At the Library Company of Philadelphia, librarian James Green offered a hands-on introduction to first editions of popular British and American novels and rare manuscripts. And at Winterthur Museum, textiles



Above, Emily Casey (Art History), Erin Kuykendall (Winterthur Program in American Material Culture), and Beth Keenan (English) inspect newspaper printings of the Declaration of Independence at the Library Company of Philadelphia. Photo by Wendy Bellion.



Art History graduate student Amy Torbert presents her research at the end of the integrated semester. Photo by George Freeman

curator Linda Eaton shared over a dozen samplers, costumes, and other gems from the collection.

The semester culminated in a public colloquium of student research. Tasked with producing interdisciplinary studies, the students rose to the challenge: an English major examined depictions of native American men in British engrav-

ings; a Winterthur fellow unpacked political slogans inscribed on a teapot; an art history student investigated a poem reproduced in a portrait by Charles Willson Peale. "This course not only encouraged me to write and think outside of disciplinary boundaries," said Halina Adams, an English Ph.D. student. "It also offered me the opportunity to meet students and professionals in other fields. Getting an art history or material culture perspective on texts with which I had been working made a huge difference in how I conceptualized my approach to my course work and my larger dissertation project."

Faculty Notes

Nina Athanassoglou-Kallmyer presented the paper titled “Germanophiles and Germanophobes: French Archaeology in the Mediterranean after the Franco-Prussian War” in the symposium “Archaeologists and Travelers in Ottoman Lands” held at the University of Pennsylvania (March 2010). An article, based on the talk, was published as part of the online catalogue of the exhibition *Recovering the Past*, which opened at the Museum of Archaeology and Anthropology of the University of Pennsylvania in September 2010. She also presented the paper “Peinture impressionniste, peinture régionaliste dans le Midi provençal” at the conference “L’Impressionnisme: Du Plein Air au Territoire,” organized by the University of Rouen, in Rouen and Le Havre, France (September 8-10, 2010).

Wendy Bellion published articles with the journals *American Art* and *Common-place.org* and contributed a half-dozen entries to the new print and digital versions of *The Grove Encyclopedia of American Art* (Oxford University Press, 2010), for which she also served as area editor for early American Art. She delivered papers at the annual meeting of CAA, the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, UD’s History Department, the Art Institute of Chicago, and the Athenaeum of Philadelphia. She continues to direct seven doctoral dissertations; this year, her advisees enjoyed a banner year of prestigious fellowships, winning support from the University of Delaware, the Henry Luce Foundation/ACLS, the Philadelphia Museum of Art, the Metropolitan Museum of Art, the Smithsonian American Art Museum, and the Center for Advanced Study in the Visual Arts.

(continued on page 13)

A Long and Rich Partnership: Winterthur and the Art History Department



A group photo of the Winterthur English Design History course during a visit to the Enlightenment Galleries of the British Museum in January 2011

Even before joining UD in 2004, Prof. Wendy Bellion had a close relationship with Winterthur Museum, Garden & Library. For a number of years now she has been a faculty affiliate of the Winterthur Program in American Material Culture, serving in fall 2010 as the program’s interim director during Ritchie Garrison’s sabbatical leave. Over the winter break, she took a few minutes to reflect about the department’s ongoing partnership with the prestigious institution.

When applicants to the department’s graduate program ask about area resources



for studying art history, my first response is always the same: Winterthur. The University of Delaware has a long and rich association with Winterthur Museum, Garden & Library. Winterthur’s extraordinary collections of American and European decorative arts, and its deep holdings of rare books, manuscripts, and ephemera, have drawn scholars and museum-goers to its campus for decades. For both undergraduates and graduate students in art history, the attractions are just as enticing.

Each year, when I teach an undergraduate survey of American art history, I give students the opportunity to write formal analyses of paintings at Winterthur. Not only do they relish seeing early works by Benjamin West and John Singleton Copley. They also discover the world of things made and used by the diverse cultures of early America: Pennsylvania German chests, porcelain traded from China, and quilts stitched by rural New Englanders, to name just a few. During field trips, students meet curators and conservators and enjoy up-close,

Art History graduate student Colin Nelson-Dusek poses in front of St Paul’s Cathedral’s dome during the Winterthur English Design History course that traveled to London in January 2011

behind-the-scenes collection tours. They discover material for research papers and make eager use of library resources. During fall 2010, graduate students in my “Revolutionary Visualities” seminar produced studies of Winterthur objects ranging from a Hong punch bowl and a British rebus to satirical engravings and a bed linen.

In addition, the department has historically enjoyed a close relationship to the Winterthur Program in American Material Culture (WPAMC). Established in 1952 as an inter-institutional partnership between UD and the museum, the two-year master’s program offers hands-on, interdisciplinary training in the history and analysis of the material cultures of the Atlantic World. Art history students and faculty interact with the WPAMC in numerous ways. In addition to serving on the program’s Executive Committee (and occasionally serving as the program’s director – see the interview with Wayne Craven in this issue of *Insight*), art history faculty regularly welcome the “Culture fellows” into graduate seminars and advise master’s theses. Art history graduate students meet Winterthur students in their classes, expanding their circle of colleagues. What is more, they take Winterthur courses themselves. Last summer, new Ph.D. student Amy Torbert joined the incoming class of Culture fellows for the four-week “Introduction to Decorative Arts in America to 1860.” Participating in the course, says Amy, “provided the perfect introduction to the incredible resources for the study of American art that Delaware has to offer. Thanks to the firsthand study of Winterthur’s collection of decorative arts, I’m now motivated to investigate more comprehensive cultural questions in my own research.” With support from UD’s Office of Graduate and Professional Education, one art history student also joins the annual “English Design History” course that travels to London for two weeks in January. The exchange between Art History and the WPAMC even extends to the yearly Material Culture Symposium for Emerging Scholars, which the department’s students often organize in partnership with the Culture fellows – and of course, to the lasting friendships that emerge these many collaborations.

