

Insight

UNIVERSITY OF
DELAWARE

THE NEWSLETTER OF
THE DEPARTMENT OF
ART HISTORY AT THE
UNIVERSITY OF DELAWARE

Spring 2013

Looking Forward

Remembering
William Innes Homer



Spring 2013

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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:
William Innes Homer. *Photo courtesy of UDaily online newspaper.*

From the Chair

Dear friends of the Department of Art History at the University of Delaware,

As you will see from this issue of *Insight*, it has been a busy and eventful year for the faculty and students and former students in the Department. I am writing to you from my temporary position as interim Chair for the next three terms, which I began to occupy in January 2013. In the fall of last year our distinguished Professor **Nina Athanassoglou-Kallmyer**, who had been serving as Chair for several years, announced that she wished to step down from that position and, after the sabbatical now beginning, will retire from full-time teaching. Professor Kallmyer has taught at Delaware since 1982 and has brought much distinction to the faculty and immense learning and energy to our students at all levels. She is the author of four important books, *French Images from the Greek War of Independence* (1989), *Eugène Delacroix: Prints, Politics and Satire* (1991), *Cézanne and Provence* (2003) and *Théodore Géricault* (2010), and countless articles, the recipient of many awards, including the College Art Association's (CAA) Arthur Kingsley Porter Prize, and her many prestigious grants include fellowships from the Guggenheim Foundation, the Getty, the American Council of Learned Societies (ACLS), the American Philosophical Society, the Center for Advanced Studies in the Visual Arts (CASVA), and the Institute for Advanced Study at Princeton, to name only some. She has served as adviser for many theses and dissertations during her three decades of distinguished service, and although we will miss her presence we expect that her scholarship will not only continue but perhaps even increase when she has more time to devote to it.

There are too many highlights among the many and varied accomplishments of our students and faculty to mention here, and you may read about them elsewhere in this issue of *Insight*, ably edited by Professor **Camara Holloway**, to whom we are all grateful for her efforts. I would like to call attention to two features that are, if not altogether new, at least newly energized and activated. First is the Friends of Art History, led by **Carol Nigro** and **Thorpe Moeckel**, who organized several special events during the past fall that were remarkably well-attended. More events are planned for the spring and indeed already in the works for next year. Please consider not only attending such events, but also becoming actively involved in the organization.

Second is the "Grad Depot." Graduate students in the Department have long been sharing grant proposals and exam bibliographies with one another, as many of you may remember, some even from the vaguely recalled B.D.E. period, before the digital era. Last fall Professor **Sandy Isenstadt** formalized this activity by exploiting Sakai, the University's learning management system to establish the "Grad Depot," an online repository for such materials that makes them more easily available. This new initiative supports the culture of camaraderie that prevails among our grads, as has long been the case, and helps that culture to continue and to thrive.

Enjoy *Insight*, and please let us hear from you!



Lawrence Nees.
Photo by George Freeman.

Best wishes,
Lawrence Nees
Interim Chair



The officers of the Art History Club strike philosophical poses, à la Raphael's *School of Athens*, under the Old College Portico. Pictured from left: Mollie Armstrong, Anna Kamensky, Bryan Walker, Vincent Ryan, Julianna Broz, and Kristin Wittman.

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Remembering William Innes Homer (1929–2012)

By Joyce Hill Stoner (PhD 1995) and Roberta K. Tarbell (PhD 1976, MA 1968)¹

With a name like “William Innes Homer” and a birthplace near the Barnes Foundation, how could he not end up a nationally recognized art history scholar, teacher, and connoisseur? Bill Homer (1929–2012) became the first Chair of the new Art History Department at the University of Delaware in 1966 and retired thirty-four years later at the age of seventy. For fifty years he championed late nineteenth- and early twentieth-century American painters and photographers, organized exhibitions of their works, and wrote scholarly analyses of their art and aesthetics. He supervised more than forty UD dissertations and his influence extended to hundreds of students, many of whom in turn became career Americanists in universities and museums. Homer earned his BA in art history at Princeton in 1951 and his MA (1954) and PhD (1961) at Harvard. He had begun his undergraduate studies as a painter, giving him a unique appreciation of the physical presence of works of art. When he later served on the Admissions Committee for the Winterthur/UD Art Conservation Program, he drew little portrait sketches of each of the applicants. He spent time in the darkroom of the Princeton camera club and developed a keen appreciation for the chemistry and aesthetics of photography, which informed many publications about Alfred Stieglitz and other pioneers of modern photography.

Bill Homer was a prolific writer. He wrote in a guarded style and avoided exaggerating the importance of his subjects. Like a lawyer, he built well-documented arguments that proved the significance of his topics of investigation.

¹ Parts of this essay were published by Tarbell in “Appreciation: William Innes Homer (1929–2012),” *American Art* 27, no. 1 (Spring 2013). See also Bernard L. Herman “Pioneering Vision: An Interview with William I. Homer,” *Insight* (Spring 2009): 4–6.

He favored monographic studies and published books on Georges Seurat, Robert Henri, Stieglitz, Gertrude Käsebier, Albert Pinkham Ryder (co-authored with Lloyd Goodrich), and Thomas Eakins. Bill felt a special kinship to Eakins because both were Philadelphians who were fascinated with the interrelationship of science – especially photography – and art. He took his students to the exact locations in Philadelphia where Eakins had placed his easel – on the banks of the Schuylkill River for the sculling pictures, the surgical theater at Jefferson Medical College for *The Gross Clinic* (1875), and 1729 Mount Vernon Street, where the artist lived and worked from 1899 to 1916. Such exactitude and concrete references were much appreciated by the Art Conservation students who took his classes or asked him to serve on their doctoral committees.

He challenged the students in his Postmodernist class in the mid-nineties to think about how wrong twentieth-century scholars were likely to be about what painter would be valued most highly a century hence. Probably as a joke, he noted that perhaps it would be Andrew Wyeth! The class moaned, but this set a little fire under one older student (JHS) who went on to work directly with Wyeth for a dozen years, and Wyeth also painted her portrait.

Although during his last years Bill endured serious medical conditions, he continued to write and stay in communication with colleagues; his voice



William Homer in 2008. Photo by Elizabeth Hyer Rose.

often would be heard in our voicemails. The board members of the Wyeth Foundation for American Art were pleased to help support his last book, *The Paris Letters of Thomas Eakins* (2009), with one of our publication grants awarded through the College Art Association. However, the final volume of Eakins’s letters remains among several of his unfinished projects. The exhibition *Gertrude Käsebier: The Complexity of Light and Shade*, on view until June 28, 2013 in the University Museums, University of Delaware, Old College Gallery, has been dedicated to Homer, who was responsible for bringing the works and supporting archives there.

As Bill Homer’s students, we remember him as a role model for scholarship and especially as a meticulous editor – no sentences in our dissertations were left unchallenged. As one colleague said, “you may not agree, but it will be better.” We will think of him as we wield our own red pencils (or “track changes”) into the future when line editing is needed for content, consistency, clarity, cogency, and correct grammar.

Curatorial Track Initiative Bears Many Fruits

Partnerships Strengthened On Campus and Beyond

Increased Emphasis on Technical Art History

Brian Baade, Painting Conservator, and Researcher of Historic Painting Materials and Techniques, is offering the First Mellon Curatorial Seminar this spring. Baade worked as a practicing painter and illustrator with a BFA from the School of the Art Institute of Chicago before shifting to painting conservation. He is a 2006 graduate of the Winterthur/University of Delaware Program in Art Conservation (WUDPAC). He specializes in the identification and analysis of historic painting materials and techniques. Baade is a private conservator and an Instructor for the Art Conservation Department. He will share his research and expertise reconstructing historical paintings in a graduate seminar for the Department. The course “Decoding the Old Masters” will explore materials and techniques used by Western easel painters from late Middle Ages through early 20th century. Traditionally art historians receive little knowledge of technical art history and conservation, so most curators have relatively little background in how to examine and understand the material aspects of artworks. Seminars like this will better prepare our Curatorial Track PhD students for museum careers as well as deepen understanding about the nature of objects for all of our students.

Discovering Tanner

When **Anna Marley** (PhD 2009) was appointed as the Curator of Historical American Art at the Pennsylvania Academy of the Fine Arts (PAFA), she was assigned the task



UD Alumni, Faculty, and Graduate Students at Scholars' Day at PAFA. From left: Wendy Bellion, Amy Torbert, Joyce Hill Stoner, Camara Holloway, Anna Marley, La Tanya Autry, Brian Baade, Amber Kerr-Allison, Tiarna Doherty, Laura Hartman. Photo by Barbara Katus, Digital Assets Manager, PAFA.

of developing an exhibition on the art of Henry Ossawa Tanner (1859–1937). Tanner was one of the first African Americans to enroll at PAFA where he was a student from 1879 to 1885. Most Americans aware of Tanner knew him for an early genre painting *The Banjo Lesson* (1893, Hampton University Art Museum) that portrays an elderly African American man teaching a boy to play the instrument. This work holds an iconic status in the African American community. Tanner only painted one other African American genre scene titled *The Thankful Poor* (1894, Collection of Camille and William Cosby) however during a career spanning almost five decades. He earned his reputation for

religious paintings produced in France. Like many of his teachers, who included Thomas Eakins, and fellow students, Tanner went abroad to study after completing his training at PAFA and attend the Académie Julian in Paris. Tanner took up permanent residence in France during the 1890s where he lived dividing his time between Paris and Trépiéd, a town in the Pas-de-Calais region on the Northeast coast, until his death in 1937. With the exception of *The Banjo Lesson* and one other work, Tanner’s submissions to the annual Salon were of biblical subjects. In this arena, he found success and international renown that was unprecedented for an African American artist.

