

Insight

Spring 2015

UNIVERSITY OF
DELAWARE

NEWSLETTER OF
THE DEPARTMENT OF
ART HISTORY



It's All About Students



Contents

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 Amaris Sturm, Kelsey Wingel, Anna Kelleher,
 Omar Durán-García, Elizabeth Knight,
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Photo by George Freeman.

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Spring 2015

Editor: Ikem Stanley Okoye

Editorial Assistant: Karli Wurzelbacher

Photography/Layout: George Freeman

Department of Art History Staff:
Linda J. Magner

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:

An end of term student performance of Aristophanes' *Lysistrata* on the steps of Old College (part of "Women in Antiquity," taught in the spring of 2014 by Lauren Hackworth Petersen).
Photo by George Freeman.



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From the Chair

As I write, it's awards day in the Department of Art History, when we celebrate the achievements of our undergraduate and graduate students. This year is the 25th anniversary of the Anna R. and Robert T. Silver Award for Excellence in Teaching. Robert Silver turned to art history late in life; with his MA he taught at the Academy of Lifelong Learning. As many of you may remember, presentation of the award is accompanied by a reading of the now-famous letter in which Susan Silver describes how her father prepared for each class at home, with her mother as audience. Since there was only one slide projector, he practiced his lecture once with the left slides, and then he read it over again with the right slides.



Perry Chapman, Interim Chair.
Photo by George Freeman.

Slides and slide projectors are things of the past, and reminders of our discipline's technological history. Now our images are entirely digital. So, too, is this newsletter—for the first time. To those of you who prefer paper, I make a special plea: read the e-newsletter. You will see that the Department has much to celebrate in the accomplishments and impact of its remarkable faculty, current students, and alumni.

As we approach the 50th anniversary of the Department and the PhD program—both were founded in 1966—we look both back and to the future. Since the last newsletter, two members of the faculty, Nina Athanassoglou-Kallmyer and Linda Pellicchia, have retired; we miss them and wish them the very best. Looking forward, we are planning a 50th anniversary celebration for fall 2016, and an interdisciplinary Art & Science symposium, "Green Light, Prospects in Lighting Design and Technology," to be held in September 2015. The most exciting news for the immediate future is that, in fall 2015, we will welcome two new colleagues, Jason Hill, who specializes in news photography and photojournalism, and Jessica Horton, whose expertise is in Native American contemporary art. In this time of downsizing in the humanities, we are most heartened that one search resulted in our hiring two fabulous young professors.

New hires demonstrate the University's confidence in the Department. However, the reality is that we rely increasingly on external funding to support student research and professional development, as well as for graduate student stipends. We have received funding unprecedented for the Department in the Andrew W. Mellon Foundation's generous support for our innovative and thriving Curatorial Track PhD. Now, as part of our 50th anniversary celebration, we plan to announce a fund-raising campaign to build our endowment, particularly in support of graduate programs. Details about that fund will be forthcoming.

We look forward to your joining with us as we continue to capitalize on our strengths and achievements and ensure a distinguished future for the Department.

H. Perry Chapman
Professor and Interim Chair

WHERE DO WE COME FROM?

Convocation Address by Mollie Armstrong, Class of 2013

Good afternoon recent graduates, faculty, parents, and family members. Today is about celebrating the end of a journey—a journey, which despite spanning only four years, has taken us across several hundred centuries of history, culture, and of course art. When I sat down to reflect on this journey and my time at UD, a painting by Paul Gauguin immediately popped into my head. The painting, entitled *Where Do We Come From? What Are We? Where Are We Going?* is a monumental reflection on the philosophical meaning of life and death. Now, I am not going to tackle the lofty subject of human existence, but I would like to ponder these questions. Where do we come from? What are we? Where are we going?

Four years ago, fresh out of high school, I did not envision myself at the University of Delaware. However, in the middle of my sophomore year, I transferred to UD. Among the Georgian Revival architecture and in the halls of Old College, I discovered a surprisingly vibrant and diverse community. The places we call home are scattered across the country and the world. Regardless of where we came from, we share a passion for art and cultural heritage. Engrained within us is the belief that material culture can communicate who we are as individuals, and reveal what it means to be human.

This passion, however it may manifest itself, is what has motivated us over the past four years. It is the reason why our dorm rooms were perpetually littered with mountains of coffee-table-sized books, why we spent days memorizing the titles, artists, and dates of artwork, and why Artstor is one of our best friends. Passion is the reason why I filled my schedules with art history classes that I did not need to graduate, like the two American art classes I enrolled in this past semester.



Mollie Armstrong,
Photo by George Freeman.

After graduating in the spring of 2013, Mollie Armstrong spent a summer as a collection management intern at Stratford Hall, the birthplace of Robert E. Lee, where she assisted with the relocation of over 300 objects to storage as the institution prepared to renovate the historic dining room. Currently, she is the Curatorial Assistant at the Portland Museum of Art in Maine. Over the past year, she has conducted research for the PMA's acquisition program and contributed entries to a catalogue of highlights from the PMA's collection, set to be published in February of 2016. She is also preparing an installation of photogravures by Edward Curtis from the PMA's permanent collection.

Our passion drives us forward. It leads some of us to pursue grad school and dedicate ourselves to expanding the discipline via traditional academic research. Many of us will find our futures in art education, museums, galleries, or auction houses. We have already spent time in these places, working for the University Museums or interning at Winterthur, the Cleveland Museum of Art, and Christie's.

Many in our graduating class have backgrounds in conservation, and aspire to spend their lives restoring the world's treasures. The unique partnership between the Art Conservation and Art History Departments at the University of Delaware has enriched our education in more ways than one. An art conservation class on the science of color encouraged me to view color as anything but stable. I have learned to consider conservation in my analysis of art and our double majors have learned to conserve with art history in mind. Furthermore, this collaboration has taught us that we all have a role to play in the preservation of material culture for future generations.

The same goes for sharing our passion with the general public. As the president of the Art History Club, I have spent time with many of you outside of the classroom. Through game nights, trips to the Philadelphia Museum of Art, and student/faculty luncheons, we have celebrated our knowledge and love of art history. My involvement with the Art History Club has also been a reminder that a strong appreciation for art exists beyond the majors who are here today. I have met many students from the business and engineering departments who share our awe of human creativity. As we take the next step in our lives, I urge you to stay connected with each other and with our professors. Take advantage of the Art History Department's alumni organization. Continue to share your passion with each other, but also remember to embrace the unlikely art lovers.

Our futures are uncertain. We enter a competitive job market, and for many of us the end of our undergraduate career is just the beginning. We know we have a long road ahead of us. Most likely, we will not end up where we thought we

would. Yet, we have prepared for this indeterminate tomorrow. We are armed with our enthusiasm and the skills of critical thinking and visual analysis. Our love and passion for humanity's creativity and material culture will inspire us to persevere.

In conclusion, let us return to those questions posed by Gauguin. Where do we come from? What are we? Where are we going? As we continue forward, let us remember where we have been, the lessons we have learned, and the experiences that have shaped who we are.

Today we ask the question: Where are we going? I don't know, but I wish you all the best of luck as you discover the answer. Congratulations class of 2013.

WHERE WE ARE GOING?

Convocation Address by Omar Durán-García, Class of 2014

Good afternoon recent graduates, faculty, parents, and family members.

As we meet here today, we are not only celebrating the end of a journey but we are also celebrating the beginning of a new one. This journey that will define our future upon exiting this building as University of Delaware alumni will be different for each of us, but regardless of what the journey might be, it will be one that will consist of personal growth and experience.

Four years ago, I came to the University of Delaware excited to discover the new educational experiences that lay ahead. As was the case for many (perhaps, most of us) I came in without considering art history as a major.

My interest in art history came simply as an accident. In high school I took an art class, which made me realize that creating art was definitely not my calling in life. After my unsuccessful attempt at being an "artist," I began to think about art differently. During my meditation about art, one question became apparent: How is it possible that some individuals have the ability to create art while others like myself simply cannot? This question sparked my interest in art and particularly art history since I was interested in studying different artists and their work—artwork that I would never be able to create myself.

The Fall semester of freshman year I took two art history courses that were polar opposites: "Art during the Age of Michelangelo" with Professor Domínguez Torres and "Modern Architecture" with Professor Rujivacharakul. These two courses, challenging in their own ways,

made me explore art history more critically, making the subject the most fascinating one I had ever encountered. In addition to learning about modern architectural history and Italian Renaissance art, these courses taught me how to look at art and architecture with a critical eye. I felt like a detective when I had to break down different components within artworks, studying their formal composition, the treatment of color, and the meaning of symbols in relation to their sociocultural contexts, in order to comprehend the artist's purpose in creating the work. More than just studying art for its own sake, I was able to understand the importance of art as a way to comprehend the social reality of its time, making art objects highly valuable objects of material culture for world history.

Before the end of my first semester at UD I realized I had to major in art history simply because I had never been so passionate about any subject like this before. Studying art not only allowed me to study artistic production from different periods, but also helped me understand human nature and the desire of people throughout time and from different cultures to engage in artistic production.

Being part of a prestigious program such as UD's Art History program requires great dedication and tenacity. However, we all know that each of our professors



Omar Durán-García.
Photo by George Freeman.

Upon graduating from the University of Delaware Omar Durán-García moved to New York City to continue with graduate studies in the Department of Latin American and Iberian Cultures at Columbia University. Columbia and New York City have allowed him to continue his passion for the study of art as a graduate student in LAIC. At Columbia he has taken art history courses still, in areas such as aesthetics and politics in contemporary Latin America, non-objectual art criticism, dematerialization of art and labor, and theories of art in the age of the Iberian expansion. Additionally, Columbia has provided Omar with great resources to continue his education (he encountered the fact that some institutions have a library exclusively dedicated to art history and to architectural history). For Omar, one of the advantages of attending graduate school and living in New York has been being hardly thirty minutes away from the Met, MoMA, and the Whitney.

is aware of how important it is for us to be challenged intellectually, and that at the end it is all worth it. Studying art history not only trained us to be critical art historians, but also taught us to be accomplished scholars.