Trajectories in Art History: Ancient to Contemporary Lecture Series 2010-2011



Graduate Student Committee: Sarah Filik and Jane Tippett (co-chairs), Emily Casey, Colin Nelson-Dusek, Anna Juliar, Ashley Rye, Hannha Segrave, Amy Torbert, Rachel Zimmerman

Faculty Advisor: Wendy Bellion

Wednesday, September 15, 2010

Jonathan Katz, Associate Professor, Department of Visual Studies, University at Buffalo, The State University of New York
The Sexuality of Abstraction

Wednesday, October 27, 2010

Kaja Silverman, Sachs Professor of Contemporary Art, University of Pennsylvania
No Direction Home: The Recent Work of Knut Asdam

Tuesday, November 30, 2010

Barbara London, Video and Media Curator, The Museum of Modern Art, New York
The Cutting Edge is Still Sharp

Wednesday, February 16, 2011

WILLIAM I. HOMER LECTURE

Elizabeth Siegel, Associate Curator of Photography, The Art Institute of Chicago
Ralph Eugene Meatyard: Dolls and Masks

Prof. Jonathan Katz (center) with Jane Tippett (left) and Sara Filik (right), co-chairs of the Lecture Series Graduate Student Committee. Photo by George Freeman

Wednesday, March 2, 2011

WAYNE CRAVEN LECTURE

C. Brian Rose, James B. Pritchard Professor of Archaeology and Curator-in-Charge of the Mediterranean Section at the University Museum of Archaeology and Anthropology, University of Pennsylvania
Excavations at Troy, 1988-2010

Wednesday, April 13, 2011

Margaret Werth, Associate Professor, Department of Art History, University of Delaware
Paris as Medium: Art and Early Cinema in the City of Light
Lecture presented as part of the Philadelphia International Festival of the Arts 2011 (<http://www.pifa.org/>).

Thursday, April 21, 2011

Sandy Isenstadt, Associate Professor, Department of Art History, University of Delaware
“Dazzle and Glare: Headlights in the American Night”

Support Art History at UD. Join the Friends of Art History

During the last year, department alumni organized the Friends of Art History, a volunteer-driven, membership organization open to all University of Delaware alumni and patrons. The group's goals are to raise much-needed funds for the Department, to support the study of visual culture as a mainstay of the University's curricula, and to form a vibrant community of art historians and enthusiasts.

Steering Committee Chair Carol Nigro explains: "Under the direction of President Patrick Harker, a strategic plan for the direction of the University is underway. It is critical for the Department of Art History to assert the importance of its programs and the relevance of visual literacy and critical thinking in our hyper-visual world. So, now is the time to advocate for the Department, support its new initiatives, and make the Department of Art History an indispensable nexus of intellectual, cultural, and social activity both on-campus and among UD's off-campus constituents."

To build a strong community, Nigro and Steering Committee members Kelly Baum, Sandra Cheng, Adrian Duran, and Toby Jurovics are planning a spectrum of activities meant to appeal to specialists as well as a broad-based membership, including lectures, exhibition tours, collectors groups, and travel. In addition, the Committee is reaching out to Art History alumni to form a venue for networking and the exchange of ideas. All alumni are invited to participate in the newly established Facebook page and Twitter feeds featured on the Department's website: www.udel.edu/ArtHistory/.



Clockwise from top: Ikem Okoye, Anna O. Marley, Nina Kallmyer and Pamela Warner at the UD Art History annual reception in the Edwynn Houk Gallery during the College Art Association conference in New York, where it was announced the creation of the Friends of Art History association (February 2011); Nina Kallmyer and Edwynn Houk; Carol Nigro.

To become a Friend of Art History, go to the Department's website and follow the links. To volunteer and help organize programs, contact Amy Torbert, graduate student liaison, at atorbert@udel.edu.

New Art History Office Team

If you have recently visited our administrative offices in 318 Old College Hall, you were surely surprised to see new faces—during the past year, a new senior secretary and a new Assistant to the Chair joined the staff of the Art History Department. **Starline Griffin** started at the Department of Art History in January 2010, as a temporary replacement for Tina Trimble, who secured a position as Staff Assistant of the Leadership Program at the of UD's School of Public Policy and Administration. After six months of efficient work, Starline was permanently appointed to the position of Graduate and Undergraduate Secretary. She came to our department with ample experience in the corporate world, having worked for four years at the MBNA America Bank. She holds an Information Systems and Services exemplary certificate from the

Delcastle Vocational Technical High School, and an Associate of Science in Management from Goldey-Beacom College (2005).

Over the summer, Brenda Stewart accepted a position at the University of Kansas, and **Linda J. Magner** became the new Assistant to the Chair in Art History. A seasoned professional with twenty years of experience at the University of Delaware, Linda spent the past seven years working as the Assistant to the Chairperson in the Department of Computer and Information Sciences. Paradoxically her first job at UD was as a Photo Technician at the Art History Department (1990-1994). Linda has obtained two Bachelor of Science degrees from the University of Delaware: one in Agriculture (1979) and one in Visual Communication



Linda Magner and Starline Griffin.
Photos by George Freeman

with a major in Applied Photography and a minor in Art History (1993). She also holds a Master of Business Administration with a concentration in Human Resource Management from Goldey-Beacom College (2002). Together, Linda and Starline make a dynamic team that keeps our day-to-day business running smoothly.

Faculty Notes (continued from page 10)

Mónica Domínguez Torres presented the papers "A Dream of Riches: Pearl Fishing Representations in Early Modern Spain and Beyond" at the Renaissance Society of America Annual Conference in Venice, Italy, where she also chaired the panel "Market, Audience, and Cultural Production in the Early Modern Hispanic World II" (April 2010); and "Indigenous Identity and the Heraldic Imagination in Eighteenth-Century Mexico" at the Early American Borderlands Conference in Flagler College, St. Augustine, Florida (May 2010). In October, she participated at the symposium "Social Justice in the Americas: Reflections from Latina Scholars" organized by the Hemispheric Dialogues Research Cluster at the University of Delaware.