Curatorial Track (cont.)

The exhibition *Henry Ossawa Tanner: Modern Spirit* and the accompanying catalogue revealed crucial new information essential to understanding his career and artistic practice. A technical study of six paintings from the collection of the Smithsonian American Art Museum (SAAM) was conducted by Brian Baade and Amber Kerr-Allison, another alumna of UD's Art Conservation Program, who works at SAAM, along with Jennifer Giaccai of the Smithsonian's Museum Conservation Institute. Their findings were featured in the exhibition, and Baade and Kerr-Allison co-authored an essay for the catalogue. During a Scholars' Day held at PAFA, where UD alumni, faculty and graduate students were well represented, Baade and Kerr-Allison led a discussion about the highly experimental paint formulas and techniques that Tanner developed resulting in his distinctive rendering of light and nocturnal scenes. Professor **Camara Holloway** also co-moderated a session on teaching Tanner and African American art history with Renée Ater, Associate Professor of American Art at the University of Maryland.

Professor Holloway taught a graduate seminar on Tanner taking advantage of the opportunity to meet in the exhibition galleries. This was the first time that all of Tanner's surviving Salon paintings had been displayed in a single venue, including his early masterpiece *The Resurrection of*



Colloquium speakers, from left: Katrina Greene, Rachel Zimmerman, Jeff Richmond-Moll, Camara Holloway, Brian Baade, Anna Marley. Photo by George Freeman.

Lazarus (1896, Musee d'Orsay) that was purchased by the French Government soon after its debut and had never before been exhibited in the United States.

The Scholars' Day and the seminar prompted Professor Holloway to organize a colloquium at UD that was held in May. Two of the seminar students, **Katrina Greene** and **Rachel Zimmerman**, made presentations about Tanner's print oeuvre and the influence of Rembrandt on Tanner's portrayal of Lazarus respectively. Anna Marley shared additional research about the impact of one of Tanner's Madonna paintings on the African American community in Pittsburgh. Brian Baade spoke about Tanner's techniques. Anna Marley's intern and soon-to-be UD graduate student **Jeff Richmond-Moll**, who had written his undergraduate thesis on Tanner, was also invited to present.

Henry Ossawa Tanner: Modern Spirit subsequently traveled to the Cincinnati Art Museum where another UD alumna, Dr. **Julie Aronson** (PhD 1995), is the Curator of American Paintings and Sculpture. The third and last venue of the tour was the Museum of Fine Arts, Houston.

Re-Viewing Homer

This past autumn, Delaware students and alumni were swept away in a flood of renewed interest in Winslow Homer and his paintings of the sea. The exhibitions *Shipwreck! Winslow Homer and The Life Line*, and *Weatherbeaten: Winslow Homer and Maine* were enriched by loans from collections curated or directed by Delaware alumni, including PAFA, the National

Gallery of Art, the Brooklyn Museum, the Baltimore Art Museum, SAAM, the Cleveland Museum of Art, and the Memorial Art Gallery of Rochester.

The first show, curated by Kathleen Foster at the Philadelphia Museum of Art, offered a contextualization and reinterpretation of the museum's well-known painting *The Life Line*. As curatorial fellows, **Nenette Luarca-Shoaf** (PhD 2012) and **Amy Torbert** assisted Foster's investigations into the pivotal place *The Life Line* held in Homer's career. **Emily Casey** and **Jeff Richmond-Moll** continued these investigations in a course offered by the University of Pennsylvania that was anchored in the exhibition and team-taught by Foster and Michael Leja, associate professor of art history at Penn and former Delaware faculty member.

September 2012 also saw the opening of *Weatherbeaten: Winslow Homer and Maine*, an exhibition at the Portland Museum of Art co-curated by **Karen Sherry** (PhD 2011). Sherry's first project at her new institution, *Weatherbeaten's* examination of Homer's late career with a tight focus on his 27 years in Prout's Neck, Maine coincided with the reopening of the artist's newly renovated studio. Current students **Katrina Greene**, **La Tanya Autry**, and **Amy Torbert** joined alumnae **Anna Marley** and **Joyce Hill Stoner** in making a pilgrimage to Homer's studio in October. Building upon the experience of researching and studying works in both exhibitions, the opportunity to stand in Homer's painting room, look across the Atlantic Ocean from his second-floor "piazza," and trek along the rocky coastline outside his studio helped us see Homer anew.



Brian Baade

First Curatorial Internship Colloquium Held

Anna Juliar delivered an account about her internships in the first Curatorial Track PhD Internship Colloquium. The Colloquium is a capstone to the internship component of the Curatorial Track curriculum. Here she shares some of her experiences and reflections:

This past year I interned at two area museums as part of the recently initiated Curatorial Track PhD program in the art history department. Thanks to a generous grant from the Provost's Office, I was able to pursue both internships during the spring and summer semesters. On alternate days, I worked as a curatorial intern at the Delaware Art Museum (DAM) in Wilmington, and as a collections intern at the Rosenbach Museum & Library in Philadelphia, never once showing up to one of the museums on the wrong day.

At the Delaware Art Museum, I worked closely with Margaret Winslow, Associate Curator of Contemporary Art, on their Centennial Juried Exhibition (October 20, 2012 – January 13, 2013). The first component of my internship was to monitor the online artist applications and provide support to all applicants. When Margaret went on leave for a month, I acted as the point person for all inquiries about the exhibition. At the same time, I began an extensive project to uncover the history of the Delaware Art Museum's juried exhibitions. Going



Anna Juliar. Photo by George Freeman.

through over 100 exhibition files and about 15 scrapbooks from 1912–2000, I compiled research reports on the exhibitions and then wrote an essay for the exhibition catalogue. I also scanned materials for the museum's records, and used some of them as illustrations for the catalogue. In addition, I attended several studio visits with artists whose artworks posed particular challenges to the exhibition space, including a very large wood sculpture made of interlocking parts, and a piece titled Tackle – that invited visitors to tackle it.

At the Rosenbach Museum & Library, I worked with Katherine Haas, Assistant Curator, on a wide range of collections

projects. I researched and wrote materials for the exhibition Networking Before the Net, scheduled for January 2014, and wrote several entries for the Rosenbrog corresponding to the exhibition's objects. I researched the provenance of some paintings in the collection, consulting books, old auction catalogues, sale records, and correspondences. I also participated in the museum's ongoing project to catalogue a vast number of book illustration materials currently housed there. I went on several intern field trips, including a tour of the Magic Gardens (around the corner from my house) and the Conservation Center for Art & Historic Artifacts.

Both internships provided a wealth of practical experience, as well as the opportunity to work as an integrated member of both museums' staff. The differences between both the two museums and the two internships also created a strong balance for my curatorial training. While the Rosenbach internship introduced me to small museum work and allowed me to participate in a large number of projects with a tightly integrated staff, my internship at the Delaware Art Museum allowed me to focus on one exhibition while collaborating closely with the curator in charge. Both were wonderful opportunities to train and build my portfolio, and I encourage other Curatorial Track students to consider interning at either of these museums in the future.

First Mellon Fellowship Awarded

Elizabeth Simmons is the recipient of the first Andrew W. Mellon Curatorial Track Doctoral Fellowship. She works with Professor **David M. Stone** in Italian Baroque art, specializing in Old Master drawings. She received her MA in Italian Renaissance and Baroque Art History from Indiana University and her BA from Miami University. Liz has worked in various curatorial capacities at midwestern art museums including the Huntington Museum of Art; Miami's Hiestand Galleries; the Indiana University Art Museum; and at the Minneapolis Institute of Arts.

"The doctoral program in art history at Delaware offered everything that was important to me – strong academic reputation, esteemed faculty, supportive atmosphere within the department and a guaranteed emphasis on curatorial work for art museums. The Curatorial Track PhD presented a unique opportunity that I found nowhere else. While other universities may have encouraged internships or assistantships with art museums, Delaware made it a priority and I was pleased to be assured support while pursuing curatorial work and study. As I begin my second semester at Delaware, I am more excited than ever about the excellent academics and curatorial career possibilities available to me as the first Mellon Fellow in the program." — Elizabeth Simmons



Elizabeth Simmons

Faculty Notes

Wendy Bellion enjoyed a year of research and teaching on the subject of American sculpture. She has been working on a book about sculpture, iconoclasm, and historical memory in New York City. She looks forward to completing this project during her 2013–14 sabbatical with support from a National Endowment for the Humanities Fellowship at Winterthur Museum. A colloquium on her book *Citizen Spectator* was held at the annual meeting of the American Society for Eighteenth-Century Studies in March.



Ann Eden Gibson

Professor Emerita **Ann Eden Gibson's** book *Abstract Expressionism: Other Politics* (Yale University Press, 1997) was awarded the Georgia O'Keeffe Museum Research Center 2012 Book prize. The prize is given out every three years for a book that has changed the field. She will give a talk about the book at the Georgia O'Keeffe Museum in Santa Fe, Arizona on March 21, 2013, and publicly accept the prize.