Personally, working with professors in the Department not only helped me be a successful student, but more than anything it encouraged me to be a more well-rounded scholar by engaging in summer research, an undergraduate thesis, and more importantly to become a graduate school applicant to further my education. With the great guidance and support of my advisors and several professors in the Department, I was reminded that my education did not end with my graduation from the University of Delaware; in fact, I was constantly reminded there were many opportunities to further my education at the graduate level. This explains my current situation in which I will not simply conclude my passion for the study of art history with my Bachelor's degree, but rather I will continue with my studies in graduate school at Columbia University, where I will further explore my academic interests with the goal of one day becoming a professor at a university, where I will, in turn, share my academic passions with future generations.

To my fellow graduates, remember that it does not matter what aspect of art history you find the most interesting—Greek and Roman art, medieval art and architecture, or as in my case, contemporary Latin American art; all periods and regions are important. Keep in mind that you are needed to serve as the experts who will not

only study the works of art, but you will also be the specialists who will share their discoveries with future generations. As art historians we understand the importance of art as a way of understanding human creative processes and the human desire to produce art. When we study art from different peoples around the world in different time periods, we observe that most of the civilizations around the world have a history of art making, demonstrating that creating art is part of the essence of human identity. Thus, it is important that, as art historians, we continue to study these artifacts because if we do not, a big part of human nature, that of the human desire to create art, will be excluded from our understanding of humanity.

Simultaneously, as art historians, we have been reminded multiple times by friends, family members, and even President Obama about the difficulty of succeeding in this field. However, at the same time we understand the importance of art as a way of comprehending human creative history, and we decide to make this our career, which in many cases is more satisfying than mere economic success. Just keep in mind that if you do what you really love, and commit yourself to it completely, you will be successful. It might not occur when you expect it, but one day you will be successful in your career following your passion.

I will attempt to speak for all the graduating students today by saying that without the support of our family, friends, and professors we would not be here today. And please excuse me, but I HAVE to thank some of my own who are somewhere in the audience in Spanish, my native language: *Gracias a mi familia y amigos por todo su apoyo ya que no estaría en esta posición si no fuese por ustedes.* (Thanks to my family and friends for everything, if it was not for all your support I would not be here in this position.)

As I conclude my speech today, I'd like to ask you all to keep something in mind: Indeed, the many fields of science are of great importance, and you would surely be more financially successful than those in the arts and humanities. Science makes our lives easier by building bridges and skyscrapers, producing iPhones, and making us live longer through developments in medicine. However, it is important also to remember that fields in the humanities are also very important; while science makes our lives easier, it is fields like art history that give our lives the greatest meaning.

AWARDS

Molly Armstrong.
Art History Faculty Award for
Academic Excellence (2013).
Photo by George Freeman.



Amaris Sturm.
Trudy H. Vinson Memorial
Scholarship (2013).
Photo by George Freeman.



Beth Knight.
Trudy H. Vinson Memorial
Scholarship (2013).
Photo by George Freeman.



Kristin Wittman.
Art History Faculty Award for
Academic Excellence (2014).
Photo by George Freeman.



Julianna Ly.
Trudy H. Vinson Memorial
Scholarship (2014).
Photo by George Freeman.



Art History on the Steps (2013-2015)



Since 2013, the Undergraduate Studies Program of the Department of Art History, in collaboration with the Art History Club, has been holding an exciting series of public events, known endearingly as "Art History on the Steps." It is uniquely designed as an informal lecture-cum-discussion series, aimed at opening up perspectives on art and architecture through conversations about popular films, TV series, or other social media. Thus far, we have had Professor Lawrence Nees discuss medieval culture and architecture in Peter Jackson's *The Lord of the Rings*, Professors Sandy Isenstadt and Ikem Okoye discuss modern architecture in Christopher Nolan's film *Inception*, and Professor Vimalin Rujivacharakul analyse Zhang Yimou's film, *Hero*, and allegories of the first emperor's terracotta army in Chinese martial art. In the two latest "Art History on the Steps" events, Professor Margaret Werth led an exciting session on *The Hunger Games* series and futuristic dystopias, before closing with a wonderful joint effort of the Department of Art History, the Department of Art Conservation, and the University Museums in which Professors Joyce Hill Stoner and Mónica Domínguez Torres, together with Ivan Henderson, Curator of Education, engaged in a lively discussion about *The Monuments Men*.

Undergraduate Studies Workshops (2014-2015)

Starting in October 2014, the Undergraduate Studies Program of the Department of Art History has held public luncheon workshops for our Art History majors and Art History minors. Our first workshop focused on graduate schools and graduate school applications in art history and architectural history, with Professors Sandy Isenstadt (former Director of Graduate Studies) and Lauren Petersen (current Director of Graduate Studies) joining us as panelists. Professor Vimalin Rujivacharakul, Director of Undergraduate Studies, served as moderator. In addition to the discussion, undergraduate students also posed questions to the panelists and exchanged comments and concerns about future paths with one another. Undergraduate attendees received folders with graduate school application information and samples.

The second workshop took place as the Fall semester was concluding; this time the focus was on how to acquire and successfully interview for internships. The workshop received help from the following curators and museum educators who either sent in information or served on the panel via Skype: Rosemary Krill (Winterthur Museum), Kelly Baum (Princeton University Art Museum), and Amanda Burdan (Brandywine River Museum). The room was packed! Students also learned about major internships in art history, including the paid and unpaid internship programs at the Metropolitan Museum of Art, the Museum of Modern Art, and the Barnes Foundation among others. The third workshop was held last month (May), on "Art History Careers beyond 'Art Historian.'" Panelists included Cara Zimmerman (Specialist, Christie's), Shane Davis (Director, The Hospitality House), and Robert van Antwerp (Studio Director, zeroLux Light Design).

Art History Department Leads “Green Light” Art & Science Initiative



“Interpretation of Images, Objects, and Data” symposium at the Interdisciplinary Science and Engineering Laboratory, April 25, 2014.
Photo by George Freeman.



Organizers and speakers at “Interpretation of Images, Objects, and Data” symposium. Charles Isaacs, Carol A. Nigro, Barbara Maria Stafford, Lawrence Nees, Charles Little, George H. Watson.
Photo by George Freeman.

The Art History Department is pioneering a new interdisciplinary initiative in education and research at the University of Delaware. “Art & Science: Connections and Intersections” is a campus-wide constellation of programs dedicated to examining topics that bind research in both the arts and sciences. This initiative builds on the success of the pilot symposium “Interpretation of Images, Objects, and Data,” held on April 25, 2014. In 2015-2016, Art History is partnering with the College of Engineering, the Department of Art, and the Center for Material Culture Studies to explore the implications of staggering innovation in the field of artificial lighting design and technology.

Coinciding with the UNESCO Year of Light, our yearlong study begins on September 25, 2015, with the symposium “Green Light, Prospects in Lighting Design and Technology.” The last twenty years witnessed a revolution in artificial light. LEDs and OLEDs are replacing the incandescent light bulb, nearly unchanged for a century, while remote sensors and smart controls are superseding binary on-

off switches. These developments affect the character and functioning of our towns and cities, and they can only be addressed through collaborations between the humanities and the sciences, and between business interests and academia.

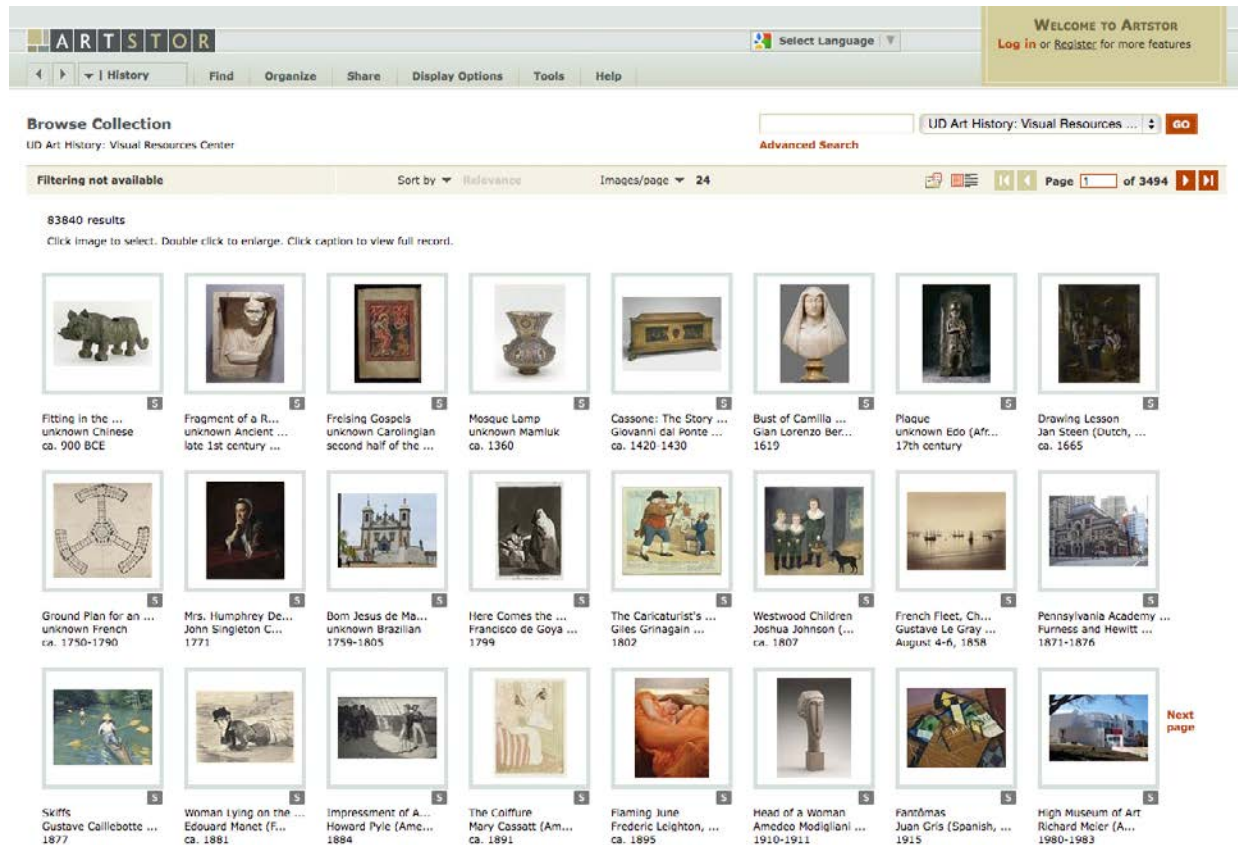
The schedule of speakers brings together experts from across these worlds. Keynote speaker Marco Bevolo is a former Director at Philips Design and the author of *The Golden Crossroads: Multidisciplinary Findings for Business Success from the Worlds of Fine Arts, Design and Culture* (Palgrave Macmillan, 2009). Anne Militello, a specialist in theater and architectural lighting, will discuss light as a medium for making art. Art History faculty member Professor Sandy Isenstadt will situate the day’s discussions in the context of historical developments in lighting drawn from his current research on “Electric Modernism,” and from his new book *Cities of Light: Two Centuries of Urban Illumination* (Routledge, 2015). Acclaimed lighting designer Linnaea Tillett will speak about her design approach and the way it is framed by environmental