Lawrence Nees had an exceptionally busy year giving numerous lectures. In March, he presented at an international conference on Insular art in Princeton University. In April, he organized and chaired a session at the Medieval Academy of America Annual Meeting in Yale University. In May, he was a panelist in a session, and also chaired a session, at the 45th International Medieval

Conference, at Kalamazoo. In September, he presented at an international conference in Hildesheim, Germany, on the occasion of the 1000th anniversary of the great monastery built there by its Bishop and Abbot Bernward. In October, he chaired a session at the 36th Byzantine Studies Conference in Philadelphia, presented the invited keynote address at the 37th St. Louis Conference on Manuscript Studies, organized a session of the 2nd Conference of the Historians of Islamic Art Association (HIAA) at the Freer Gallery of Art and Arthur M. Sackler Gallery in Washington, D.C., and led a workshop devoted to an object in the museum's collection. In November, he was the invited keynote speaker for the Annual Meeting of the Southeastern Medieval Association (SEMA) at Roanoke College. He also published two articles, on "Alcuin and manuscript illumination," and on "The Fastigium of Saint-Remi ('the tomb of Archbishop Hincmar')," treating Carolingian manuscripts and Romanesque sculpture, respectively, and he also published a series of book reviews on both medieval and Islamic art in a variety of journals. He continues his service on the

Editorial Board of *Speculum*, the journal of the Medieval Academy of America, being responsible for the assignment of editing of all book reviews in art history. He also continued in the third year of his three-year term as Vice-President of the International Center of Medieval Art (ICMA).

Lauren Hackworth Petersen was an invited speaker for the Program in the Ancient World at Princeton University in December 2010. Her talk, "The Stories We Tell about Roman Art: The Case of Arte Plebea," is the basis of her contribution to the forthcoming Blackwell Companion to Roman Art.

Margaret Werth published a review of *Le portrait. La representation de l'individu* in *Speculum* 85 (2010): 720-721. She also presented the lecture "Everything and Nothing But: Heterogeneity, the City, and Cinema in *Rien que les heures*" at the Cinema Studies Program of the University of Pennsylvania (January 2010); and "Painting, Poetry, and Politics: Impressionism," at "Poetry, Politics and Pictures in the Nineteenth Century: An Interdisciplinary Conference" at the University of Sheffield, England (March 2010).

Melody Deusner: From Pre- to Postdoctoral Fellow in a Bliss

In a matter of eight years, Melody Barnett Deusner went from promising art history major to well-established young scholar, collecting several honors in the process. After completing a yearlong Douglass Foundation Fellowship at the Metropolitan Museum of Art, last fall Melody started her three-year tenure as the Terra Foundation Postdoctoral Fellow in American Art at Northwestern University.

"I love it out here at Northwestern," Melody confesses. "I teach three courses a year (two upper level undergraduate courses and one graduate seminar), which leaves me time to focus on my own research and writing." She specializes in late 19th- and early 20th-century art, with particular emphasis on the study of American painting and mass culture in an international context. In November 2010, she brilliantly defended her dissertation, "A Network of Associations: Aesthetic Painting and its Patrons, 1870–1914," before a committee consisting of Nina Kallmyer and Michael Leja (co-chairs), Wendy Bellion, Margaret Werth, and Marc Simpson (Williams College).

Melody's work probes the startling convergence between the pursuit of an art

for art's sake—which promotes the activity of selection, arrangement, and the orchestration of harmonious visual effects as the true substance of picture-making—and the organizational imperatives of systems management and network building in the political and corporate spheres in turn-of-the-century Britain and America. Throughout her doctoral studies, she received support from the Smithsonian American Art Museum, the Luce Foundation/ACLS, the Kress Foundation, and the Metropolitan Museum of Art. With ongoing support provided by the Terra Foundation for American Art, she is working toward turning her dissertation into a book and pursuing publishing options. An essay based on some of her dissertation material, "In seen and unseen places': The Henry Gurdon Marquand House and Collections in England and America," will be published in the journal *Art History* in September 2011. Her abiding interest in the visual culture of communities, from stock certificates to club exhibitions, continues to inform her current scholarship. Other areas of focus include the international reception of American art and the evolution (and intersection) of



Melody B. Deusner

private, corporate, and museum collections in the United States. In addition to grants recognizing her outstanding scholarship, Melody received in 2006 the Robert T. and Anne R. Silver Award, given to Art History graduate students at the University of Delaware who excel in teaching and positively influence the lives of students.



Art History Club officers for the 2010-2011 academic year. From left: Melissa Roderman, Lindsey Snyder, Nicole Townsend, Kaitlin Andrews and Nathan Pepe. Not pictured: Sarah Freitag

events that the club hosted were a trip to First Friday in Philadelphia, as well as the Art History Club's Student Faculty Luncheon. On February 17th we are kicking off our spring semester by attending Professor Stephen Petersen's gallery talk on 'Andy Warhol: Behind the Camera' on view in Old College Gallery.

Nicole Townsend, President of the Art History Club, 2010-11

UNDERGRADUATE STUDENT NEWS

Art History Club Events: A Report from the President

The Art History Club had a successful fall semester with events that not only attracted the interests of students in the art history program but also students within other various disciplines at the university. Two of the major exhibitions that we traveled to see were 'An Eakins Masterpiece Restored: Seeing *The Gross Clinic* Anew' at the Philadelphia Museum of Art and 'Andy Warhol: The Last Decade' featured at the Baltimore Museum of Art. Other

The Art of People-Watching: Daniel Klein at the Peggy Guggenheim Collection in Venice

After marching in May in the 161th Commencement with an Art History major under his arm, Daniel Klein went to Venice to become an intern at the Peggy Guggenheim Collection. The recipient of the 2009 Trudy H. Vinson Award for Outstanding Junior in Art History, Daniel was an active member of the Art History Club during his years at UD. Upon his return from Italy, he shared his experiences with us.