Nina Athanassoglou-Kallmyer's term as Chair of the Department concluded last December. Professor Kallmyer is currently on sabbatical but remains busy. This January, she led a month-long Study Abroad group to Greece for UD's Institute for Global Studies. She is working on



Wendy Bellion discusses *Wings of Thought*, the newest sculpture on Delaware's campus, with students in her graduate seminar on American sculpture.

several projects: a paper for the session on Horace Vernet at the Association of Art Historians' annual meeting in Reading (UK) in April; an essay on the French art historian Daniel Arasse commissioned by the *Art Bulletin*; and a catalogue essay for the exhibition *The World is an Apple: The Still Lives of Paul Cézanne* to take place at the Art Gallery of Hamilton, Ontario in 2014. She plans to retire in January 2014.

Lawrence Nees submitted his newest book manuscript, *Perspectives on Early Islamic Art in Jerusalem*, for publication in May 2012. He was awarded a Senior Fellowship at CASVA for the 2013–2014 academic year, during his scheduled sabbatical, but was obliged to decline when he accepted the position of interim Chair of the Department in January 2013. He continues to serve as President of the International Center of Medieval Art, and on the Conference of Administrative Officers of the American Council of Learned Societies. At UD, he served on the Provost's Ad Hoc Committee

on Undergraduate Education, the Interdisciplinary Humanities Research Center's grant review committee, and the Renewing the University Museums Working Group. He will serve as interim Chair of the Department until a new Chair takes over in September 2014.

Lauren Hackworth Petersen is on sabbatical this year with the support of a grant from the Loeb Classical Library Foundation to complete her book manuscript, *The Material Life of Roman Slaves* (co-authored with Sandra Joshel).

Vimalin Rujivacharakul was awarded a Research Fellowship co-sponsored by the Social Science Research Council and Japan Foundation for the Promotion of Sciences. She gave the following presentations at Princeton in February 2012: "The Temple Under Auspicious Clouds," and "Elevations of the World," for the Institute for Advanced Study where she was a fellow.

Faculty Publications

Wendy Bellion. "City as Spectacle: William Birch and the Chestnut Street Theatre." *Studies in the History of Gardens and Designed Landscapes* 32, no. 1 (February 2004): 15-34.

—. "New England's Ends." In *New Views of New England: Studies in Material and Visual Culture, 1680-1830*, edited by Georgia B. Barnhill and Martha J. McNamara. Boston: Colonial Society of Massachusetts, 2012.

Sandy Isenstadt. "The Future is Here: Norman Bel Geddes and the Theater of Time." In *I Have Seen the Future: Norman Bel Geddes Designs America*, edited by Donald Albrecht. New York: Abrams, 2012.

—. "Groping in the Dark: The Scotopic Space of Blackouts," *The Senses and Society* 7, no. 3 (November 2012): 302–28.

—. "House and (Haunted) Garden." In *Sanctioning Modernism*, edited by Monica Penick and Timothy Parker. Austin: University of Texas Press, 2012.

Lawrence Nees. "Aspects of Antiquarianism in the art of Bernward and its contemporary analogues." In *1000 Jahre St. Michael in Hildesheim: Kirche – Kunst – Stifter*, edited by Gerhard Lutz and Angela Weyer. Petersberg: Michael Imhof Verlag, 2012.

—. "A Silver 'Stand' with Eagles in the Freer Gallery." *Ars Orientalis* 42 (2012): 219–228.

Lauren Hackworth Petersen and Patricia Salzman-Mitchell, eds. *Mothering and Motherhood in Ancient Greece and Rome*. Austin: University of Texas Press, 2012.

David M. Stone. "Signature Killer: Caravaggio and the Poetics of Blood." *Art Bulletin* 94, no. 4 (December 2012): 572–593.

Vimalin Rujivacharakul. "Mapping Ruins: Yuanming Yuan Archives and Chinese Architectural History." *Getty Research Journal* 4 (2012): 91-108.

SPOTLIGHT: Christopher Bennett

Christopher Bennett, the Dean's Postdoctoral Fellow in Contemporary Art and a noted scholar of postwar Italian art, published an essay on Italian artist Marisa Merz in February 2012 titled *By Way of Declaration: the Art of Marisa Merz* (MAXXI Museum, Rome). He also co-curated a full-scale exhibition of Alighiero Boetti's work at the UCLA Fowler museum in Los Angeles running from February to July 2012—an event for which he gave an opening lecture on Boetti's entire body of work to a full auditorium at UCLA and wrote the lead catalog essay. Shortly after the inauguration of this exhibition, Bennett traveled to London where he provided the lead text (*Alighiero e Boetti: From Branch to Branch*) for a show of works by Boetti on paper curated by Alessandra Bonomo, which ran concurrently with the retrospective of the artist's work at the Tate Modern.

This fall Bennett taught a newly designed survey of art since 1945 titled "Contemporary Art: Postwar Europe and the Global Stage," which covered not only Western Europe and the United States, but also art throughout Eastern Europe, Japan

and Brazil in the 1960s, Chinese painting in the 1990s, and new media since 2000. He recently prepared a review of Anthony White's book *Lucio Fontana: Between Utopia and Kitsch* (MIT Press, 2011) for the *CAA Art Journal*; entitled *Flickers from 'Beyond'*, his review is scheduled for publication this spring. Bennett also recently completed his first submission as a newly appointed, regular contributor to *Artforum*—a review of the Philadelphia Museum of Art's special exhibition *Dancing Around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp* (October 30, 2012–January 21, 2013).

Next semester he will be interviewing Jannis Kounellis as part of his current book project on the Italian Arte Povera group, which is his main focus this year. As part of the History of Art annual lecture series, he presented an overview of this project at the beginning of the academic year titled *Positioning Arte Povera*. He is now laying the foundations for his second and third book-length studies; this spring he will teach a seminar pertinent to these developing interests titled "Neither Painting



Christopher Bennett. Photo by George Freeman.

nor Sculpture: from the Easel Picture to Environmental Space in European and American Art, 1945–75."



New Life for the Old Slide Library Derek Churchill, Director, Visual Resources

In 2013, the Department's Visual Resources Collection (VRC) enters an exciting new era. After a five-year transition, the VRC has gone entirely digital.

Since its foundation in the 1960s, the Department of Art History has always relied upon an in-house image collection to make possible the teaching and study of objects and monuments located all around the world. For most of that time, the tools that brought those images into UD classrooms were the 35 mm slide and the slide projector. During the past decade or so, as PowerPoint presentations and digital projectors have steadily displaced them, use

of the Department's extensive collection of slides has declined dramatically. As a result, since the beginning of 2012, the holdings of the former Slide Library have been systematically removed from active circulation and put into storage.

Digital technology means that instructors no longer need to visit the Slide Library in person to pull slides from carefully organized drawers and arrange them in carousel trays for their lectures. The VRC of today exists primarily online, and can be accessed from home, office, or anywhere else by using ARTstor to search for and download images.

This shift has also freed up valuable space for the Department in the room once filled with large cabinets holding our collection of more than 300,000 slides. The former Slide Library—now one of the grander rooms in Old College—now begins its new life as a multipurpose space. While it will continue to be used in part for the VRC's daily operations, the new space will also serve the Department in a variety of ways. It provides a room for regular faculty meetings, dissertation defenses, and conferences with our Curatorial Track PhD program partners from other institutions. It can function both as a formal seminar room for classes and an informal faculty lounge for interaction between the Department's professors and students. And it will be used to host special events, such as the Department's recent holiday party in December, which drew more than 30 faculty, staff, and student attendees to the new space. Many more such activities are already being planned for the room in 2013.

In December 2012, the former Slide Library hosted the Department's annual holiday party. Photo by George Freeman.



Before & After: The former Slide Library in January 2012 and in December 2012, showing the removal of the slide cabinets. The few remaining cabinets in the far corner are scheduled to be removed in early 2013. Photos by George Freeman.



Above, Nina Kallmyer, Associate Dean Matt Kinservik, Margaret Werth, and Sandy Isenstadt catch up at the reception after Chris Bennett's lecture. Middle, Professors Ikem S. Okoye and Vimalin Rujivacharakul. Right, new graduate students, from left: Karli Wurzelbacher, Elyse Sadeghi, Liz Simmons, Vanessa Reubendale, Jeff Richmond-Moll, and his wife, Tae. Photos by George Freeman.



UNDERGRADUATE STUDENT NEWS

Undergraduate Student Awards

Mollie Armstrong
Trudy H. Vinson Memorial Scholarship

Jeremi "Remi" Poindexter
Trudy H. Vinson Memorial Scholarship

Hannah Shearer
Art History Faculty Award for Academic Excellence



Professor Perry Chapman presenting awards to Mollie Armstrong (left) and Remi Poindexter. Photo by George Freeman.

Department Lecture Series 2012–2013 Field Directions: Art and History Today

September 19, 2012
Christopher G. Bennett, Dean's Fellow in Contemporary Art, University of Delaware
"Positioning Arte Povera"

October 25, 2012
Christy MacLear, Executive Director, Robert Rauschenberg Foundation
"Shaping Artistic Legacies: Robert Rauschenberg and Philip Johnson"

November 14, 2012
Elizabeth Bolman, Associate Professor of Art History, Temple University
"Traditional, New, and Technical Art Histories at the Red and White Monasteries"

February 21, 2013
WILLIAM I. HOMER LECTURE
Malcolm Daniel, Senior Curator, Department

Art History Club Report

In 2012, the Art History Club and its members explored art and art history in a variety of ways. In April, students travelled to the Philadelphia Museum of Art for the much-anticipated exhibition *Van Gogh: Up Close*. Van Gogh's intimate perspective captivated club members. Students also discovered many new local and international artists at First Fridays in Wilmington and Philadelphia.