psychology, taking into account “the desired emotional texture of a space—its affective, social and economic dimensions.” Other distinguished speakers will address efforts to affordably commercialize OLED lighting technology, the ethics of lighting, and “smart cities.” Capping the day’s events, Al Borden, principle and founder of the Philadelphia-based company The Lighting Practice, will lead a panel reflecting on the interdisciplinary process of realizing a lighting commission.

Registration for the September 25 symposium will go online in mid-July at: <http://www.udconnection.com/Events.aspx>

Currently, the “Art & Science: Connections and Intersections” initiative is supported by the Office of the Provost, the College of Arts and Sciences, the College of Engineering, the Department of Art History, the Department of Art, and the Interdisciplinary Humanities Research Center.

Artstor and Shared Shelf at UD



The Visual Resources Center (or VRC; formerly the Visual Resources Collection) has partnered with Artstor to make the Department of Art History's digital image collection available online through Shared Shelf.

Created in 2001 with the support of the Andrew W. Mellon Foundation, Artstor is a nonprofit organization dedicated to meeting the digital media needs of educational and cultural institutions. The Artstor Digital Library is a rapidly growing resource of over 1.8 million images covering the arts, architecture, the humanities, and the sciences. To ensure the highest quality, Artstor gets much of its content directly from museums, artists, and major photo archives. Artstor has also developed its own online tools for searching, viewing, and using these images in teaching and research. The University of Delaware was one of the first subscribers when Artstor went live in 2004.

Thanks to the generous support of the University of Delaware Library, the VRC has also become an early adopter of Shared Shelf. Ever since the launch of Artstor, institutions like the University of Delaware had been hoping for a way to combine their local collections of images with the vast holdings of the Artstor Digital Library, allowing users to find any of these materials with a single search. The VRC was able to do this in a limited way as early as 2007. However, with the arrival of Shared

Shelf, truly integrated collections are now possible. Shared Shelf creates a single, seamless online environment for both the Artstor Digital Library and the University of Delaware's institutional collections. These include our Department's images as well as those contributed by the Library, the University Museums, and the Department of Art. All told, there are over 150,000 images in UD's Shared Shelf collections, and more than half of them come from the Visual Resources Center.

Plans for the future uses of Shared Shelf at the University of Delaware are ambitious. The University hopes to incorporate multimedia files (video, audio, etc.) and encourage a more multidisciplinary scope to its Shared Shelf collections. Scholars from any UD department are being invited to contribute their own materials to Shared Shelf. And while access to some Shared Shelf images (including those from the Visual Resources Center) is limited to current faculty, staff, and students, many others are being made available worldwide. The Library's image collections, for instance, are among the first to be published to both Artstor's Shared Shelf Commons (www.sscommons.org) and the Digital Public Library of America (dp.la), two free, open-access online repositories. Through our partnership with Artstor, the University is able to expand its digital footprint far beyond the traditional classroom walls and campus grounds.

Lecture Series



Lecture committee members: Liz Simmons (co-chair), Jeff Richmond-Moll, Sarah Leonard, visiting speaker Tim Barringer, Rachel Zimmerman, Karli Wurzelbacher (co-chair), Vanessa Reubendale, Hannah Segrave (not pictured), Faculty advisor: Camara Holloway (not pictured).
Photo by George Freeman.



Lecture committee members: Spencer Wigmore, Michele Frederick (co-chair), Caitlin Hutchison, visiting speaker Joel Smith, Jeff Richmond-Moll (co-chair), Perry Chapman (Interim Chair), Galina Olmsted, Margarita Karasoulas, Emily Shartrand, Kiernan Acquisti-Axelons, Faculty advisor: Lauren Hackworth Petersen (not pictured).
Photo by George Freeman.

Graduate Student Lecture Series

2013-2014

People, Things, Ideas: Assembly Required

September 11, 2013

Lauren Petersen

Associate Professor of Art History, University of Delaware

Slaves in the Streets of Pompeii: Through the Thicks and Thins of Urban Movement

September 25, 2013

Janis Tomlinson

Director, University Museums, University of Delaware

From Capricho to Fatal Consequences: Goya's Imagery of War

October 2, 2013

William I. Homer Lecture

Sarah Meister

Curator, Department of Photography, The Museum of Modern Art, New York

'This power of seeing the world as fresh and strange': The Photography of Bill Brandt

November 6, 2013

Tim Barringer

Paul Mellon Professor of the History of Art, Yale University

2013-2014 Senior Fellow, The Metropolitan Museum of Art
Gothic Revivals in British Art and Music: Pugin to Punk Rock

February 19, 2014

Annemarie Weyl Carr

University Distinguished Professor of Art History Emerita, Southern Methodist University

A Byzantine Icon in the Age of Enlightenment: St. Luke and the Kykkotissa

March 5, 2014

David Norton Lecture

In partnership with the Department of Philosophy

Alexander Nehamas

Edmund N. Carpenter II Class of 1943 Professor in the Humanities, Princeton University

Can the Art of Living Be Taught?

March 12, 2014

Graduate Student Colloquium

Presenters: Caitlin Hutchison, Margarita Karasoulas, Galina Olmsted, Jeff Richmond-Moll, Emily Shartrand

April 16, 2014

Christiane Gruber

Associate Professor of Art History, University of Michigan

Prophetic Products: The Prophet Muhammad in Contemporary Iranian Visual Culture

May 7, 2014

Wayne Craven Lecture

S. Hollis Clayson

Bergen Evans Professor in the Humanities, Northwestern University
2013-2014 Samuel H. Kress Professor, Center for Advanced Study in the Visual Arts

Episodes from the Visual Culture of Electric Paris

Graduate Student Lecture Series

2014-2015

Art History's Objects: The Cultural and Material Life of Things

September 10, 2014

Wendy Bellion

Associate Professor of Art History, University of Delaware

Idols in America: Art and Iconoclasm in Late Colonial New York

October 9, 2014

Wayne Craven Lecture

Kellie Jones

Associate Professor of Art History, Columbia University

Crisscrossing the World: Los Angeles Artists and the Global Imagination, 1960-1980

October 29, 2014

University Museums and Paul R. Jones Initiative

Jacquelyn Serwer

Chief Curator, Smithsonian Institution, National Museum of African American History and Culture

Building the Smithsonian National Museum of African American History and Culture: A Curator's Perspective

November 18, 2014

Alan C. Braddock

Ralph H. Wark Associate Professor of Art History and American Studies, The College of William and Mary

From Nature to Ecology: The Emergence of Ecocritical Art History

February 17, 2015

William Noel

Director of Special Collections Center and Schoenberg Institute for Manuscript Studies, University of Pennsylvania Libraries

You've got to see it before you can read it: The Archimedes Palimpsest and other Open Data

March 11, 2015

Graduate Student Colloquium

Presenters: Justin Brown, Nicole Cook, Jessica Larson, Kaila Schedeen, Emily Shartrand, Spencer Wigmore

March 25, 2015

William I. Homer Lecture

Joel Smith

Richard L. Menschel Curator and Head of the Department of Photography, The Morgan Library & Museum

A Collective Invention: Photography and its Objects

April 14, 2015

Keith Christiansen

Chairman of European Paintings, The Metropolitan Museum of Art

Working from Life in the Age of Caravaggio

Delaware Awake! World War I at Home and Abroad



Installation view showing Kerr Eby, *Artillery Train* (1919), Ethel Pennewill Brown Leach, *Delaware Awake!* (1918), and four color lithographs designed by French schoolchildren (c. 1915-1918). Photo by Katrina Greene. L: Käthe Kollwitz, *Die Mütter*, 1919. Lithograph, 19 x 24 ¼ inches. Gift of Mr. Erhard Weyhe, 1953.002.045. Photo courtesy University Museums.

Director of the University Museums, Janis Tomlinson, was delighted when she received an e-mail from Professor Camara Holloway proposing an exhibition that would commemorate World War I and be curated by graduate students in Art History. The first question: Could our collection support the idea? A quick review of possible works showed that it indeed could, with sketches from the front by a young László Moholy-Nagy, Ethel Pennewill Brown Leach's *Delaware Awake!*, and prints by Kerr Eby, Käthe Kollwitz, and Max Pechstein offering a point of departure.