My experiences at the Peggy Guggenheim Collection ranged from the tedious to the fascinating. As any intern in any institution will discover that no task is too base for the full attention of an intern (and that art museums have many benches that need wiping and many windows that need wind-exing). Having said that my three months in Venice were tremendously fulfilling.

When I arrived in late August, Venice was bustling with excitement. The Architecture Biennale had just kicked off. Celebrity

sightings were widespread, as the Venice Film Festival had also just begun. At the Peggy we were just about to open the first Adolph Gottlieb retrospective in Italy. It was still warm out and college students in Venice were still taking the *Vaporetto* to Lido for the sunny beaches. For us interns, the most common task was that of guarding the art. We spent time in each room watching over the works, making sure no one touched or photographs any Malevichs or Severinis. The good news is "No photo!" is a universally understood phrase.

Where at first this may seem mind-numbingly boring, two enlightening opportunities arose. The first was the chance to become intimately acquainted with a particular collection (in this case about 90 works privately collected by Peggy Guggenheim herself and ranging from early Cubist to American Expressionist). The average museum visitor will spend between

20 to 30 seconds looking at anything on a wall whether it is a priceless example of Picasso's Synthetic Cubist experiments or the relative humidity gauge. On the other hand, we interns gazed at pieces by Mondrian, Brancusi, Ernst, Dalí, Braque, and Pollock for countless hours during our rotations, and in the process were able to acquire a much deeper understanding of the works, the medium, and the artist themselves.

The second benefit of guarding the artwork was less academic but equally valuable to the young intern: people-watching. People do the oddest things in museums, and interns spend many hours recounting our guarding experiences of the day and laughing hysterically. Common issues are: visitors blowing on the Calder, leaning against Peggy's dining room table, and asking if that is all there is. I've seen Italian schoolchildren try

to ride the Jean Arp, a woman lie down in front of the Giacometti, and an old German man try to relieve himself behind the Ernst.

Of course aside from the guarding, we were exposed to some remarkable opportunities. We met with some contemporary artists and discussed their work. We spoke with the Director about such things as loans, re-hangs, and his own friendship with Peggy. We were even given lectures by the Chief Conservator who had led the transformation of Peggy's house into a museum and conserved many of the works within the collection.

When my internship ended three months later, Venice was in the throes of winter. The day I left, Venice was under 140 cm of *acqua alta*. Wind and rain had replaced tourist groups. Celebrities and architecture pavilions were a distant memory. The museum was mostly empty by early December and the winter sun cast long shadows down the narrow *rughe* and *calli*. Venice had changed quite a bit in those three months since my arrival; so had I.

UNDERGRADUATE STUDENT NEWS

UNDERGRADUATE AWARDS

Alissa Adams, Rosenberry Writing Award, University of Delaware (2010)

Kelsey Adams, Woman of Promise, Department of Art History, University of Delaware (2009)

Corinne Kalota, Trudy H. Vinson Memorial Award for Outstanding Junior in Art History, University of Delaware (2009-10)

Ruth Osborne, Outstanding Senior Award in Art History, University of Delaware (2009-10)

Rena Tobey, Undergraduate Woman of Promise, Department of Art History, University of Delaware (2010)



Daniel Klein learns how to make pasta by hand from one of the Italian interns

Graduate Student News

Jobyl A. Boone presented in April 2010 a lecture, "Nineteenth Century World's Fairs to Twentieth Century Gates: A New Approach to the Work of Christo and Jeanne-Claude," at the Georgia O'Keeffe Museum Research Center in Santa Fe, NM, where she held a 10-month pre-doctoral fellowship in American Modernism. In October, she presented "Hurry, Step Right Up!: Traditions of Temporality, Entertainment, and Technology in the Work of Christo and Jeanne-Claude," at the Mid-Atlantic Popular/American Culture Association Conference in Alexandria, VA.

Janet Dees has been appointed Assistant Curator at SITE Santa Fe, a contemporary art museum in New Mexico, known for its international biennial. Dees was the Thaw Curatorial Fellow at SITE for the past two and a half years. Her essay "Poetry is not a Luxury: McCallum & Tarry's Self-Portraits" will be included in a monograph on the artists McCallum & Tarry to be published by the Contemporary Art Museum, Baltimore, in 2011.

Lynley Herbert presented papers related to her dissertation "Lux Vita: The Majesty and Humanity of Christ in the Gospels of Sainte-Croix of Poitiers" at the Walters Art Museum in Baltimore, and in a conference at Barnard College in New York. From January-September, Lynley held the Carol Bates Curatorial Fellowship at the Walters Art Museum, where she worked in the Rare Books and Manuscripts Department, curating her first manuscript exhibition called "*Checkmate! Medieval People at Play.*" At the end of the fellowship, she was asked to stay on for another year, working as a curatorial consultant. Last fall, her article "Duccio's Metropolitan Madonna: Between Byzantium and the Renaissance" was accepted for publication in the Italian journal *Arte Medievale*.

Isabelle Lachat presented the paper entitled "Charlemagne's Foreign Policy and the Manufacturing of Empire" at the 45th International Congress on Medieval Studies, held at Western Michigan University, Kalamazoo, MI, in May 2010. It was part

of the session "The Carolingians and Their Neighbors" sponsored by the Midwest Medieval History Conference. She continues to work at the Honors program in the capacity of advisor and instructor for Honors First-Year Interdisciplinary Colloquia.

Nenette Luarca-Shoaf was a pre-doctoral Fellow at the Smithsonian American Art Museum from January to August 2010. Since September she has been the Barra Foundation Fellow at the Philadelphia Museum of Art, putting together an exhibition on 19th and 20th century Art of the American West that will open in June 2011. In May 2010, she presented a paper entitled "Monumental Grandeur: Witnessing Past and Presence in a Mississippi River Panorama" at the conference "C19: The Society for 19th Century Americanists" in Penn State.