In October, the Art History Club collaborated with the Art Conservation Club to host its first trivia night. Students tested their art historical knowledge while competing for small prizes from the Metropolitan Museum of Art. Additionally, movie showings of *Lust for Life*, *Spellbound*, and *Frida* provided glimpses into the lives and the artwork of several of our members' favorite artists.

Throughout 2012, the Art History Club



Christopher Bennett and the Graduate Student Lecture Committee. Top row: Amy Torbert, Nicole Cook, Craig Lee (co-chair), Faculty Advisor Professor Camara Holloway. Bottom row: Rachel Zimmerman, Professor Christopher Bennett, Hannah Segrave, Emily Casey (co-chair). Photo by George Freeman.

of Photography, Metropolitan Museum of Art
"The Atmosphere of Lamps or Moonlight: The Photographs of Edgar Degas"

March 14, 2013
WAYNE CRAVEN LECTURE
Sidney Kasfir, Professor Emerita of Art History, Emory University
"Can This Patient Be Saved? Schism and Generational Shift in the Field of African Art History"

April 18, 2013
Dana Leibsohn, Priscilla Paine Van der Poel Professor of Art, Smith College
"From Manila to Mexico: Trade and its Objects in Colonial Spanish America"

Graduate Student Colloquium, March 7, 2012
Presenters: Elisabeth Berry Drago, Colin Nelson-Dusek, Nenette Luarca-Shoaf, Lynley Herbert, Barbara Kutis



Art History Club Officers, from left: Anna Kamensky, Audrey Landmark, Kristin Wittman, Mollie Armstrong, Vinnie Ryan. Photo by George Freeman.

offered students opportunities to prepare for their futures with Q&A sessions with faculty on internships and graduate schools. Students networked with peers and professors over lox and bagels at the club's biannual Student Faculty Luncheon.

HIGHLIGHT: Isabelle Havet

Isabelle Havet received a Fulbright doctoral research grant for 2012–13 to conduct research in Paris for her dissertation, "Beneath the Surface: Representations of Subterranean Space, 1850–1900." Her dissertation examines how subterranean space was understood, imagined, and consumed through various media during the second half of the nineteenth-century in France. Catacombs, sewers, caves, mines, the deep sea, and the newly launched metro system all took on rich visual and textual forms in Second Empire and Third Republic France. Havet will consider how the underground articulated the complex



and often contradictory manifestations of modernity, and participated, as it does to this day, in constructions of community identities and social space.

An unexpected thrill for Havet was the chance to meet Jill Biden, the Vice President's wife and UD alumna, at a meeting of the Fulbright Fellows at the George Marshall Center in Paris. Biden was a surprise speaker at the event.

Left: Isabelle Havet greets Jill Biden. Below: Isabelle Havet attends the Fulbright Fellows meeting in Paris, held in the Palais du Luxembourg.



HIGHLIGHT: Craig Lee

This summer I was fortunate to be the Judy Cheteyan Collections Intern at Fallingwater, that "house on the waterfall" designed by Frank Lloyd Wright in 1936 for

the Kaufmann family. The site, well outside Pittsburgh in southwestern Pennsylvania, is remote, but made for an immersive summer, both stimulating and languorous.



The experience allowed me to learn from the dedicated staff about the structure and nature of a modern historic house museum.

Through my first project, helping to organize and install an exhibition featuring artists from a local craft school, I gained an appreciation for the area and valuable experience in putting together a show. My primary project, though, involved working with the collections. By the end of the summer, I completed an inventory for the over 700 objects in the house and began to see the house, Wright, and the Kaufmanns in a whole new way. I am grateful, and still dumbfounded, to have had the chance to get to know such an iconic house, both outside and inside, so closely. A welcome visit from fellow graduate students **Tiffany Racco, Hannah Segrave, and Amy Torbert** in August confirmed that the experience was indeed real.

Craig Lee, Amy Torbert, Hannah Segrave, and Tiffany Racco stand in awe before Fallingwater's eponymous feature.

HIGHLIGHT: Emily Casey

Emily Casey won a Predoctoral Summer Fellowship for Historians of American Art to Travel Abroad from CASVA. The fellowship allows emerging scholars of American art to engage with art and history outside the U.S. that is related to their research. Casey used the fellowship for a six-week study trip to Peru and Mexico studying colonial Latin American art. She describes her experiences as follows:

My five weeks of traveling in Peru and Mexico allowed me to steep myself in the art, architectural, and cultural history of Latin America. I shaped my itinerary as a broad survey; in my explorations I encountered pre-Conquest Inca and Aztec sites; colonial buildings, paintings, and sculpture; early-twentieth century mural paintings and public art; as well as the vibrant contemporary

art scene and revival of indigenous craft traditions present in both countries.

The people I met along the way emphasized the concept of syncretism in their description of their own cultural heritage – the idea that the many peoples and traditions that encountered each other in the New World responded to and adapted to each other to make something wholly new. I saw this dynamic at work in the relationship between native and European traditions in the colonial period, evident in the museums and sites I visited. I also found syncretism to be a useful way of thinking about the relationship between the past and the present. Everywhere I went, I was fascinated to see how much the modern spaces and artistic practices I encountered were in conversation with the culture's past.



Emily Casey at the Iglesia de Compania de Jesus in Cusco, Peru.

Now back at UD, as I prepare for my minor field examination in Latin American art history, the experience of having seen the sites and works I am studying shapes my approach to the material. Remembering the syncretism between the art and architecture I encountered in modern Mexico and Peru enlivens my understanding of the themes and ideas that drive the art history of this part of the world.

Graduate Student Awards

La Tanya Autry

Early Stage Dissertation Grant,
Department of Art History,
University of Delaware

Sarah Beetham

Research Fellowship, American
Antiquarian Society
Dissertation Fellowship, Winterthur
Museum, Garden and Library

Emily Casey

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, DC

Nicole Cook

Outstanding Achievement in Graduate
Studies in Art History Award
Early Stage Dissertation Grant,
Department of Art History,
University of Delaware

Elisabeth Berry Drago

University Graduate Fellowship,
College of Arts and Sciences,
University of Delaware

Isabelle Havet

Anna R. and Robert T. Silver Award,
Department of Art History,
University of Delaware
Fulbright US Student Study/Research
Award, US Department of State

Delaware Public Humanities Institute
(DELPHI), University of Delaware

Elizabeth Scheulen Melanson

Delaware Public Humanities Institute
(DELPHI), University of Delaware

Tanya Pohrt

Marcia Brady Tucker Curatorial Fellowship
in American Paintings and Sculpture,
Yale University Art Gallery

Ashley Rye

Graduate Assistantship in the Mark
Samuels Lasner Collection, University
of Delaware Library

Amy Torbert

University Graduate Fellowship,
College of Arts and Sciences,
University of Delaware
Delaware Public Humanities Institute
(DELPHI), University of Delaware

Katie Wood Kirchhoff

Summer Dissertation Fellowship, College of
Arts and Sciences, University of Delaware

Rachel Zimmerman

Outstanding Achievement in Graduate
Studies in Art History Award

Graduate Student Notes

Sarah Beetham was awarded two fellowships for the past academic year from the Winterthur Museum, Garden and Library and the American Antiquarian Society. She delivered a paper entitled “Sentinel at the Old North Bridge: French’s Minute Man and the Monument Market,” at the Southeastern College Art Conference in Durham, North Carolina in October 2012. The talk “Sculpting the Citizen Soldier: Reproduction and National Memory, 1865–1917” was presented during the Graduate Student Lightning Round at the Association of Historians of American Art Symposium in Boston.

Katrina Greene published an article “Beautiful Tones: Liquid Graphite Drawings by Ernest Haskell.” *Master Drawings: Modern and Contemporary Drawings* 50: 2 (Summer 2012): 153–156. Look for alumna **Heather Campbell Coyle** (PhD 2011)’s essay in the same issue: “The Forgotten Side of the Armory Show: A Drawing by American Robert Henri.” *Master Drawings: Modern and Contemporary Drawings* 50: 2 (Summer 2012): 157–160.

In September 2012, **Craig Lee** presented the paper, “Skyline Spectacular: The PSFS Sign and Philadelphia’s Aerial Landscape,” at the Pioneer America Society conference in Philadelphia.

As a Curatorial Fellow at the Yale University Art Gallery, **Tanya Pohrt** spent much of 2012 helping with the Gallery’s building renovation and expansion project, working closely with the American miniatures. In June, she gave a gallery talk entitled “Rereading John Trumbull’s *Declaration of Independence*.”

Jeff Richmond-Moll held a summer curatorial internship in Drawings and Decorative Arts at the New-York Historical Society (NYHS). He presented the paper “Beyond Society: Henry O. Tanner, the AME, and the Social Margin” at the Nineteenth Century Studies Association Annual Conference in March 2012, and will give a paper entitled “Between Shores: Henry O. Tanner, Transatlanticism and the Margins of Space” at the CAA Annual Conference in February 2013.

Amy Torbert presented a paper titled “Threatened Fragmentation: The American Colonies in Sayer and Bennett’s Maps and Prints, 1770–80” at the Cleveland Graduate Student Symposium in March, where it earned the prize for best paper. After passing her comprehensive exams this fall, she is excited to develop a dissertation topic on eighteenth-century Anglo-American prints and transatlantic places.