A team of graduate students in the Department of Art History led by Karli Wurzelbacher and including Justin Brown, Katrina Greene, Margarita Karasoulas, Craig Lee, Sarah Leonard, Galina Olmsted, Vanessa Reubendale, and Spencer Wigmore, set to work to select works from our collection and identify other possible loans. Posters created by French students to support the war effort (in the collection of the Delaware Art Museum) complemented the U.S. posters from Special Collections in the Morris Library; letters written and illustrated by the eleven-year-old Charles Hart Jr. to his father from April 1917 to March 1918 (Winterthur Museum, Garden, and Library) added a child's perspective. Loans from the Mark Samuels Lasner Collection and photographs from the University Archives chronicling the construction of the University of Delaware's Memorial Hall, built to commemorate the state's World War I fallen, added more depth to the exhibition.

Over the summer, the Museums' staff worked with some of the students to refine label text and also to finalize and transport loans to campus; three members of the curatorial team were also available to make final decisions on installation that summer. Members of the curatorial team offered tours through the run of the exhibition. On view in Old College Gallery from September 3, 2014 to December 7, 2014, *Delaware Awake!* attested to the creativity of men and women grappling with the implications of an international conflict unprecedented in scale, as well as engaged the issues that arose in its artistic representation.

A model of collaboration, this project offered the students involved an opportunity to work with all aspects of exhibition planning: selection and research of works, development of loan request letters, writing labels, wall texts, and promotional materials, and installation. The students and faculty of the Department of Art History as well as the Director and staff of the University Museums look forward to future projects.

In 2014, Professor **Wendy Bellion** was awarded the Charles C. Eldredge Prize for outstanding scholarship by the Smithsonian American Art Museum in recognition of her book, *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America* (University of North Carolina Press, 2011). She is currently completing a new book manuscript, *What Statues Remember: Art and Iconoclasm in New York*. The book will explore relations between rituals of destruction, representation, and historical memory in New York. Her research for this project has been supported by a National Endowment for the Humanities fellowship at Winterthur Museum and a travel award from UD's Institute of Global Studies. As a visiting professor with the Terra Foundation for American Art and the Institut National d'Histoire de l'Art in Paris during spring 2015, she taught at the Université de Paris 7 (Paris Diderot) and the École Normale Supérieure, and she presented public talks in France and Ireland. She has also lectured recently at venues including the Smithsonian, the National Gallery of Art, the Courtauld Institute, the Paul Mellon Centre for Studies in British Art (London), Florida State University, Temple University, Washington University, and the Museum of Fine Arts, Houston. She published an essay about Samuel F.B. Morse and neoclassical sculpture in *Samuel F. B. Morse's "Gallery of the Louvre" and the Art of Invention* (Terra Foundation for American Art, 2014), edited by Peter John Brownlee. With Professor Mónica Domínguez Torres, she wrote a chapter for *A Companion to American Art* (Wiley-Blackwell, 2015), edited by John Davis, Jennifer A. Greenhill, and Jason D. LaFountain, about their experiences co-teaching the art of the Americas.

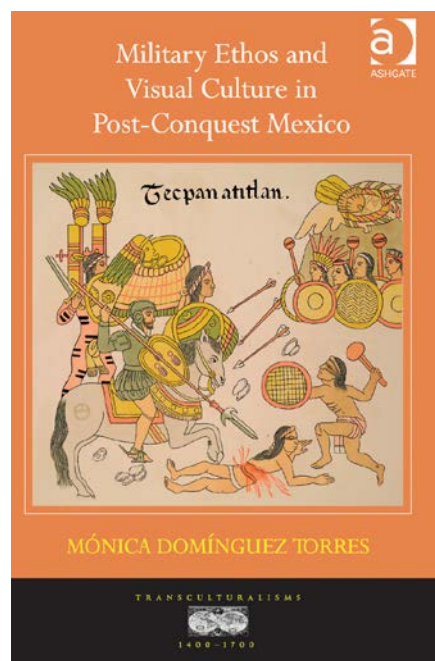
In 2014-2015, while serving as Interim Chair of the Department, Professor **H. Perry Chapman** taught ARTH301, "Research and Methodology in Art History," to a wonderful group of Art History and Art Conservation majors, as well as a seminar, "Rembrandt's Art History," to a class that included graduate students from Art History, the Winterthur/UD Program in Art Conservation and the Winterthur Program in American Material Culture, as well as five undergraduate Art History majors, all of whom totally held their own in high-level discussions.

"One of the great pleasures of teaching at Delaware," says Chapman, "is having students from multiple disciplines, and with different perspectives on the object, engage with and learn from each other." This past year, Professor Chapman presented "Rubens, Rembrandt and the Spousal Model-Muse" at the Indiana University Art Museum, in October 2014; "The Late Saint Luke" at the Sixteenth-Century Studies Conference in New Orleans, also in October; and "Rembrandt on Display: The Rembrandthuis as Portrait of an Artist" at the University of Trier, Germany, in January 2015. In 2014, she published "Rembrandt's Laughter and the Love of Art" in *Midwestern Arcadia: Essays in Honor of Alison Kettering*, edited by Dawn Odell and Jessica Buskirk, and "Rembrandt and Caravaggio: Imitation and Emulation" in *Caravaggio: Reflections and Refractions* (Ashgate, 2014), edited by Lorenzo Pericolo and David M. Stone. Chapman serves as chair of the editorial board of the *Nederlands Kunsthistorisch Jaarboek/ Netherlands Yearbook for History of Art*.

In September 2013, Professor **Mónica Domínguez Torres** published the book *Military Ethos and Visual Culture in Post-Conquest Mexico* (Ashgate, 2013), a detailed study of martial images and symbols that emerged in the central Valley of Mexico in the aftermath of the Spanish Conquest. Part of Ashgate's series *Transculturalisms, 1400-1700*, this study not only discusses some of the representational strategies fostered

by European friars in their missionary enterprise, but also the ways in which local communities and leaders appropriated, manipulated, modified and reinterpreted foreign visual codes. The book was awarded a Wyeth Foundation for American Art Publication Award from the College Art Association. Domínguez also published the book chapters "Los escudos de armas indígenas y el lenguaje heráldico castellano a comienzos del siglo XVI" in *Los escudos de armas indígenas: de la colonia al México independiente* (UNAM, 2014), edited by María Castañeda de la Paz and Hans Roskamp, and "Pearl Fishing in the Caribbean: Early Images of Slavery and Forced Migration in the Americas" in *African Diaspora in the Cultures of Latin America, the Caribbean and the United States* (University of Delaware Press, 2015), edited by Persephone Braham. With Professor Wendy Bellion, she co-authored the essay "Teaching Across the Borders of North American Art History" published in *A Companion to American Art* (Wiley-Blackwell, 2015), edited by John Davis, Jennifer A. Greenhill, and Jason D. LaFountain. In summer 2014, she received an International Travel Award from the UD Institute for Global Studies to travel to Peru and Columbia, to chair a session on "Colonialist Spirituality and Indigenous Alterity" at the Third Biennial Conference of the International Association of Inter-American Studies in Lima, and to present a paper at the IV Symposium of the History of Art of the Universidad de los Andes in Bogotá. She also delivered lectures on her new book project *Pearls at Court: European Courtly Art and the Rise of the Pearl Trade, 1500-1800* at the 2013 Sixteenth Century Society Conference, the Bard Graduate Center, and the Department of the History of Art and Architecture at Harvard University.

In 2014 the National Portrait Gallery (Smithsonian Institution) asked Professor Emerita **Ann Eden Gibson** to write an article on Elaine de Kooning's portraits for the exhibition that has opened in Washington, D.C., *Elaine de Kooning: Portraits*. The article, now out, is titled "Elaine de Kooning's Joop Series: Visualizing the Modern Subject in Portraiture." It is in the just-published catalogue *Elaine de Kooning: Portraits* (Del Monico Books, Prestel, 2015).



Professor **Camara Holloway** received a General University Research Grant from the University in 2014 to support her book research, “Afrochic: Photography, Race & Modernist Style in the Jazz Age.” A short essay, “Afrochic: Africa in the Modernist Imagination,” related to this project was published in the anthology *African Diaspora in the Cultures of Latin America, the Caribbean, and the United States* (University of Delaware Press, 2015), edited by Professor Persephone Braham (who teaches Spanish and Portuguese literature at UD). Holloway delivered the talk “‘Aglow in The Darkest Vistas’: Africa, Racial Fantasy, and the Modernist Self-Fashioning of F. Holland Day,” at the Smithsonian American Art Museum as part of the “American Art in Dialogue with Africa and its Diaspora” symposium in October 2013.

In 2015, Professor **Sandy Isenstadt** edited *Cities of Light: Two Centuries of Urban Illumination* (Routledge, 2015) with Margaret Maile Petty and Dietrich Neumann (<http://routledge.com/books/details/9781138813922/>). He contributed two chapters (New York and Los Angeles) and the “Introduction.” He was also session co-chair for “Architecture in a New Light” at the Society of Architectural Historians (SAH) conference in Chicago in April 2015. In 2014, Isenstadt was promoted to Professor and became the Director of UD’s Center for Material Culture Studies. He also became 2nd Vice President of the SAH. Isenstadt published the following in 2014: “The Spaces of Shopping” in *Shopping: Material Culture Perspectives* (University of Delaware Press, 2014), edited by Deborah C. Andrews; “House and (Haunted) Garden” in *Sanctioning Modernism: Architecture and the Making of Postwar Identities* (University of Texas Press, 2014), edited by Monica Penick, Vladimir Kulic, and Timothy Parker; and “Good Night” in *Places/Design Observer* (Spring 2014). In 2013 he published the article “Luminous Urbanism: L.A. After Dark” in *Overdrive: L.A. Constructs the Future, 1940-1990* (Getty Research Institute, 2013), edited by Wim de Wit and Christopher James Alexander. Professor Isenstadt also delivered lectures at the Fondation EDF, Paris, and at Université Paris-Sorbonne I. He was an invited speaker at the AIA-CRAN Conference, which was held last September in Charleston, SC.