Corina Weidinger traveled to France and Belgium to conduct research for her dissertation thanks to support from the Office of Graduate and Professional Education. She spent the summer writing her first chapter with a Summer Research Fellowship from the Public Engagement in Material Culture Institute. In fall 2010, she taught the course "History of Photography" at the University of Delaware.



2010 Department of Art History Christmas party.
Photo by George Freeman

PH.D. DEGREES

Deusner, Melody Barnett, "A Network of Associations: Aesthetic Painting and its Patrons, 1870-1914" (N. Athanassoglou-Kallmyer and M. Leja)

Monahan, Anne, "The Discontents of Modernity: Race, Politics, and Figuration in the 1960s" (A. Gibson)

Powers, Sarah, "Images of Tension: City and Country in the work of Charles Sheeler, Edward Hopper and Thomas Hart Benton" (A. Gibson and M. Leja)

M.A. DEGREES

Constantinou, Meghan, "Books, Book Satchels, and Shrines in the Book of Deer (Cambridge University Library, MS II.6.32)" (L. Nees)

McGinnis, Julie, "Global Persuasion: Power and the Four Continent Allegories on Philadelphia City Hall" (W. Bellion)

GRADUATE STUDENTS AWARDS

David Amott

Edilia and François-Auguste de Montéquin Fellowship, Society of Architectural Historians (Fall 2010)

Christina Aube

Graduate Internship, J. Paul Getty Museum Department of Paintings, Los Angeles, CA (2010-11)

Sarah Beetham

Outstanding Achievement in Graduate Studies Award, Department of Art History, University of Delaware (2010)

Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. (Summer 2010)

Early Stage Dissertation Grant, Department of Art History, University of Delaware (2010)

University Graduate Fellowship, University of Delaware (2010-11)

Sara Brown

Global Research Award, Office of Graduate and Professional Education, University of Delaware (2009)

Melody Barnett Deusner

Terra Foundation Postdoctoral Fellowship in American Art 1600-1950, Northwestern University (2010-13)

Catherine Holchowost

Henry Luce Foundation/ACLS Dissertation Fellowship in American Art (2010-11)

Sewell C. Biggs Dissertation Writing Award in Art History and Preservation Studies, University of Delaware (2010-11)

Adam Koh

Early Stage Dissertation Grant, Department of Art History, University of Delaware (2010)

University Graduate Fellowship, University of Delaware (2010-11)

Barbara Kutis

Graduate Woman of Promise, Department of Art History, University of Delaware (2010)

Global Research Award, Office of Graduate and Professional Education, University of Delaware (2010)

Nenette Luarca-Shoaf

Barra Foundation Fellowship, Center for American Art, Philadelphia Museum of Art, Philadelphia (2010-11)

Elizabeth Scheulen Melanson

Global Research Award, Office of Graduate and Professional Education, University of Delaware (2010)

Isabel Oleas

Fulbright Foreign Student Fellowship (2010-12)

Tanya Pohrt

University Dissertation Fellowship, University of Delaware (2010-11)

Robert R. Davis Graduate Fellowship in Art History, University of Delaware (2010-11)

Tiffany Racco

Outstanding Achievement in Graduate Studies Award, Department of Art History, University of Delaware (2010)

Katherine Roeder

Henry Luce Foundation/ACLS Dissertation Fellowship in American Art (2010-11)



2010-11 new graduate students: front, from left, Amy Torbert, Colin Nelson-Dusek, Hannah Segrave, Emily Casey, Nicole Cook; back, from left, Isabel Oleas, Elisabeth Berry-Drago. Photo by George Freeman.

Ashley Rye

Anna R. and Robert T. Silver Award, Department of Art History, University of Delaware (2010)

Ted Triandos

Early Stage Dissertation Grant, Department of Art History, University of Delaware (2010)

Catherine Walsh

Jane and Morgan Whitney Fellowship, The Metropolitan Museum of Art, New York City, NY (2010-11)

Corina Weidinger

Global Research Award, Office of Graduate and Professional Education, University of Delaware (2009)

Public Engagement for Material Culture Institute (PEMCI), University of Delaware (2010)

Mary Catherine Wood

Philip & Patricia Frost Predoctoral Fellowship, Smithsonian American Art Museum, Washington, D.C. (2010-11)

Public Engagement for Material Culture Institute (PEMCI), University of Delaware (2010)

Bringing History Home. Alumna Susan Highfield Helps Save Pennsylvania's Architectural Relics

After graduating from the University of Delaware with a B.A. in Art History in 1973, Susan J. Highfield entered the banking industry and went on to receive a graduate degree in banking from the University of Wisconsin in Madison, and in Law from Widener University. Her passion for art and architectural history did not wane, though. She has brought history home—literally.

In the last 35 years, Susan and her husband Robert, a retired elementary school teacher who shares her passion for history, have restored three 18th-century Pennsylvania houses and made them their own homes. First, they restored an 1820 stone house outside of Oxford, where they lived for 10 years. Next they resided for 25 years in a 1785 stone house outside of Quarryville they restored from the ground up. Their most recent project, however, was by far

the most ambitious. In 2006, they saved from demolition a 30 x 40-foot log house in Washington Borough, Lancaster County, and had it rebuilt on a new site.

Using a rare corner post and brace design, the two-story home was originally built by Jacob Schock, a German immigrant who arrived to the United States in 1730. Construction started around 1739, as indicated by a King George I half penny workers discovered when dismantling the house. The home remained in the Schock family until the late 1960s, when the property



Cover of the *Early American Life* issue featuring Susan and Bob Highfield's house

changed hands several times. By the time the Highfields discovered it, all fixtures and paneling had been sold for salvage, but the home retained its structural integrity. Acting as their own general contractors,

Susan and Robert assembled a team of local professionals and artisans to move, restore and expand the historic relic, allowing them to bring modern conveniences to the original structure. The chosen new location was the special village of Brittany Common, a 100-acre community along the Octoraro Creek reserved for either relocated 18th-century houses or historically accurate reproductions.