A highlight of Amy’s year was working with **Hannah Segrave** to organize a weekly independent reading group focused on topics of methodology and historiography of art history. In addition, she published a short article in the 2012 *Yale Art Gallery Bulletin* on a still life by William Michael Harnett.

Ted Triandos participated in the conference *Art, Theory, an the Critique of Ideology, 1975–95*, hosted by the Sterling and Francine Clark Institute in April of 2012, where he presented material from his dissertation, *A Social History of Postmodernist Art and Its Criticism*, and participated in roundtable discussions with prominent scholars in the field of contemporary art. In December of 2012, Ted, under the kind invitation of Dr. Julia Bloch, led a graduate seminar at the Bard Master of Arts in



UD faculty, alumnae, and students from the departments of art history and art conversation gather at the Association for Historians of American Art Symposium in Boston, October 2012. Front row: Anna Marley, Nenette Luarca-Shoaf, Sarah Beetham, Joyce Hill Stoner. Middle row: Camara Holloway, Charlotte Seifen Ameringer, La Tanya Autry, Amber Kerr-Allison. Back row: Ashley Rye, Amy Torbert, Katrina Greene, Jessica Ford, Louise Groll Orsini.

Teaching Program, where he and students discussed post-war art of California and the writing of contemporary art discourse. During the spring of 2013, Ted will teach an undergraduate course in Art History at Santa Monica College.

Karli Wurzelbacher and Shawna Cooper curated *Times Square Show Revisited* that was on view at the Hunter College Art Galleries in New York City from September 14 to December 8, 2012. The exhibition was the first focused assessment of the landmark 1980 Times Square Show organized by the artist group Collaborative Projects, Inc. A catalog of artist interviews, a comprehensive website (www.timessquareshowrevisited.com), and a full schedule of public programming accompanied the exhibition, which received critical attention in *Artforum* and *The Paris Review*.

PH.D. DEGREES

Herbert, Lynley Anne, “LUX VITA: The Majesty and Humanity of Christ in the Gospels of Sainte-Croix of Poitiers” (L. Nees)

Luarca-Shoaf, Nenette, “The Mississippi River in Antebellum Visual Culture” (W. Bellion)

Moss, Dorothy, “Translations, Appropriations, and Copies of Paintings at the Dawn of Mass Culture in the United States, c. 1900” (M. Leja and M. Werth)

M.A. DEGREES

Casey, Emily, “‘An ocean of punch’: Finding the Early American Republic at Sea” (W. Bellion)

Oleas, Isabel, “Troubling Encounters: Portrait of Don Francisco De Arobe and His Sons, By Andres Sanchez Gallque” (M. Domínguez-Torres)

Segrave, Hannah, “The Art of Painting and Constructions of Vermeer’s Artistic Personality” (P. Chapman)

EMPASSIONED VISIONS

Convocation Address by Hannah Shearer, Class of 2012

Good afternoon everyone,

From long nights in the studio, to equally long nights solving organic chemistry problem sets, to archival research of campus architecture, over the course of our undergraduate years we all have been challenged by multi-disciplinary classes. One professor remarked on my experience, “You have this remarkable and hideously difficult field in which you have already exceeded the normal boundaries of ‘I just want to fix paintings’ and moved beyond that into an expansive and passionate vision of what it means to humanity, of how critical it is to humanity, to preserve and protect the things that tell us why WE’RE worth preserving, why humans deserve space on the planet and in the universe, the things that express our connection to the divine.”

The graduating class here today is passionate about material culture, whether creating, studying, or preserving it. Some question where these studies will lead us – a studio, a museum, a gallery, a library, another few years of study. Perhaps we’ll branch out. We have already had the privilege of working in museums around this country and others, engaged directly in preserving cultural heritage so that future generations can know their history. We recognize that the field may not be lucrative, but find satisfaction in celebrating the products of creative human nature. Whatever you have studied and wherever you intend to go from here, our University of Delaware education has prepared us to think broadly and to apply our skills and knowledge beyond the study of art.

It’s bittersweet to be taking leave of beautiful Old College, the haunt of art history and art conservation students (and the French TAs under the stairs). The two departments offer an unparalleled collaboration, to which many double majors in this room can attest. From one end of the third floor to the other, we were



Hannah Shearer receives an award from Professor Perry Chapman. Photo by George Freeman.

Upon graduating from UD, I moved to Copenhagen, Denmark, a beautiful city full of museums, parks, and an impressive array of historic and modern architecture. Every day I bike to the Danish Institute for Study Abroad (DIS), a study abroad program taught in English that I attended fall semester of senior year. As Study Tour Assistant, I work with faculty to coordinate adventure trips and course-integrated study tours across Europe, and I even have the opportunity to lead some. I am pleased to be using my art history background not only for planning museum visits, but also creating a series of guides to looking and thinking about art, so that our students can have more fulfilling and interactive experiences with some of the major collections they visit. One such is the Leopold Museum in Vienna where European Clinical Psychology students can study Egon Schiele in light of Freudian theories.

always welcomed to discuss our latest research or career prospects. While we may find ourselves waxing nostalgic, we can take pride in not only what we have accomplished academically, but also in the fact the professors with whom we have worked closely are committed leaders in

the field globally.

We have developed enormously during our time here, growing comfortable with things that weren’t on our agendas before. I came into conservation thinking I would be restoring masterpieces, and found that vacuuming mold from Solomon

Island house poles and trapping insects in my residence hall for integrated pest management practice were just as important and interesting. Some here took the risk of switching direction completely, changing majors from chemistry to conservation, and some are headed to new places. I for one never imagined that I would be working for a study abroad institute in Denmark upon graduation. Nor did I expect when I enrolled in “Art and Warfare in Latin America” to find the subject so appealing, having primarily studied art in Europe. One thing I’ve learned in these past years is to turn unforeseen situations to advantage. When

the UDSIS class registration bogged down and my perfect schedule was ruined, I begrudgingly took church music history instead. The professor peaked my interest in the organ, and oddly enough I have been playing it since. You just never know when something unexpected may lead to another great opportunity.

From the start, our professors have treated us as more than students. They have treated us as colleagues. And in the relatively small fields of art history and conservation, we will continue to work closely with one another in our professional pursuits. We should stay close with our professors and with each other. Write emails

and send postcards. I’m sure professors will want to know what their former students are up to, and writing is an invaluable skill for every occupation. In doing this, we will find that opportunities abound.

To our professors, staff, family members, and friends, thank you for supporting each member of the University of Delaware class of 2012 in the pursuit of their dreams. To my classmates, thank you for making these a memorable four years!

As Franklin D. Roosevelt once said, “Art is not a treasure in the past or an importation from another land, but part of the present life of all living and creating peoples.”

RISING STAR: Nenette Luarca-Shoaf (PhD 2012)

Prior to entering the PhD program at the University of Delaware in 2006, I had already spent several years building a career in museum education, working at institutions such as the Art Institute of Chicago and the St. Louis Art Museum. Six years later, degree in-hand, I am returning to museum work in a different capacity: as guest curator for *Navigating the West: George Caleb Bingham and the River*, an exhibition that opens at the Amon Carter Museum of American Art in Fort Worth, Texas, in fall 2014, and subsequently travels to the St. Louis Art Museum and the Metropolitan Museum of Art. The exhibition focuses on the intense engagement of Bingham, a canonical American genre painter known for his paintings of country elections and river boatmen, with the places and people of the Missouri and Mississippi River Valleys. It features about fifty drawings, twenty-five paintings, and a number of prints that Bingham created at the height of his career during the 1840s and 1850s. New conservation studies on the paintings and drawings will be used to determine the artist’s working process in more depth. My essay for the catalogue emphasizes the important role that images of the inland rivers had for shaping economic, political,

cultural discourses of the decades leading up to the Civil War.

I am living in Philadelphia but will travel to Fort Worth a few times a year until the exhibition opens to meet with educators, conservators, and my co-curator, Shirley Reece-Hughes, who is coordinating artwork loans. I am teaching and serving as social media coordinator for the McNeil Center for Early American Studies.

The opportunity to get involved with *Navigating the West* came at just the right moment and motivated me to finish my dissertation, “The Mississippi River in Antebellum Visual Culture,” in just three years. Though the exhibition’s content is rooted in my dissertation, the varied fellowships I had and the interdisciplinary group of established and emerging scholars I met throughout my time as a doctoral student were just as important for preparing me to take on this new project. Most directly, as the 2010–2011 Barra Curatorial Fellow at the Philadelphia Museum of



Nenette Luarca-Shoaf with her proud adviser, Wendy Bellion.

Art, I assisted in planning the exhibition *Shipwreck! Winslow Homer and The Life Line*, and curated *Western Movement*, an installation of prints and photographs that explored ways that people have moved in and around the West in the nineteenth and twentieth centuries. Completing my doctorate has truly been a journey in which each new experience built on prior ones, and I look forward to where the Bingham exhibition takes me next.

RISING STAR: Melody Barnett Deusner (PhD 2010)

This has been an exciting first year for me as a newly appointed Assistant Professor at Indiana University, Bloomington. It's such an honor to be able to build upon the department's strong foundation in the history of American art established by Sarah Burns.