On April 12, 2013, Professor **Lawrence Nees**, Interim Chair of the Art History Department, was inducted into the Medieval Academy of America at a ceremony in Los Angeles, California. He was elected as a Fellow for his numerous and notable contributions to the field of medieval studies. These contributions include the edited volume *Approaches to Early-Medieval Art* and his published books, *From Justinian to Charlemagne: European Art, A.D. 565-787* (1985), *Gundohinus Gospels* (1987), *A Tainted Mantle: Hercules and the Classical Tradition at the Carolingian Court* (1991), and *Early Medieval Art* (2002) and three



Professor Lawrence Nees handing over the gavel of office to Nancy Sevcenko, his successor as President of the International Center of Medieval Art. Photo courtesy Lawrence Nees.

forthcoming projects, *Perspectives on Early Islamic Art in Jerusalem*, *Illuminating the Word: On the beginnings of medieval book decoration*, and *Frankish Manuscripts 7th-10th Centuries*. Along with his numerous publications, Dr. Nees has also been honored for his professional service: he is the former president of the International Center for Medieval Art, former president of the Delaware Valley Medieval Association, and served for several years on the editorial board of *The Art Bulletin*. The prestigious Medieval Academy of America is the oldest and largest organization in the world dedicated to medieval studies (founded in 1926 by Charles Homer Haskins of Harvard University, there are no more than 125 Fellows at any one time, elected by the existing Fellows). The interdisciplinary organization only includes a handful of art historians among specialists in English, History, Religious Studies, Foreign Languages and Literatures. In the same year as the induction, Professor Nees published an article, “Encounter: Kurt Weitzmann,” in *Gesta* 52; and “Christ Crucified in the Gellone Sacramentary,”

in “Reflections” (Initiative for the Study of Material and Visual Cultures of Religion at Yale University), edited by Sally Promey (<http://mavcor.yale.edu/conversations/object-narratives/christ-crucified-gellone-sacramentary>). He also published “L’odorat fait-il sens? Quelques réflexions autour de l’encens de l’Antiquité tardive au haut Moyen-Âge” in *Cahiers de civilisation médiévale* 56; “Theodulf’s mosaic at Germigny, the Sancta Sanctorum in Rome, and Jerusalem” in *Discovery and Distinction in the Early Middle Ages: Studies in Honor of John J. Contreni* (Medieval Institute Publications, Western Michigan University, 2013), edited by Cullen J. Chandler and Steven Stofferahn. In 2014 he published “What’s In the Box? Remarks on some early medieval and early Islamic precious containers” in *Source. Notes in the History of Art* edited by Carla Lord and Carol Lewine; and “Prolegomenon to a Study of the Vienna Coronation Gospels: Common Knowledge, Scholarship, Tradition, Legend, Myth” in *Rome and Religion in the Medieval World: Studies in Honor of Thomas F.X. Noble* (Ashgate, 2014), edited by Valerie L. Garver and Owen Phelan; and “Insular Latin sources, ‘Arculf,’ and early Islamic Jerusalem” in *Where Heaven and Earth Meet: Essays on Medieval Europe in Honor of Daniel F. Callahan* (Brill, 2014), edited by Michael Frassetto, Matthew Gabriele, and John Hosler.

Professor Nees will begin a four-year term as Chair of the Department in September, 2015, and hopes that *Insight* will appear regularly during that period, in some form, whether print or digital or both. Since the last issue he has given fourteen lectures at conferences and institutions, including presentations in Dublin, Berlin, Paris, and Poitiers, most recently giving the plenary lecture concluding the 90th annual meeting of the Medieval Academy of America. In 2014 he was elected a Fellow of the Medieval Academy. He was on research sabbatical in 2014-2015, but looks forward to returning to teaching in the fall. Although, regrettably, no new edition of *Insight* was produced during his term as Interim Chair (January 2013-August 2014), Nees is extremely grateful to Professor Perry Chapman for having seen that this hiatus did not continue, working with Professor Ikem Okoye and Karli Wurzelbacher to make this edition possible.

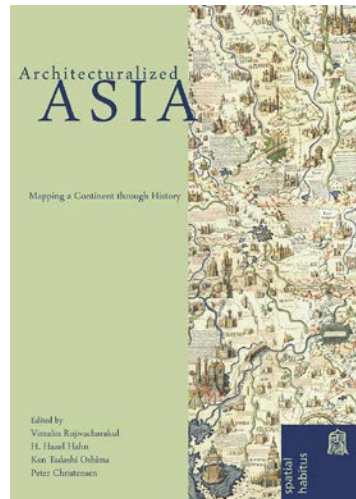
Near the end of 2013 Professor **Ikem Stanley Okoye** gave a talk “The Americanist Quandary: Of the History of African Art in the Work of Romare Bearden and Robert Rauschenberg,” as part of the Smithsonian American Art Museum’s symposium “American Art in Dialogue with Africa and its Diaspora,” and which is viewable with other presentations via the link: <http://americanart.si.edu/research/symposia/2013/terra/>.

In 2014, Okoye spent the summer at Oxford University conducting research at the Pitt Rivers Museum, and for which just before he had conducted fieldwork in Nigeria, all thanks to an Institute for Global Studies Faculty Research Fellowship. Subsequently, he gave a talk, “Empire and Dangerous Art: A Case of Immunizing the West during the Accession of an African Sculpture,” as part of a workshop on “Art and the British Empire,” held at the Yale Center for British Art. Okoye published several journal articles during the year including “Gone Contemporary” in *African Arts*. He also published the following in edited volumes: “African Reimaginings: Presence, Absence and New Way Architecture” in the book *A Companion to Modern African Art* (Wiley-Blackwell, 2013), edited by Monica Blackmun Visona and Gitti Salami; “Ojeikere and the Architecture(s) of Photography” in the book *J.D. Okhai Ojeikere* (Centre for Contemporary Art, Lagos, 2014), edited by Lagos-based curator Bisi Silva; and “Fetishism from the Space of Bowdich’s *Mission from Cape Coast Castle to Ashantee* to the Time of Erasmus Osei Owusu’s film ‘Obidie Abaa: Time will Tell’ in *Art History and Fetishism Abroad* (Transcript Verlag, 2014), edited by Germany-based scholars Gabriele Genge and Angela Stercken.

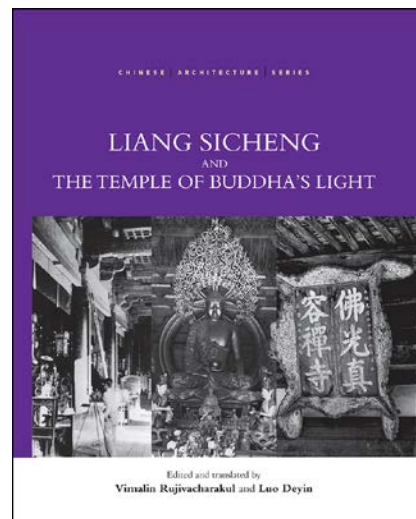
Professor **Lauren Hackworth Petersen** has published *The Material Life of Roman Slaves* (Cambridge University Press, 2014) with co-author Sandra Joshel (History, University of Washington). The book has won the 2015 PROSE award for Excellence in the Humanities and the award in Classics and Ancient History.

Two books for which Professor **Vimalin Rujivacharakul** served respectively as chief editor, and as chief editor/chief collaborator, recently came out. The first one, *Architecturalized Asia* (University

of Hawai i Press, 2013) challenges the ways scholars define Asia through built monuments. This is a trans-disciplinary work for which Professor Rujivacharakul worked with three colleagues from other fields as co-editors who together integrated architectural history,



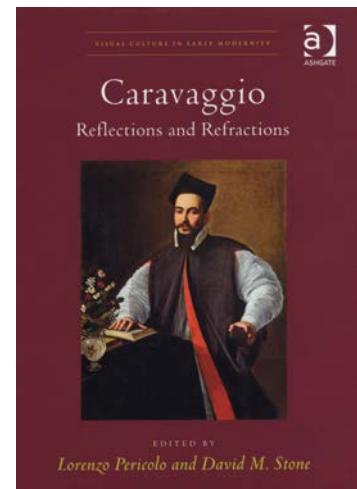
cartography, comparative literatures, and critical geography on the one hand, with research on the history of East Asia, South Asia, the Middle East, and European representations on the other. The second book, *Liang Sicheng and the Temple of Buddha’s Light* (Foreign Language Press and Gale/Cengage Learning, 2015) is a



product of the fourteen-year collaboration between Rujivacharakul and Professor Luo Deyin (Tsinghua University, People’s Republic of China) to translate archival, first-hand examination reports written by Liang Sicheng (1901-1972) about the ninth-century Tang temple’s architecture. In addition to the translation and

annotated remarks, the volume includes Rujivacharakul’s article documenting the history and historiography of the temple. This publication is made possible under the auspices of the Ministry of Education, the People’s Republic of China. The book’s official debut occurred at the Frankfurt Book Fair last April.

Professor **David Stone** continues to serve as the Department’s Director of the Curatorial Track PhD in Art History and as a Trustee of the American Academy in Rome. During the past year, he contributed to a number of exhibitions and exhibition catalogues, including: *San*



Sebastiano: Bellezza e integrità nell’arte tra Quattrocento e Seicento (Skira, 2014), edited by Vittorio Sgarbi and Antonio d’Amico, exhibition held at the Castello di Miradolo near Turin; *Italian Master Drawings from the Princeton University Art Museum* (Yale University Press, 2014), edited by Laura Giles, et al., exhibition held at Princeton in 2014 and at Stanford University in 2015; and *Strokes of Genius: Italian Drawings from the Goldman Collection* (Yale University Press, 2014), edited by Suzanne Folds McCullagh, exhibition curated by Jean Goldman and Nicolas Schwed and shown at the Art Institute of Chicago. With Lorenzo Pericolo (University of Warwick, UK), Stone edited an important volume of studies on Caravaggio, *Caravaggio: Reflections and Refractions* (Ashgate, 2014). It contains essays by Keith Christiansen, Elizabeth Cropper, Gail Feigenbaum, Richard Spear, Perry Chapman, Philip Sohm, and many other specialists in Baroque art, including Stone himself. In 2015, Stone and Catherine Puglisi (Rutgers University)

organized a full day of Italian Baroque Art papers for the Annual Meeting of the Renaissance Society of America held in Berlin, Germany. He is currently working on a variety of topics related to Seicento art, including aspects of: Carlo Dolci, Guercino, Caravaggio, and Cagnacci. Stone recently was awarded a Residency at the American Academy in Rome for spring 2016.