The Highfields documented the project from start to finish, and conducted extensive research on the house history. As Susan remarks: "My Art History degree has served me well in my personal life with

Susan Highfield shows photographic records associated to her house's restoration project to professors Wendy Bellion (left), Sandy Isenstadt (center) and Margaret Werth (right). Photo by Mónica Domínguez Torres

the research and restoration of our three homes. These projects require vision along with excellent project management skills and a lot of hard work!" In the process of saving the 1739 log house, Susan and Robert became acquainted with Jacob Schock's descendants, who shared their records and recollections and followed the house from its dismantling to its new site. They are still associated to the Brethren in Christ Church, a small congregation with roots in the Mennonite faith that Jacob Schock helped found around 1780.

The overall project and rich history behind the Highfields' new home was featured in the February 2009 issue of *Early American Life*. In November 2010 Susan and Robert treated professors Wendy Bellion, Mónica Domínguez Torres, Sandy Isenstadt, and Margaret Werth to a tour of their house, accompanied with detailed explanations of the overall restoration project, as well as visits to other historic houses in Brittany Commons. The Highfields are committed to make known the rich history of their house, offering community groups free illustrated presentations about the Schock family and the house restoration. They are looking forward to having more UD art history faculty and students visiting their home and community.



Clockwise, Schock house in 1906; before renovation in 2004; interior and exterior views after being relocated to Brittany Commons.



Holding the Past in Your Hands

CONVOCATION ADDRESS BY DANIEL KLEIN, CLASS OF 2010

When we first arrived at Delaware, we all felt a little lost. Few of us had found our passions and knew what to study. My first art history experience came from an introductory-level survey course with Professor Lawrence Nees. The lecture hall was packed with students. It was dark and hushed, and we were apprehensive. Suddenly, a door swung open, a burst of light, and Professor Nees appeared silhouetted in the doorway. He walked silently to the center of the room. Standing in front of the projector screen, he seemed to radiate energy. And then, he began to speak, of motifs in Classical Greek vases, an amphora by the great Exekias, Ajax and Achilles suited for combat play a board game before the battle. Professor Nees danced across the lecture hall, gesturing emphatically with his hands, his hair waving in the air, a giant slide of the vase glowing behind him. This was Art History: I knew I had found my place.

We are all here today for some reason similar to that. I bet you can all trace your passion for art to one great professor, one work that captivated you, one epiphany in which you realized that you were drawn to that creative spirit, that abstract way of discussing images, truly holding the past in your hands. We are a select few. No other departments can boast of the unique spirit of creativity that is here today. Other departments do not teach their students to be emotive, to express, to see, to save the past.

Some of us chose art, we love understanding the artist and the time in which he or she lived. We love studying the social, political, and economic influences on the creative process. We love analyzing art, delving into a canvas for insight into the subject, the artist, following the flow of lines or light, the rhythms and the patterns. For others, art chose us. We could not help but create, with our hands and minds and hearts. We have statements that must be made, beliefs that must be expressed, images in our heads that must come out.

Artists. Art Historians. Art Conservators. We look to the past, we study politics, social constructs, geography, literature, material culture, and intellectual history to better

make sense of the present. Art is the lens through which we view the world. The future of the art world is sitting right here in each row. Some of you will make the art, developing new forms of expression, new media, new ways of grasping nature, social issues, or yourself. Some of you will write about that art, study it, teach it, place that art in museums and galleries, hang it on walls for all to see. And some of you will care for that art, preserve it, restore it, protect it for future generations.

I cannot stand here and address you with age or wisdom. I cannot assure you that all your dreams will come true if you work hard. I will not use clichéd expressions about spreading your wings or closing a chapter of the book. I stand here with you, unsure of what the future holds. But the thing is, we have completed a long and arduous task and we should be proud, very proud, a little arrogant even. The coming years are uncertain, but I can assure you that the world is waiting for us.

A few years back I stumbled upon a quote, in Latin, translated from Greek, that I think is especially relevant today. It is by Hippocrates, the father of medicine. The first lines read, “*Ars longa, Vita brevis.*” What makes this quote so relevant is the ambiguous of its meaning. If we interpret *Ars* as art, Hippocrates meant: Art is eternal, life brief. Art outlives the artist; it resonates with emotion and meaning generation after generation, it lasts forever. Not bad. However, if we interpret *Ars* to mean a talent or a craft, it reads: It takes a long time to master a craft, and we have but little time to do so. Go forth and follow this thing that you love, devote yourself to it and become great at it whether it is painting or sculpting, researching or teaching, curating or conserving. You have got your life to love this thing and then as the Italians say, “*Basta.*”



Daniel Klein in Venice during his internship at the Peggy Guggenheim Collection (Fall 2010)

I want to remind you all to remember this time. A lot has changed in the past four years and all your hard work has led to this day. The point of college is to expose you to new people and new ideas. Think back on who you were when you came to Delaware and who you are today. Look around at the people with whom you have shared this experience. Think of those moments in class when your worldview grew a little, those professors that made you laugh or cry or challenged what you thought you knew. You came to Delaware with what was essentially a pencil. You have spent the last four years learning how to use it, to sharpen it, to write with it, to sketch.

In conclusion, remember we are the future of art, we have worked and prepared and now it is our time. Stay true to yourself and to the art. Art has been around long before us, our job is to honor it, study it, make it, and preserve it for the next generation. After all, we are the kids of Old College. We are the ones that spent our days and our nights learning, studying, and working within those weathered walls. We stood together beside those Doric columns when it rained and we lay on those warm steps when the sun shone brightly. For four years that building was our classroom, our studio, our home.