This year I've been teaching undergraduate and graduate courses in American art before 1945, building upon and adapting some of the material I was teaching at Northwestern during my two-year Terra Foundation postdoctoral fellowship. I've also been developing new courses, including a 300-level class that I'm particularly looking forward to teaching next fall, "Networks and Communities in American Art," which has been accepted by the IU College of Arts and Sciences as part of its 2013 thematic semester cross-disciplinary course bundle, "Connectedness: Networks in a Complex World." I will also teach a graduate seminar on "American Art in Exhibition," which will focus on late 20th- and early 21st-century approaches to exhibiting historical American art. My courses continue to emphasize economic factors that have shaped American art



Melody Barnett Deusner

benefitted tremendously this year from opportunities for me to present my findings at the Newberry Library, the Paul Mellon Centre in London, CAA, and elsewhere. I'm also taking advantage of the many interdisciplinary outlets for discussion and collaboration at IU, which include gatherings of Victorian Studies and American Studies specialists as well as research groups exploring new frontiers of the experimental and digital humanities. Looking ahead, I plan to expand my research on art collecting, business, and political networks in 19th-century America and Britain to include computerized models and network-mapping components with the assistance of Indiana's Institute for Digital Arts and Humanities. Indiana University, Bloomington, like Delaware, is classified as a Research I university, and it is truly rewarding to be affiliated with an institution that balances teaching and research time.

I remain, as always, deeply grateful for the teaching experiences, focused research opportunities, and close mentoring I received at the University of Delaware, which have helped me enjoy a smooth transition during my first year at Indiana.

and provided a context in which it has been understood and valued, because I believe that studying past intersections of art and money is an essential step toward becoming more informed, sophisticated, and effectual participants in current debates around issues of arts funding, private and institutional patronage, and the value of art history as a scholarly discipline.

My developing book manuscript (adapted from my dissertation) has

Friends of Art History Report

The Friends of Art History enjoyed a growth spurt in 2012. Only in its second year, the group attracted hundreds of alumni and supporters to its programs; spearheaded the initiation of a scholar-led, alumni travel program; and welcomed a new co-chair. Thanks to the generous efforts of art history alumni and faculty, the Friends organized four events that offered its art-loving community special access to institutions and exhibitions and more insight into the work of art historians.

In April, **Anna Marley** held a private tour of the exhibition *Henry Ossawa Tanner: Modern Spirit*. She and **Camara Holloway** led twenty-five Friends through the exhibition at PAFA, described by the *New York Times* as "historically gripping."

Another art history alumna, **Rachel Sirota**, Manager of Public Programs at the Solomon R. Guggenheim Museum of Art in New York, was instrumental in making her institution accessible to the UD community, especially young alumni, many of whom visited the Guggenheim for the first time. On June 15, more than sixty-five UD supporters attended a program and reception featuring the prominent art historian, Dr. **Joan Marter**, a UD doctoral

graduate and distinguished Professor of Art History, Rutgers University. Marter's lecture on 1950s American sculpture



Nina Kallmyer and Audrey Lewis discuss Poe exhibition.

related to the exhibition, *Art of Another Kind: International Abstraction and the Guggenheim, 1949–1960*.

Two September events drew sell-out crowds. The first, a Saturday Symposium held in collaboration with the Brandywine River Museum in Chadds Ford, Pa., centered around the exhibition *Picturing Poe: Illustrations for Edgar Allan Poe's Stories and Poems*. The symposium featured **Audrey Lewis** (MA 1993), the curator of *Picturing Poe*, as well as UD faculty **Wendy Bellion**, **Nina Kallmyer**, and Edward Larkin, associate professor of English. Dr. Matt Kinservik, professor and associate dean for the humanities for the College of Arts and Sciences, was delighted with the outcome: "We had 109 people spend possibly the most beautiful Saturday this fall indoors! We're reconnecting alumni with the University, and we're doing it through cultural programming and partnerships with institutions."

In late September, ninety-one Friends traveled to The Cloisters in upper Manhattan to participate in a day devoted to medieval art. Guests were escorted through the museum by **Larry Nees**, who serves as the current president of the International Center of Medieval Art headquartered at The Cloisters, and by colleagues from The Cloisters, Dr. Leslie Busis Tait and Danielle Oteri. The day in New York included a luncheon and was supported in part by the UD Alumni Association.

Co-chair of the Friends, Dr. **Carol Nigro** commented that these activities illuminate the importance of the humanities and help to make the study of them relevant to a general audience. "We recognize that the University can and should be an intellectual and cultural nexus. The Department can play a vital role in this by presenting the work of UD art historians to the broader community and strengthening the networks among our incredible alumni and faculty."



Thorpe Moeckel

In addition to these events, the Friends and former chair **Nina**



Top, Camara Holloway and Anna Marley with Friends in the Tanner exhibition galleries at PAFA. Below, Larry Nees conducts the Friends tour at the Cloisters.

Kallmyer have been working closely with Matt Kinservik and the Office of the Dean of Arts and Sciences to launch an adult travel program. The intention is to design premium scholar-led journeys to foreign and domestic locations. According to Nigro, "Travel with scholars is enriching, fun, and often opens doors inaccessible to the average tourist. We have tremendous faculty at UD who are eager to share their worlds. We hope we'll be able to announce the first trips this year."

The increase in Friends activities would not have been possible without the participation of a new co-chair, **Thorpe Moeckel**. Moeckel is a long-time UD volunteer who has served as a president of the UD Alumni Association and on the College of Arts and Sciences Dean's Advisory Committee. Moeckel's expertise is being focused on building enduring

structures for the Friends so that it will become an important, supportive arm of the Department. "We are in the midst of working with the administration to solidify our status within UD and are concentrating on attracting individuals to serve on our committees. We've had alumni step forward in the last year, particularly to help us with events, and hope we'll increase that trend. We want to continue to put the art history department into the minds of everyone linked to the UD community."

The Friends of Art History is looking for volunteers! If you can open your institution for a special or collaborative event, want to help with programs, or can serve on a committee, please contact Departmental Administrator Linda Magner, lmagner@udel.edu. To join the Friends of Art History, please go to www.udel.edu/ArtHistory and click on the **FRIENDS** link at the top right of the page.

Alumni Notes

Allan Antliff (PhD 1998) continues as Canada Research Chair at the University of Victoria, Canada. His recent publications include “Stieglitz parmi les anarchistes,” *Carrefour Alfred Stieglitz*, Jay Bochner and Jean-Pierre Montier, eds. (Presses Universitaires Rennes, 2012) and “Anarchism and Art History: Methodologies of Insurrection,” *The Continuum Companion to Anarchism*, Ruth Kinna, ed. (Continuum Press, 2012). He also gave a talk on “Anarchism and Contemporary Art” at the symposium, Anarchism Today, held at Goldsmith’s College, University of London (October 26, 2012) and presented a paper “Precognitive Prerequisite,” on anarchist-feminist politics and New York Dada at the 13th International Conference Utopian Studies Society in Tarragona, Spain (July 4–7, 2012).

Jody Blake (PhD 1992) organized two major exhibitions from the McNay’s Tobin Collection of Theatre Arts: *Baroque to Bauhaus* and *Songs of Social Significance*, which included a Mozart concert and a reading of Ifa Bayeza’s *The Ballad of Emmett Till*, among other programs. Acquisitions for the Tobin Collection included costume drawings for the recent Broadway production of *Kiss Me Kate* by Martin Pakledinaz and engravings from the beginnings of opera and ballet under the Medici and Louis XIV. Dr. Blake also contributed to *World Scenography*, 1975–1990 (OISTAT, 2012) and presented at the annual conference of SIBMAS devoted to *Innovative Techniques for Performing Arts Collections* (Victoria and Albert Museum, London, 2012).

Jane E. Boyd (PhD 2009) works as an independent curator and freelance writer, editor, and translator in Philadelphia. Her museum projects for 2012 included *Secrets of the Diorama*, a new long-term exhibition at the Academy of Natural Sciences of Drexel University. She is the co-curator of *Broken Bodies, Suffering Spirits: Injury, Death, and Healing in Civil War Philadelphia*, a long-term exhibition opening Fall 2013 at the Mütter Museum of the College of Physicians of Philadelphia, which received an implementation grant for the show from the Institute of Museum and Library Services (IMLS). Boyd

published a cover story on the history of neon lighting (co-written with her husband Joseph Rucker) in the Summer 2012 issue of *Chemical Heritage*, the magazine of the Chemical Heritage Foundation. In July, she spoke on the history of high-speed photography in Philadelphia’s “Science on Tap” public science lecture series. In the fall, she taught an adult education course on the history of photography for the Wagner Free Institute of Science.

Alan C. Braddock (PhD 2002) left his position at Temple University in 2012 to become the Ralph H. Wark Associate Professor of Art History and American Studies at the College of William and Mary. For the academic year 2011–12, Dr. Braddock was Senior Fellow at the Smithsonian American Art Museum in Washington, D.C., working on a new book titled *Gun Vision: The Ballistic Imagination in American Art*. An article related to that project, titled “Armory Shows: The Spectacular Life of a Building Type to 1913,” in the fall 2012 issue of the journal *American Art*. His essay titled “From Nature to Ecology: Interpretation at the Tipping Point” will be published in *The Oxford Companion to American Art History*, edited by John Davis, Jason LaFountain, and Jennifer Greenhill. He is also developing an interdisciplinary edited volume of essays on Philadelphia ecology and the material imagination in art and literature. In July 2012, Dr. Braddock joined the editorial board of the journal *American Art*.