In fall 2014 Professor **Margaret Werth** was on leave completing her book on Édouard Manet in the 1870s. She gave two lectures related to her book in spring 2014. One, “Violence and Comic Masculinity in France, 1868-1874,” was given at the Society for French Historical Studies, Université du Québec à Montréal. Another, “Manet, Mallarmé, and the Shadow,” was delivered at the conference “Manet: Then and Now” at the Institute of Contemporary

Art and University of Pennsylvania. Werth also co-chaired a College Art Association session with Heather Campbell Coyle, curator of American Art at the Delaware Art Museum, on “Comic Modern” in February 2015 (where one of the speakers—Jason Hill—turned out to be one of the newly hired Art History Americanists at UD). The session grew out of a seminar Werth and Coyle co-taught in 2013. Werth’s review of a book on the subject of the comic and the fin-de-siècle Montmartre is forthcoming in *H-France*. She also gave a lecture at the Smithsonian Museum of American Art on the portraits of Thomas Eakins in early 2015. Werth’s essay “Matisse and Mallarméan Poetics” will be published in June in *The Symbolist Roots of Modern Art* (Ashgate, 2015), edited by Michelle Facos and Thor Mednick. In spring 2015 she taught a graduate seminar on

portraiture in late nineteenth-century art in Europe and the U.S. The seminar took field trips to the Metropolitan to see *Mme Cézanne*, to the Philadelphia Museum of Art to discuss Thomas Eakins, and to the National Portrait Gallery where we were hosted by UD alumna Dorothy Moss. In 2013 Werth published an article in *Art History*, “Heterogeneity, the City, and Cinema in Alberto Cavalcanti’s *Rien que les heures*” and gave related talks at the Southeastern College Art Conference in a session on “The Multi-Temporal City” and at the Philadelphia Museum of Art in association with the major exhibition *Léger: Modern Art and the Metropolis*. She also gave a talk on Manet, “Manet’s Dirty Laundry,” at the University of Southern California.



Honors Discussion Section at the Barnes Foundation. Professor Margaret Werth, Victoria Dellacava, Matthew Rahter, Emily Tucci, Caroline Beston, Danielle Karacsony. Photo courtesy Margaret Werth.

Two Blue Hens in the Garden

By Emily Clare Casey

When I was selected for an internship at the Pennsylvania Academy of the Fine Arts, I was thrilled at the prospect of working at the country's oldest art museum and school. For a student of eighteenth- and nineteenth-century American art, PAFA's collection, begun at its founding in 1805—not to mention its 1876 historic landmark building designed by Frank Furness—is a dream come true. What made the experience all the more appealing was the opportunity to work alongside a UD art history alumna, Dr. Anna O. Marley (PhD 2009), Curator of Historical American Art.

Over the course of two and a half years, I have assisted Dr. Marley with the development and implementation of *The Artist's Garden: American Impressionism and the Garden Movement*. This exhibition—on view at PAFA during the spring of 2015 and now traveling nationally—explores the horticultural impulse in American impres-



Emily Casey and Anna Marley at the opening of *The Artist's Garden*. Photo by Amy Torbert.

sionist art at the turn of the twentieth century. Working one on one with Marley, I learned how to shape an ambitious project that makes both a scholarly contribution and engages a broad public audience.

Assisting with this exhibition challenged me to be creative in the ways I articulate

and share my contribution to the field of art history. There was something uniquely rewarding about working with a fellow Blue Hen in the professional sphere. Our shared training allowed us to quickly develop a collaborative work dynamic. Marley's mentorship nurtured my growth as an emerging scholar, just as I connected her to her roots.

Upon reflection, this cultivation of intellectual kinship is akin to the work of the artists in the exhibit itself. Many of these painters trained, taught, or exhibited at PAFA. They planted their own gardens which were spiritual retreats, artistic laboratories, and perennial sources of inspiration. Their art reflects how we are shaped by the communities and places we inhabit. From them, we two Blue Hens learned the value of the maxim "bloom where you grow."

CTPhD Student Curates Exhibition on Salvator Rosa at the Cleveland Museum of Art

By Hannah Segrave

The Neapolitan artist Salvator Rosa (1615–1673) was one of the most dynamic personalities of the seventeenth century—an artist who claimed he would only paint subjects that had never been "touched" by anyone else. Rosa's paintings of witchcraft were certainly in line with this ethos; his strange worlds, populated by myriad demonic creatures and threatening sorceresses, were some of the most unique and perplexing creations of the *seicento*.

I received an incredible opportunity to curate an exhibition on Rosa's first explorations of witchcraft following my CTPHD internships at the Cleveland Museum of Art; "*The Novel and the Bizarre: Salvator Rosa's Scenes of Witchcraft*," is now open at CMA through June 14, 2015. The exhibition illustrates how the museum's four *tondi* not only were a part of contemporary fascinations and fears, but also showcase Rosa's classical, theoretical, and literary interests alongside the Florentine traditions of satire and the



CTPhD student Hannah Segrave (inset) curates exhibition on Salvator Rosa. Photo courtesy Cleveland Museum of Art.

macabre. Furthermore, the exhibition explores how Rosa adapted the themes of witchcraft throughout his later career in Rome (1649–1673) in order to project his identity as an exceptionally innovative and intellectual artist.

The most rewarding aspect of the exhibition has been seeing my research manifest as an engaging space that allows more people the opportunity to appreciate these works. I've given tours to life-long learning and donor

groups, shared the exhibition with those who can't attend through the Modern Art Notes podcast, and am thrilled to have the great scholar Helen Langdon come give a lecture that situates Rosa's paintings within his growing interest in the Sublime. My exhibition is an extraordinary culmination of my graduate work; I allowed my interest in Rosa to be shaped by a museum's collection, in line with the holistic approach to object-based study I learned throughout my graduate education at Delaware. That connection between research and praxis has now come full circle as I begin my dissertation that expands upon the show's many "novel and bizarre" ideas.

PhD Student Margarita Karasoulas Unravels the Puzzling World of John Sloan

By Heather Campbell Coyle (PhD 2011)

Curator of American Art, Delaware Art Museum

Mazes, rebuses, hidden pictures, a cryptic letter, a delicate watercolor, and a miniscule notebook filled with lists: these are some of the items that make up *The Puzzling World of John Sloan*. During the summer of 2014, PhD student Margarita Karasoulas delved into the archives and collections of the Delaware Art Museum to organize an exhibition dedicated to John Sloan's puzzles for the *Philadelphia Press*. The show is the first to focus on this significant aspect of the artist's career and will be on view from June 6 through September 6, 2015.

The Delaware Art Museum owns nearly 3,000 works by Sloan, the artist's personal library, and archival materials including his correspondence, diaries, ledgers, and photographs. Our holdings include the original watercolor drawing for the *Halloween Puzzle*, and our flat files contain over one hundred newspaper pages featuring Sloan's puzzle designs, which form the backbone of this exhibition. Most of these were saved by the artist who produced full-page puzzles for the color section of the *Sunday Press* almost every week between February 18, 1900, and January 11, 1903. Each puzzle contained a set of instructions or "conditions" that detailed the problem at hand; cash prizes were awarded and the winners (and sometimes the answers) were announced in the paper two weeks later.

Sloan's brainteasers required a dizzying variety of skills, from the artist—who conceived of and illustrated them—and the audience who attempted to solve them. As Ms. Karasoulas explains: "Deceptively simple in appearance, the puzzles are

conceptually challenging, incorporating hidden words or images, pictorial puns, as well as components that require cutting, pasting, folding, or rearranging." One puzzle could only be solved using the Pythagorean theorem.

As visual art, the puzzles reveal what Karasoulas describes as "a constellation of aesthetic sources, ranging from French Art Nouveau posters to Japanese *ukiyo-e* woodcuts to children's book illustrations," and motifs are drawn from the worlds of myth, fantasy, and folklore. *The Puzzling World of John Sloan* showcases the artist's graphic skill and creative intellect and places Sloan's puzzles in context, highlighting the newspaper circulation wars and a picture-puzzle craze at the turn of the century. The exhibition also encourages visitors to solve twenty-five diverse and difficult puzzles—a daunting if engaging task.

The exhibition was organized entirely by Karasoulas, the 2014 recipient of the Museum's Alfred Appel, Jr., Curatorial Fellowship. She will give a free lecture at the Museum at 6pm on Thursday, September 3, 2015, and I hope you can join us. Please visit <http://www.udconnection.com/Events.aspx> to register.



John Sloan, *The Bang-Up Puzzle*, September 14, 1902. Color tearsheet, 23 3/16 x 18 1/2 inches. Delaware Art Museum, Helen Farr Sloan Library and Archives, purchased from Will Shortz, 2013.



John Sloan, *Halloween Puzzle*, October 27, 1901. Watercolor, pen and ink, graphite on paper board, 22 3/8 x 22 inches. Delaware Art Museum, Gift of Helen Farr Sloan, 1981.

Isabel Oleas Mogollón Travels to Research Jesuit Patronage in Colonial Quito



Museum of Saint Francis Santiago de Chile.
Photo by Isabel Oleas.



Isabel Oleas Mogollón at the Museum of Saint Francis in Quito.
Photo courtesy Isabel Oleas.