Kelly Baum Appointed First Haskell Curator of Modern and Contemporary Art at the Princeton University Art Museum

In July 2010, the Princeton University Art Museum appointed UD Art History alumna Kelly Baum as the first Haskell Curator of Modern and Contemporary Art. She had served as the museum's Locks Curatorial Fellow for Contemporary Art since December 2007, and during that time she invigorated the museum's contemporary art department, diversified the contemporary collection and developed an international artist-in-residency program. In addition, Baum curated two important exhibitions in the past two years: “Doug Aitken: Migration (Empire),” which was installed in front of the Princeton Museum from August to November 2010, and “Nobody's Property: Art, Land, Space, 2000–2010,” the first exhibition to systematically explore the emergence of a new generation of environmental artists, which ran from June 2010 to February 2011. She also edited the

150-page, fully illustrated catalogue that accompanies the exhibition.

Baum earned a M.A. and Ph.D. in art history from the University of Delaware and a B.A. in art history from the University of North Carolina at Chapel Hill. She has presented and published her scholarly work extensively, including two recent essays in *October*. Before joining Princeton University, Baum worked as assistant curator of contemporary art at the Blanton Museum of Art at the University of Texas at Austin for five years, commissioning new work and organizing numerous exhibitions, including *Carol Bove* (2006); *Jedediah Caesar* (2007), *The Sirens' Song* (2007), *Transactions* (2007), and *Body Memory* (2008, with Joel Smith). She also served as a curatorial



assistant in the department of modern and contemporary art at the Museum of Fine Arts, Houston.

“I'm honored to be appointed the inaugural Haskell Curator of Modern and Contemporary Art,” Baum said. “My attachment to the Museum is very strong, as is my commitment to Princeton's faculty and students. I'm thrilled to be able to build on the work I began at Princeton as the Locks Fellow, and I look forward to introducing the Princeton community as well as our local and regional audiences to important, groundbreaking and compelling art for many years to come.”

Roberta A. Mayer: 2010 U.S. Professor of the Year for Pennsylvania

Roberta A. Mayer won the prestigious 2010 U.S. Professor of the Year award representing the state of Pennsylvania based on her dedicated and innovative teaching methods. Sponsored by CASE (Council for Advancement and Support of Education) and the Carnegie Foundation for the Advancement of Teaching, the U.S. Professors of the Year award is the only nationwide program to reward greatness in teaching at the undergraduate level. The ceremonies were held in Washington, D.C. this past November. Professor Mayer teaches art history at Bucks County Community College, a learner-centered, open-enrollment institution with small class sizes, and she serves as the Visual Arts Area Head in the Department of the Arts. Students routinely respond to Mayer's enthusiasm and her interactive engagement. One of the outstanding aspects of Mayer's teaching is her innovative approach to extending her lessons inside, and outside, of the class-

room. She is a strong proponent of integrating online support for all of her classes, using not only carefully selected Internet resources, but also creating her own Flash files that narrate, animate, and review the PowerPoint presentations discussed in class. Mayer explains: “It is so important to illustrate and structure my lessons online for the benefit of my students. Offering a new perspective on a work of art, like an audio discussion link for the work, is sometimes all you need to see the artwork so much more profoundly.”

After receiving her Bachelor's degree in art history from Rutgers University in 1993, Mayer received a Master's and Ph.D. in art history from the University of Delaware in 1996 and 2000, respectively, with Professor Wayne Craven as her dissertation advisor. She has published



extensively, including a highly praised book on the artist Lockwood de Forest, another on Stella Elkins Tyler, and book chapters on the Cincinnati women woodcarvers as well as Louis Comfort Tiffany.

Alumni News

Allan Antliff (Ph.D. 1998), Canada Research Chair, University of Victoria, gave talks on Alfred Stieglitz at the Centre Culturel International de Cerisy-La-Salle in France (June 2010), and on the poet Ezra Pound and his influence on the American artist Man Ray at Duke University on the occasion of the traveling exhibition *The Vorticists: Rebel Artists in London and New York* (October 2010). In addition to his editorial duties with the UK based journal *Anarchist Studies*, Allan is art editor for a new scholarly journal, *Anarchist Developments in Cultural Studies*. His article, “Adrian Blackwell’s Anarchitecture,” appears in its inaugural issue. He also contributed a reflection on the activist art collective “Au/Travail” to *Byproduct: On the Excess of Embedded Art Practices* (YYZ Books, 2010). Additionally, an interview with Antliff on contemporary anarchism in Canada is featured in the German-language publication, *Von Jakarta bis Johannesburg: Anarchismus Weltweit* (Unrast-Verlag, 2010). A Portuguese-language edition Antliff’s 2007 study, *Anarchy and Art: From the Paris Commune to the Berlin Wall* was recently released in Brazil. Antliff also guest curated a retrospective exhibit, “Graphic Radicals,” on the New York based art collective *World War 3 Illustrated*, presented at the Canada’s Legacy Gallery in Victoria (August to December, 2010), and *Exit Art in New York City* (December 2010–February 2011).

Jack Becker (Ph.D. 2002) was named executive director and CEO of the Joslyn Art Museum, Nebraska’s largest and most distinguished art museum. Before this appointment, he worked at the Cheekwood Botanical Garden and Museum of Art in Nashville, Tennessee, since 2002 as Vice President and director of its art museum, and from 2005 to 2010 as president and CEO.

Arthur DiFuria (Ph.D. 2008) joined the faculty of the Savannah College of Art and Design last fall as a specialist in Northern European early modern drawings and prints. His article “Maerten van Heemskerck’s Collection Imagery in the Netherlandish Pictorial Memory” appeared in *Intellectual History Review* 20:1 (2010).

Adrian R. Duran (M.A. 2000, Ph.D. 2006), Assistant Professor at the Memphis College of Art, presented papers at the UT-Austin Cold War Cultures conference and the annual SECAC conference in Richmond. He also lectured on 19th-century vedutismo in conjunction with Memphis Brooks Museum of Art’s exhibition “Venice in the Age of Canaletto.” His book “Painting, Politics, and the New Front of Cold War Italy” was contracted by Ashgate.