Sandra Cheng (PhD 2008) is Assistant Professor in the Humanities Department, New York City College of Technology, CUNY. She presented a paper, “The Carracci, Caricature, and Studio Practice,” at the 2012 Renaissance Society of America conference in Washington, DC; and a second paper, “Ridiculous Portraits: Theories of the Comic Ugly and Early Modern Caricature,” at the international colloquium, *Rire en images à la Renaissance*, at the Centre allemand d’histoire de l’art in Paris. She has published, “The Monstrous Portrait: Caricature, Physiognomy, and Monsters in Early Modern Italy” in *Preternatural: Critical and Historical Studies on the Preternatural*; and “La touche satirique du Bernini: dessin et caricature comme acte performatif au début de l’époque moderne” in *Roven*. Dr. Cheng is on the editorial board of the

newly launched *Open Inquiry Archive* (<http://openinquiryarchive.net/>), an online journal of scholarly papers on culture.

Diane Evans (MA 1996) is the Executive Director of Sonoma County Museum. She received a \$79,000 Museums Connect grant from the American Alliance of Museums and the US State Department for an exchange program with the Gyeonggi Museum of Modern Art in Ansan, South Korea. The project is called *North-South: Art as a Tool to Mediate Political and Social Conflict*. Its goal is to compare the human side of the parallel experiences of living near Korea’s Demilitarized Zone and living in neighborhoods affected by the Norteño-Sureño gang conflict in Northern California. Students will explore similarities in experiences, reconsider their environments from the perspectives of their peers abroad, and create collaborative art that reflects and involves their communities.

Betsy Fahlman (PhD 1981, MA 1977) published two essays on Arizona’s early women artists before 1945: “New Women, Southwest Culture: Arizona’s Early Art Community,” appeared in *Mary-Russell Ferrell Colton: Artist and Advocate in Early Arizona* and “Making the Cultural Desert Bloom: Arizona’s Early Women Artists,” was published in *Arizona’s Pioneering Women Artists: Impressions of the Grand Canyon State*. Both were published by the Museum of Northern Arizona, in Flagstaff (co-founded by a woman artist in 1928); and both were in publications accompanying exhibitions, one of which opened in June, the other in November.

Nikki A. Greene (PhD 2009) is completing a two-year Mellon Postdoctoral Fellowship at Wellesley College, where she offered classes on African-American Art and Art of the African Diaspora. In January 2013, she traveled to Ethiopia to serve as a Visiting Instructor at the Alle School of Fine Arts and Design at Addis Ababa University. In February 2013, she was an invited panelist for the symposium *Jazz: A Dialogue in the Performance and Visual Arts* at the David C. Driskell Center at the University of Maryland where she presented, “Romare Bearden, Jazz, and Postmodern Invisibility.” Her two most recent publications include: “Artists’ Utopia? Cuban Art Defined at the 11th

Havana Biennial” in the *Delaware Review of Latin American Studies* (December 2012); and “Fetishizing the Funk: Betty Davis, Renée Stout, and Expressions of Black Female Sexuality” in a special issue on “funk” in the *American Studies Journal* (Forthcoming 2013).

George Gurney (PhD 1978) continues as an emeritus curator at the Smithsonian American Art Museum.

Lynley Anne Herbert (PhD 2012) defended her dissertation and was nominated for the University’s Wilbur Owen Sypherd Dissertation Prize. This May, she will be the keynote speaker at a conference in Poitiers, France, where she will share the findings of her dissertation research to the city that owns the manuscript she wrote about. She has been a Curatorial Associate in the Department of Rare Books and Manuscripts at the Walters Art Museum in Baltimore for the past three years. Following the departure of the curator of manuscripts, Dr. Herbert has been appointed interim manager. She is also overseeing the digitization the manuscript collection, which has been funded by two NEH grants. Her exhibition *Living by the Book: Monks, Nuns, and their Manuscripts* opens at the Walters in July. Her recent publications are: “Duccio’s Metropolitan Madonna: Between Byzantium and the Renaissance,” in the Italian journal *Arte Medievale* (May 2012), and “The Manuscripts of the Walters Art Museum: Henry Walters’ Gift to the World,” in the calligraphy journal *Scriptsit* (June 2012).

Joyce Hill Stoner (PhD 1995) and Rebecca Rushfield co-edited *Conservation of Easel Paintings* (Routledge, 2012), which is the first comprehensive text on the history, philosophy, and methods of treatment of easel paintings that combines theory with practice. With contributions from an international group of experts and interviews with important artists, this volume provides an all-encompassing guide to necessary background knowledge in technical art history, artists’ materials, scientific methods of examination and documentation.

Catherine Reed Holochwost (PhD 2011) was awarded a post-doctoral fellowship at the Smithsonian American Art Museum.

Richard T. Jett (MA 1983) has retired from his position as Metro Louisville Historic Preservation Officer. He was honored for his career of service to Louisville and the Commonwealth as recipient of the Ida Lee Willis Memorial Award for excellence in preservation, which was presented during a ceremony May 31 at the Governor’s Mansion. The Memorial Award acknowledges outstanding dedication to the cause of historic preservation in the Commonwealth. As preservation officer for Metro Louisville, Dr. Jett served as lead staff for the Historic Landmarks and Preservation Districts Commission, demonstrated leadership as an administrator and researcher, and built key alliances and partnerships among diverse groups of constituents.

Anna O. Marley (PhD 2009), the Curator of Historical American Art, Pennsylvania Academy of the Fine Arts, had a busy 2012. *Henry Ossawa Tanner: Modern Spirit* opened at PAFA in January with a record opening attended by over 1200 people. This was followed by a successful Scholars’ Day attended by many in the UD art community; a national tour to the Cincinnati Art Museum and the Houston Museum of Fine Arts; and lots of media appearances the highlight of which was a live interview on the PBS *NewsHour*. Dr. Marley published two books, which accompanied her exhibitions *Henry Ossawa Tanner: Modern Spirit* (University of California Press, 2012) – which the *New York Times* called “excellent” and was hailed by bigthink.com as one of the top 10 art books of 2012 – and *A Mine of Beauty: Landscapes by William Trost Richards* (PAFA and Marquand Press, 2012). She also co-curated the exhibition *A New Look: Samuel F. B. Morse’s Gallery of the Louvre* at PAFA. In an attempt to recover from the exhaustion of the Tanner show she trained for and completed her first triathlon with fellow Blue Hen art history PhD **Amy Henderson** (PhD 2008).

Joan Marter (PhD 1974) has been named Board of Governors Professor by Rutgers Uni-



Richard Jett receives the Memorial Award from Mrs. Sally Willis Meigs at the 2012 Ida Lee Willis Memorial Preservation Awards ceremony.
Photograph by Becky Gorman

versity. The citation reads in part “Professor Marter has been acclaimed in the documented testimonies of internationally distinguished experts for her scholarly contributions to contemporary art and art history.” Dr. Marter continues as Editor of *Women’s Art Journal*, now in its 33rd year of continuous publication. In 2012, Marter published an essay “Abstract Sculpture in the Atomic Age” in *Art of Another Kind: International Abstraction and the Guggenheim, 1949–1960*, and she presented a lecture on related material at the Guggenheim Museum in June.

She published “Der Abstrakte Expressionismus und seine europäischen Wurzeln” for a book on Expressionism, published by Hatje Cantz Verlag. An article on sculptor William King appeared in *Sculpture* in October. On May 30, Dr. Marter moderated a panel of women sculptors at the National Academy Museum titled “Against the Grain: Strategies, Choices, and Controversies of Women in Sculpture.” She was selected to present the Distinguished Alumni Lecture at Tyler School of Art, Temple University, in March 2012.

Laurette E. McCarthy (PhD 1996) is involved with several projects related to the centennial of the 1913 International Exhibition of Modern Art, better known as the Armory Show. Dr. McCarthy co-curated the exhibition, *The New Spirit: American Art in the Armory Show, 1913* with Montclair Art Museum chief curator Gail Stavitsky. She has written an article, “Armory Show: New Perspectives and Recent Rediscoveries,” for the *Archives of American Art Journal’s* issue devoted to the centennial, as well as a blog for their website and has contributed an essay, “Walter Pach: Agent of Modernism,” to the New-York Historical Society’s exhibition catalogue for their show, *The Armory Show at 100*. She will be the “on-camera” historian for a forthcoming documentary: “*The Great Confusion: The 1913 Armory Show*,” produced by 217 Films.



Curators Julie Aronson and Anna Marley at the Cincinnati Art Museum. Photo courtesy of the Cincinnati Art Museum.

The Working Man's Green Space: Allotment Gardens in England, France, and Germany, 1870–1919, was accepted for publication by the University of Virginia Press. An edited collection of essays on nineteenth-century photographs of architecture from the 2010 EAHN meeting and the IU South Bend/University of Notre Dame symposium is scheduled to be released by Ashgate in 2013.

Elizabeth J. Moodey (MA 1987) published *Illuminated Crusader Histories for Philip the Good of Burgundy* (Brepols, 2012). This study of the visual and literary projects that supported Philip's efforts to launch a crusade, long after the days of the "classic" crusades, sets these manuscripts in the context of his court's interest in history writing and updated historical romances, and against the background of the French crusading tradition and the Burgundian incarnation that succeeded it. Moodey is an Assistant Professor at the Vanderbilt University.

Jessica Murphy (PhD 2009) is currently a Research Associate in The American Wing at the Metropolitan Museum of Art. She published essays on various artists in the catalogue *Stieglitz and His Artists: Matisse to O'Keeffe* (MMA/Yale, 2011) and gave several public lectures in connection with the accompanying exhibition.