Thanks to the Global Dissertation Development Grant, Isabel conducted preliminary research to support her doctoral dissertation, which focuses on painting produced under Jesuit patronage in colonial Quito. She consulted archives and libraries in Quito and Santiago de Chile, and the Vatican Film Library at Saint Louis University. Not only did Isabel come face to face with the objects of her study, but by attending several conferences (including the XV Seminar on Jesuit Missions held at Catholic University of Chile) she also got acquainted with the most recent thinking on the subject of seventeenth-century colonial painting more broadly. In the archives in Quito

and Santiago de Chile, she accessed primary sources related to Quito's Jesuit College, including the formation of priests, missionary endeavors, colonial publications of sermons, inventories, and documents that contemplate the distribution of the Society's belongings after their expulsion from the region in 1767. At Saint Louis University, she studied microfilms of Jesuit Annual Letters, Jesuit Public Catalogues, and various historical documents housed in Rome's *Fondo Gesuitico*, the *Archivum Romanum Societatis Iesu*, and the Pastells Collection located in Seville.

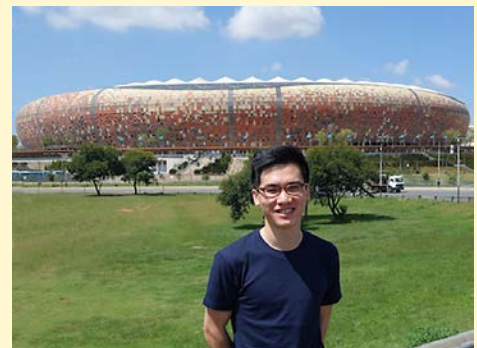
In Quito, Isabel was also able to consult repositories that house the remnants

of Quito's Jesuit colonial library, as well as secondary sources that deal with the construction and decoration of the Jesuit College in Quito. Taken together, these experiences will enable Isabel to analyze the connections between sacred rhetoric, evangelization, and artistic invention, and to establish a historiographic review of the study of the paintings on which her dissertation focuses.

Craig Lee Studies Modern Architecture in South Africa

Craig traveled to and through South Africa during Winter Session 2014 with the support of an Ailsa Mellon Bruce Predoctoral Travel Fellowship from the Center for Advanced Study in the Visual Arts, National Gallery of Art. His itinerary included Johannesburg, Pretoria, Pietermaritzburg, Durban, Port Elizabeth, and Cape Town. In each city, Craig visited distinctive and characteristic sites of the built environment and natural landscape to understand the history and development of architecture in South Africa with special attention to modernism.

Johannesburg was, by far, the highlight of Craig's trip. In addition to the major cultural and tourist sites, he was able to tour modernist public buildings, commercial structures, apartment blocks, and single-family houses. Craig also met numerous people involved in architectural heritage and preservation. These included everyone from a journalist, a landmarking commissioner, and a non-profit director, to university-based academics. The experience helped Craig reconsider and reframe his thinking on modern architecture, architectural preservation, and museum practices.



Craig Lee in Johannesburg, South Africa.
Photo courtesy Craig Lee.

Graduate Degrees Awarded

MA Degrees

2013

Greene, Katrina E., “On Copper as on Canvas: Henry O. Tanner’s Pursuit of Ideal Effects in Print” (W. Bellion)

2014

Leonard, Sarah, “‘Nothing could be more pitifully effeminate’: The ‘Bad Emperor’ Type and Conflicts of Victorian Masculinity in J. W. Waterhouse’s *The Favourites of the Emperor Honorius*” (S. Isenstadt)

Martin, Amy, “The Space of Spectacle: Urban Experience of Public Executions on the Ponte Sant’Angelo in Rome” (S. Isenstadt)

Reubendale, Vanessa, “Patterns of Social Change: A Regional Context for Suzanne Lacy’s *Crystal Quilt*” (C. Holloway)

Richmond-Moll, Jeff, “Ideal Companions: Horatio Greenough’s Busts of *Christ* and *Lucifer*” (W. Bellion)

Wigmore, Spencer, “Recording History’s Disappearance: William James Stillman, *The Acropolis of Athens*, and the Struggle for Antiquity” (S. Isenstadt)



Professor Margaret Werth, Dr. Elizabeth Melanson, Dr. Barbara Kutis, and Professor Ikem Okoye at spring 2013 graduation. Photo courtesy Margaret Werth.

Graduate Degrees Awarded

PhD Degrees

2013

Amott, David, “Church, City, Citizen: The Colonial Cathedral and the City of Mariana, Minas Gerais, Brazil” (M. Domínguez Torres)

Aube, Christina, “Michel de Marolles and the Rise of Printmaking in the Grand Siècle” (D. Stone)

Kutis, Barbara, “Artist-Parents: Nature, Nurture, and Identity in Contemporary Art” (A. Gibson)

Melanson, Elizabeth, “The Patronage of Modern Art by the High Society Women of Paris, 1871-1914” (M. Werth)

Pohrt, Tanya, “Touring Pictures: The Exhibition of American History Paintings in the Early Republic” (W. Bellion and M. Leja)

Reed, Sara Desvernine, “Havana: A Study in Interiors, Identities and Ideologies” (B. Herman)

Weidinger, Corina, “Labor, Ideology, and the Origins of the Industrial Aesthetic: Constantin Meunier’s and Maximilien Luce’s Representations of Belgium’s Black Country” (N. Athanassoglou-Kallmyer)

2014

Beetham, Sarah, “Sculpting the Citizen Soldier: Reproduction and National Memory, 1865-1917” (W. Bellion)

Brown Bordeaux, Sara, “Emanuel de Witte’s Sermon Paintings: Sight, Sound and Spirituality” (P. Chapman)

Lachat, Isabelle, “Offering the Sacred Word: Alcuin, Charlemagne, and the Gospels of Sta. Maria ad Martyres (Trier, Stadtbibliothek, Cod. 23, 122a/b)” (L. Nees)

Terry, Colleen, “Presence in Print: William Hogarth in British North America” (B. Herman)



Professor Wendy Bellion and Dr. Sarah Beetham at spring 2014 graduation. Photo courtesy Wendy Bellion.



Dr. David Stone lecturing to graduate students Hannah Segrave and Liz Simmons at the Princeton University Art Museum.
Photo by Katrina Greene.

Awards

Kiernan Acquisto-Axelons

Graduate Student Global Research Grant, University of Delaware (2014)

La Tanya S. Autry

Marcia Brady Tucker Fellow in Photography, Yale University Art Gallery (2014-2016)

Sara Brown Bordeaux

Wilbur Owen Sypherd Prize for Outstanding Doctoral Dissertation in the Humanities, University of Delaware (2014)

Emily Clare Casey

University Graduate Fellow Award, University of Delaware (2014-2015)

Outstanding Achievement in Graduate Studies Award, Art History Department, University of Delaware (2014)

Curatorial Graduate Assistant, Winterthur Museum (2013-2014)

Nicole Elizabeth Cook

Anna R. and Robert T. Silver Award for Excellence in Teaching, Art History Department, University of Delaware (2014)

Sixteenth Century Society Student/ Emerging Scholar Travel Award (2014)

University Graduate Fellow Award, University of Delaware (2013-2014)

Delaware Public Humanities Institute (DELPHI), University of Delaware (2013)

Elisabeth Berry Drago

University Dissertation Fellowship, University of Delaware (2014-2015)

Sewell C. Biggs Dissertation Writing Award, University of Delaware (2014-2015)

Research Fellowship, Philadelphia Area Center for History of Science (2014)

Collections Management Internship, Chemical Heritage Foundation (2014)

Allington Dissertation Fellowship, Beckman Center for the History of Chemistry, Chemical Heritage Foundation (2013-2014)

Delaware Public Humanities Institute (DELPHI), University of Delaware (2013)

Michele Frederick

Samuel H. Kress Foundation Interpretive Fellowship, European Painting and Sculpture before 1900, Philadelphia Museum of Art (2014-2015)

Andrew W. Mellon Foundation Fellow, Curatorial Track PhD, Art History Department, University of Delaware (2013-2015)

Katrina E. Greene

Global Dissertation Development Grant, Art History Department, University of Delaware (2014-2015)

Delaware Public Humanities Institute (DELPHI), University of Delaware (2014)

University Graduate Scholars Award, University of Delaware (2013-2014)

American Art Internship, Delaware Art Museum (2013)

Samuel H. Kress Digital Reconstruction Project Summer Research Internship, Art Conservation Department, University of Delaware (2013)

Anna Juliar

Margaret R. Mainwaring Curatorial Fellow, Department of Prints, Drawings, and Photographs, Philadelphia Museum of Art (2013-2015)

Margarita Karasoulas

Gunther Stamm Prize for Excellence, Florida State University's 32nd Annual Graduate Student Symposium (2014)

Alfred Appel, Jr. Curatorial Fellowship in American Art, Delaware Art Museum (2014)



Isabel Oleas and Katrina Greene examining Bartolomeo Vivarini's *St. Bartholomew* at the Allentown Art Museum in Allentown, Pennsylvania while developing an interactive website funded by the Samuel H. Kress Foundation and hosted by the Art Conservation Department.
Photo courtesy Katrina Greene.