Betsy Fahlman (M.A. 1977, Ph.D. 1981) published *Kraushaar Galleries: Celebrating 125 Years* (New York: Kraushaar Galleries, 2010), bringing her total to 7 books in 8 years. Kraushaar is one of only 4 galleries remaining in Manhattan from the nineteenth century. She served as a guest curator for an exhibition of Krashaar documents at the New York office of the Archives of American Art (8 September–8 December 2010).

Randall Griffin (Ph.D. 1994) published the article “Andrew Wyeth’s *Christina’s World: Normalizing the Abnormal Body*” in the summer 2010 issue of the Smithsonian journal *American Art*.

Amy Henderson (Ph.D. 2008, M.A. 1999) won the McNeil Center for Early American Studies’ first Zuckerman Prize in American Studies for her dissertation “Furnishing the Republican Court: Building and Decorating Philadelphia Homes, 1790–1800.” She presented the paper, “Defining ‘Republican Simplicity’: Material Culture and Moral Authority in 1790s Philadelphia,” at the Organization of American Historians Annual Meeting in April 2010.

Joan Marter (Ph.D. 1974) is Editor-in-Chief of the *Grove Encyclopedia of American Art*, recently published in five volumes by Oxford University Press. In November 2010, she presented a lively tribute to Norma Broude and Mary Garrard at a Feminist Art Conference held at American University. She also delivered a paper, “Critics Respond to Abstract Expressionist Women.” Marter published “Artist-Endowed Foundations: Archives, Access and Scholarship” in *The Artist as Philanthropist* (Aspen Institute, 2010). She continues as Editor of *Woman’s Art Journal*, co-sponsored by Rutgers University and Old City Publishing.

Katharine Martinez (B.A. 1972) became the Director of the Center for Creative Photography at the University of Arizona in July 2010, after eleven years as head of the Fine Arts Library of Harvard University. Following her graduation from the University of Delaware, Martinez received an M.L.S. degree from Indiana University and began her career as the reference librarian in the Library of the Smithsonian American Art Museum/National Portrait Gallery. She subsequently received a Ph.D. in American Studies at George Washington University. Martinez has also worked at the Avery Library of Columbia University, the Cooper-Hewitt Museum, Winterthur Library and Stanford University Libraries.

Roberta A. Mayer (Ph.D. 2000) was part of a collaborative team that wrote the text and catalogue entries for Paul Eisenhauer and Lynne Farrington, eds., *Wharton Esherick and the Birth of the American Modern* (Atglen, Pennsylvania: Schiffer Publishing in cooperation with Penn Libraries, 2010). She continues to give invited lectures on Lockwood de Forest, including “Lockwood de Forest and the East Indian Craft Revival,” at the Richard H. Driehaus Museum, in Chicago, Illinois, on May 27, 2010, and “Lockwood de Forest: Bringing India to America in the Gilded Age,” at the Charles Hosmer Morse Museum of American Art in Winter Park, Florida, on March 17, 2010. In December 2010, she gave a gallery talk for “Wharton Esherick and the Birth of the American Modern” in the Kamin and Kroiz Galleries at the University of Pennsylvania Libraries. She also presented a paper, “Wharton Esherick: Early Expressions of Anthroposophical Design,” at the Second Annual Anne d’Harnoncourt Symposium on October 2, 2010.

David McCarthy (Ph.D. 1992) published an essay, “David Smith’s Spectres of War and Peace,” in the fall 2010 issue of the *Art Journal*, and lectured on Andy Warhol’s portraits at the University of Wyoming, Laramie in October. His essay “Social Nudism, Masculinity, and the Male Nude in the Work of William Theo Brown and Wynn Chamberlain in the 1960s” was reprinted in the fiftieth anniversary issue of the *Archives of American Art Journal*.

Louis Nelson (Ph.D. 2001) continues to serve as the senior co-editor of *Buildings and*

Landscapes: the journal of the Vernacular Architecture Forum. His book, *The Beauty of Holiness: Anglicanism and Architecture in Early South Carolina*, has received numerous celebratory reviews, and last year won the Best Book of the Year Award from the Southeastern Society of Architectural Historians.

Marina Pacini (M.A. 1988) presented “Marisol’s Familes,” at the Women and Pop Art Symposium held in conjunction with the exhibition “Seductive Subversion: Women Pop Artists, 1958–1968,” at the University of the Arts, Philadelphia, PA. The paper is part of her ongoing research for a Marisol retrospective that she is organizing. The project received a \$75,000 grant from the Henry Luce Foundation. Among the exhibitions she curated last year was “Remembering a House

Divided: Robert King’s Photographs of Civil War Reenactors.”

Roberta K. Tarbell (M.A. 1968, Ph.D. 1976), professor emerita from Rutgers University, Camden NJ, continues as adjunct Professor of Art History at the Winterthur Museum/University of Delaware Preservation Studies. She is a visiting scholar at the Center for American Art of the Philadelphia Museum of Art. Roberta published a review of Julie Aronson’s *Bessie Potter Vonnoh* in the *Woman’s Art Journal* 30 (Fall/Winter 2009); the article “Peggy Bacon’s Prints and Process” in the *Cantor Art Center Journal* 6 (2010); and several entries in the *Oxford University Press Encyclopedia of American Art* ed. Joan Marter (New York: Oxford University Press, 2010). In 2010, she was invited to deliver the lecture “Rediscovering the Zorachs” at the

Gerald Peters Gallery, New York, and served as an external reviewer for the Art History Major and Museum Studies Minor of the Towson State University, Towson MD; as a juror for the Charles Eldredge Prize from the Smithsonian American Art Museum in Washington, D.C.; and as a board member for the Walt Whitman Association, Camden NJ.

Stephen M. Wagner (Ph.D. 2004) continues as graduate coordinator in the Department of Art History and the Savannah College of Art and Design. He published the article “Establishing a Connection to Illuminated Manuscripts made at Echternach in the Eighth and Eleventh Centuries and Issues of Patronage, Monastic Reform and Splendor” in the Summer 2010 issue of the online journal *Peregrinations* (http://peregrinations.kenyon.edu/vol3_1/current.html).

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