Louis Nelson (PhD 2001) has recently concluded a six-year term as co-editor of *Buildings and Landscapes: the journal of the Vernacular Architecture Review*. In 2011, he published *Shaping the Body Politic: Art and Political Formation in Early America*, a collection of essays co-edited with Maurie McInnis. In Spring 2012, he had the honor of serving as a Rothermere American Institute Senior Fellow at the Rothermere American Institute, Oxford University while working on his current book project on Architecture and Empire in Jamaica.

Micheline Nilsen (PhD 2003) resumed teaching at Indiana University South Bend in the fall 2012 after sabbatical. Her manuscript,

Percy North (PhD 1974) served as guest curator for *Max Weber on Long Island* at the Heckscher Museum in Huntington, NY, 2012 for which she wrote a brief catalogue essay and gave a lecture for the show. She also wrote an essay for the current exhibition *Models and Muses: Max Weber and the Figure* and gave a keynote lecture at the Philbrook Museum in Tulsa, OK. The exhibition *Max Weber: Bringing Paris to New York* at the Baltimore Museum of Art will remain on view until June 2013.

Marina Pacini (MA 1988) received a \$55,000 grant from the NEA in support of the Marisol retrospective she is organizing. The exhibition, which has also received funding from the Luce and Warhol foundations, will open at the Memphis Brooks Museum of Art in March of 2014. Additionally, she has been appointed to the board of the Association of Art Museum Curators.

Michael W. Panhorst (PhD 1988) has curated a series of six exhibitions from the Paul R. Jones Collection of American Art at the University of Alabama for display in 2012–2013 at the Montgomery Museum of Fine Arts in Montgomery, AL, where he is Curator of Art. He published "Devotion, Deception, and the Ladies Memorial Association, 1865–1898: The Mystery of the Alabama Confederate Monument," in the *Alabama Review* and "Marshall Fredericks' Architectural Sculpture" in *From Sketches to Sculptures* an exhibition catalogue for the Fredericks Sculpture Museum at Saginaw Valley State University, University Center, MI. Dr. Panhorst presented lectures about Civil War Battlefield Monuments at Gettysburg and Manassas National Military

Parks, Lehigh University, and the Blakeley Battlefield Conference, Mobile, AL. He served as a Juror for Arts Alive Festival in Tusculumbia, AL and was elected to the Board of Alabama Trust for Historic Preservation.

Mark Pohlad (PhD 1994), Associate Professor of Art History and Associate Dean at DePaul University in Chicago, participated in a panel discussion on Spielberg's film, *Lincoln*, at the Abraham Lincoln Presidential Library and Museum in Springfield, Illinois.

Susan Rather (PhD 1986, MA 1981) was the inaugural senior scholar in the new Tyson Scholars of American Art program at Crystal Bridges Museum of American Art, in residence during fall 2012. She has just been awarded an NEH fellowship for 2013–14, which will allow her to complete her book *The American School: Artists and Status in the Late Colonial and Early National Era*. Recent publications include "The Limner: Harry Crosswell, Newspaper Politics, and the Portraitist as a Public Figure in the Early Republic," for the edited volume *Shaping the Body Politic: Art and Political Formation in Early America* (2012), articles on Gilbert Stuart for *American Art* and on the early Anglo-American actress "Miss Cheer" for the British journal *Theatre Notebook* (both 2010), and a 2012 book review in *Journal of the Early Republic*. Dr. Rather is still at the University of Texas, Austin, where in 2010 she completed a three-year term as assistant chair for art history.

Audrey Scanlan-Teller (PhD 2005) was recently elected to the Collections and Exhibition Committee of the Washington County Museum of Fine Arts in Hagerstown, Maryland. In 2011 and 2012, she served on the WCMFA Exhibition Committee for *Valley of the Shadow*, a 25 month-long commemorative exhibition of art and artifacts associated with the American Civil War to mark the 150th anniversaries of the 1862 Maryland Campaign and the 1863 Battle of Gettysburg on view until July 28th, 2013. Returning to things medieval, her article "From Faux to Fabulous: The Grandmontine Redemption of Walters 44.22," a re-examination of a thirteenth-century Limoges enamel cross fragment in the Walters Art Museum collection, was published in the *Journal of the Walters Art Museum*.

Tess Sol Schwab (MA 2007) is Associate Director at Driscoll Babcock Galleries. Driscoll Babcock Galleries represents historic and current artists who have proven instrumental in extending visual culture, and whose works resonate beyond the timeframe in which they were created.

Wilford W. Scott (PhD 1984) continues as the head of adult programs in the education division of the National Gallery of Art. Last year his photographs appeared in the following national, juried exhibitions: *Focal Point 2012* (Maryland Federation of Art, Annapolis, MD), *American Landscapes* (MFA), *Works on Paper* (MFA), *Flowers 2012* (1650 Gallery, Los Angeles, CA), *Photography by Design* (Darkroom Gallery, Essex Junction, VT), and the *Second National Juried Photography Exhibit* (Delaplaine Visual Arts Center, Frederick, MD).

Rachel Schwartz Sirota (MA 2008) was promoted to Senior Manager of Public Programs at the Solomon R. Guggenheim Museum.

Kristel Smentek (PhD 2008), Assistant Professor of Art History in the Department of Architecture, MIT, spent much of 2012 travelling. She presented research related to her new book project, tentatively titled *Objects of Encounter: Framing China in Eighteenth-Century France*, in Nuremberg, Edmonton, and at the Bard Graduate Center in New York where she delivered one of the Françoise and Georges Selz Endowed Lectures in Eighteenth- and Nineteenth-Century French Decorative Arts, Design, and Culture. Her work also took her to Beijing where she spoke at "Qing Encounters," a conference sponsored by the Getty Research Institute and Peking University.

Dr. Smentek organized a session on the theme of "Buildings and Objects: Baroque, Rococo and Beyond" at the Society of Architectural Historians annual conference in Detroit. Its papers are under review by the *Journal of Art Historiography*. During her leave in the fall, she was a resident fellow at the Susan and Donald Newhouse Center

In Memoriam

John Clarke Ferguson (PhD 1999) died on September 27, 2012, in Austin, Texas. A graduate of Tulane University, John subsequently worked at the Historic District Commission in New Orleans and was a weekly columnist on architecture for the *New Orleans Times-Picayune*. His 1979 MA thesis at Tulane on the Colonial Revival Style in New Orleans is still the most cited work on Thomas Sully, a key architect in Victorian-era New Orleans.

In the 1990s, John entered the graduate program at Delaware, from which he received his PhD in 1999, writing his dissertation on "Luis Barragan: A Study of Architect-Client Relationships." At Delaware he met Cheryl Caldwell, a fellow graduate student, and they were married in Thomas Jefferson's Farmington. He later moved to Austin, to work at the Texas Historical Commission.

After graduation, John and Cheryl settled in Austin, where John lived for the rest of his life. He taught at the University of Texas at Arlington and Trinity University, but also worked as an independent scholar and as an appraiser of fine art and photographs. He also delivered two excellent papers at Annual Meetings of the Society of Architectural Historians.

Continuing his interest in Texas architecture, he and Cheryl contributed a chapter to the forthcoming first volume of the *Buildings of Texas*, which will be published this year as part of the Buildings of the United States series. He aided Cheryl in the preparation of her forthcoming book, *Highland Park and River Oaks: The Origin of Garden Suburban Community Planning in Texas*. And he contributed eight entries to *KnowLA*, the online encyclopedia of Louisiana history.



John Clarke Ferguson
Courtesy of Cheryl Ferguson

for the Humanities at Wellesley College where she had the pleasure of meeting her fellow fellow and UD alumna, **Nikki Greene**.

Allegra D'Aprile Smith (BA 2012) has been working at the Museum of Modern Art in the Digital Learning Department of Museum Education. MoMA offers Instructor-Led and Self-Guided courses that are either art history based or studio based on broad topics ranging from *Modern Art from 1880–1945 to Color in Modern and Contemporary Art*. In addition to producing and managing the Online Courses, Smith offers her own Online Course to teens called *Parts of a Whole: 5 Big Artistic Ideas*. She remarked: "Of course, I would not have been able to get this far without the fantastic art history program at the University of Delaware. I truly loved learning from the faculty; thank you all for everything you did to help me succeed in starting my career!"

Stephen M. Wagner (PhD 2004) has been teaching at the Savannah College of Art and Design for eight years where he is Professor of Art History. He is currently working on a book, *Ideology in Splendor: Textile-Inspired Manuscript Painting in Ottonian and Salian Germany*. He spent the winter term teaching in Lacoste, France surrounded by wonderful ancient and medieval architecture.

Betsy Wieseman (MA 1983, BA 1979) has been at the National Gallery, London since 2006 as Curator of Dutch Paintings, and since mid-2012, as Curator of Dutch and Flemish Paintings. In 2011, she curated the exhibition *Vermeer's Women: Secrets and Silence* for the Fitzwilliam Museum, Cambridge (UK), which was the museum's most well-attended exhibition ever, with over 150,000 visitors. The exhibition *Vermeer and Music: The Art of Love and Leisure*, which will unite paintings by Vermeer and his contemporaries with musical instruments and songbooks of the period will be on view at the National Gallery during the summer of 2013.

She is currently working on an exhibition of Rembrandt's late works together with the Rijksmuseum in Amsterdam; and more slowly, on various issues relating to the work of Peter Paul Rubens and on the collecting activities of the 19th-century English prime minister Sir Robert Peel.



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