Awards

Craig Lee

Henry Belin du Pont Research Grant, Hagley Museum & Library (2015)

FOARE Fellowship, John W. Hartman Center for Sales, Advertising & Marketing History, David M. Rubenstein Library, Duke University (2014-2015)

Global Dissertation Development Grant, Art History Department, University of Delaware (2014-2015)

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 (2014)

Citation of Special Recognition for the Carter Manny Award, Graham Foundation for Advanced Studies in the Fine Arts (2014)

Delaware Public Humanities Institute (DELPHI), University of Delaware (2014)

Beverly Willis Architecture Foundation Travel Fellowship, Society of Architectural Historians (2014)

Walter Read Hovey Memorial Award, The Pittsburgh Foundation (2014)

McCrinkle Internship, Photography Department, Princeton University Art Museum (2013-2014)

Graduate Curatorial Internship, Department of Architecture and Engineering, National Gallery of Art (2013)

Newport Summer School Scholarship, Victorian Society in America (2013)

Sarah Leonard

Andrew W. Mellon Foundation Fellow, Curatorial Track PhD, Art History Department, University of Delaware (2014-2015)

Curatorial Internship, Delaware Art Museum (2014-2015)

Curatorial Internship, Division of European and American Art, Harvard Art Museums (2014)

Colin Nelson-Dusek

Global Dissertation Development Grant, Art History Department, University of Delaware (2014)

Isabel Oleas Mogollón

Global Dissertation Development Grant, Art History Department, University of Delaware (2014-2015)

Samuel H. Kress Digital Reconstruction Project Summer Research Internship, Art Conservation Department, University of Delaware (2013)

Galina Olmsted

Andrew W. Mellon Foundation Fellow, Curatorial Track PhD, Art History Department, University of Delaware (2013-2015)

Graduate Curatorial Internship, Department of French Paintings, National Gallery of Art (2014)

Tiffany Racco

Pre-doctoral Kress Institutional Fellowship in the History of European Art (2014-2016)

Chester Dale Pre-doctoral Fellowship, Metropolitan Museum of Art (2013-2014)

Excellence in Teaching Award, University of Delaware (2013)

Jeff Richmond-Moll

Delaware Public Humanities Institute (DELPHI), University of Delaware (2014)

Alfred Appel, Jr. Curatorial Fellowship in American Art, Delaware Art Museum (2013)

Ashley Rye-Kopec

Delaware Public Humanities Institute (DELPHI), University of Delaware (2014)

Graduate Assistantship, Mark Samuels Lasner Collection, University of Delaware Library (2012-2014)

Hannah Segrave

Graduate Curatorial Internship, European Painting and Sculpture 1500-1800, Cleveland Museum of Art (2013-2014)

CTPhD Internship Summer Fellowship, Art History Department, University of Delaware (2013)

Emily Shartrand

Graduate Curatorial Internship, Rare Books and Manuscripts Department, Walters Art Museum (2014)

CTPhD Internship Summer Fellowship, Art History Department, University of Delaware (2014)



Graduate students at the Department's 2015 CAA reception held at The University Club, New York City. Karli Wurzelbacher, Vanessa Reubendale, Liz Simmons, Kaila Schedeen. Photo by Amy Torbert.

Awards

Liz Simmons

Andrew W. Mellon Foundation Fellow,
Curatorial Track PhD, Art History
Department, University of Delaware
(2012-2015)

Graduate Internship, Department of Prints
and Drawings, Princeton University Art
Museum (2014)

Graduate Curatorial Internship,
Department of Old Master Prints, National
Gallery of Art (2013)

Amy Torbert

American Historical Print Collectors'
Society Fellowship, American Antiquarian
Society (2015)

W.M. Keck Foundation Fellowship,
Huntington Library (2015)

Jeannette D. Black Memorial Fellowship,
John Carter Brown Library, Brown
University (2015)

Dissertation Fellowship, Winterthur
Museum, Garden, and Library (2015)

Smithsonian Predoctoral Fellowship,
National Portrait Gallery (2014)

Visiting Research Fellowship, Lewis
Walpole Library, Yale University (2014)

Junior Fellowship, Paul Mellon Centre for
Studies in British Art, Yale University
(2013)

Mellon Pre-Dissertation Fellowship,
Institute for Historical Research, University
of London (2013)

Outstanding Achievement in Graduate
Studies Award, Art History Department,
University of Delaware (2013)

Global Dissertation Development Grant,
Art History Department, University of
Delaware (2013)

Spencer Wigmore

Curatorial Graduate Assistant, Winterthur
Museum, Garden, and Library (2014-2015)

Bruce and Dorothy Dines Graduate
Fellowship, Petrie Institute of Western
American Art, Denver Art Museum (2014)

Graduate Curatorial Internship,
Department of Photographs, National
Gallery of Art (2013)

Karli Wurzelbacher

Delaware Public Humanities Institute
(DELPHI), University of Delaware (2013)

Rachel Zimmerman

Theodore E. D. Braun Research Travel
Fellowship, American Society for
Eighteenth-Century Studies (2015)

S. Eric Molin Prize for Best Conference
Paper by a Student, East Central/American
Society for Eighteenth-Century Studies
(2015)

Dissertation Fellowship, Winterthur
Museum, Garden, and Library (2014-2015)

Delaware Public Humanities Institute
(DELPHI), University of Delaware (2014)

Global Dissertation Development Grant,
Art History Department, University of
Delaware (2013)

Anna R. and Robert T. Silver Award for
Excellence in Teaching, Art History
Department, University of Delaware (2013)



National Gallery of Art 2013 Summer Interns with Director Rusty Powell, center. UD graduate students Craig Lee, Liz Simmons and Spencer Wignore pictured along with Winterthur Conservation alumna Heather Brown. Photo courtesy the National Gallery of Art.

In the summer of 2014, **Kiernan Acquisto-Axelons** received a University of Delaware Graduate Student Global Research Grant to study and catalogue Minoan pottery from the settlement of Gournia on the island of Crete. This research culminated in a public presentation in October, titled “Show Me the Sherds! Cataloguing Pottery in the Field at Gournia.” She also presented two papers this past fall: one in November at the “Abiding Cities, Remnant Sites” conference at the CUNY Graduate Center, titled “How Was Troy Divorced from the ‘Orient?’ Schliemann’s Excavations and Their Aftermath,” and the other in December at the University of Pennsylvania Center for Ancient Studies’ “Capturing the Un-Representable” conference, titled “Gold, Goddess, Guardian: Amuletic Jewelry and Isiac Cult at Pompeii.”

La Tanya S. Autry is working at the Yale University Art Gallery as the Marcia Brady Tucker fellow in Photography. This two- to three-year curatorial position entails organizing exhibitions, producing publications, accessioning works of art, and cultivating relationships with artists, faculty, students, and donors. La Tanya continues to lead arts and social justice initiatives as a co-director of Imagining America’s Publicly Active Graduate Education (PAGE) program. She recently organized the PAGE2Ferguson blog salon, <http://imaginingamerica.org/blog/2015/01/19/page2ferguson-blog-salon-introduction/>, an online platform where she works with graduate students across the U.S. to share thoughts about racial inequality. Last year she also co-wrote and published the essay “Unbounded:

Making Our Way to Public Centered Work in the Arts,” available at <http://t.co/zGihF8hfeq>, in Imagining America’s journal *Public*. The essay discusses how graduate students in art history can create alternative and hybrid career paths. La Tanya has continued her activism by leading a teach-in at the 2015 CAA THATCamp - #BlackLivesMatter Teach-In: Dismantling Anti-Black Racism in Visual Culture, <http://caa2015thatcamp.org/2015/02/12/notes-blacklivesmatter-teach-in-dismantling-anti-black-racism-in-visual-culture/>.

In December 2014, **Emily Clare Casey** participated at a graduate student workshop hosted by the Yale Centre for British Art and the Lewis Walpole Library on “Representing Slavery in Eighteenth-Century Atlantic Britain.” In November 2014, she gave a talk on the place of material culture in examining the entangled histories of the British and Spanish empires in America at the East Central meeting of the American Society of Eighteenth-Century Studies, hosted at UD. The panel was chaired by a UD doctoral candidate in English who also works with Professor Bellion. In May 2014, Casey received the Outstanding Achievement in Graduate Studies Award from the Department, and in 2014-2015 she held a University Graduate Fellowship from UD. She co-chaired the 2015 Material Culture Symposium for Emerging Scholars, at which both **Craig Lee** and **Amy Torbert** were speakers. During 2013-2014, Casey was the Curatorial Graduate Assistant at Winterthur Museum.

2014-2015 has brought many exciting changes for **Nicole Elizabeth Cook**. In July 2014, she began working as a researcher for the Leiden Collection, a private collection of old master paintings based in New York City. In January 2015, she accepted a more permanent position as the Leiden Collection’s curatorial and collections management assistant. With this opportunity, she is learning about all aspects of maintaining a very active small collection. The Leiden also has several paintings by Godfried Schaleken, the focus



Nicole Cook giving a Spotlight talk at the PMA, September 2014. Photo by Liz Simmons.

of her dissertation, and it has been a dream to have some of her favorite works close at hand. Nicole was also UD’s representative for the Philadelphia Museum of Art’s 2014-2015 Spotlight conversation series. Hosting Spotlight talks at the PMA provided an amazing opportunity to explore education within a museum setting and to interact with diverse and deeply engaged public audiences.

In 2013-2014, **Elisabeth Berry Drago** was awarded the Allington Dissertation Fellowship at the Beckman Center for the History of Chemistry of the Chemical Heritage Foundation, as well as a spring 2014 Research Fellowship with the Philadelphia Area Center for History of Science. In summer 2014, she received a Collections Management Internship with the Chemical Heritage Foundation, working to develop and digitize a database of terms and materials related to CHF's extensive collection of alchemical paintings. For 2014-2015, she has been awarded a University Dissertation Fellowship through the University of Delaware, as well as the Sewell C. Biggs Dissertation Writing Award. Her recent publications include "Going to Pieces: A Detective Story," in *Chemical Heritage Magazine* (Fall 2014-Winter 2015), which explores the chemistry of pollution, and the forthcoming "Allegory and Artistry: Reclaiming Livio Mehus's *Genio del Disegno*," an analysis of painterly self-fashioning in the first issue of *Paragone: Emerging Scholars*, a peer-reviewed graduate journal of the University of Michigan. In February of 2014, Elisabeth delivered a talk on the experimental darkness of early urban photography, "Shadowed Spectatorship in the Photographic Nocturne, 1895-1910," at the Boston University Annual Graduate Symposium. In March 2014, she spoke at the Delaware Center for the Contemporary Arts, in conjunction with the exhibition *Magnum Opus: The Alchemical Process in Art*. In June

2014, she presented new research on alchemical pigments, "Painting the Laboratory: Alchemical Pigments in the Art of Thomas Wijck," at the Historians of Netherlandish Art International Interdisciplinary Conference in Boston. Recently, in March 2015, she visited the Bruce Museum in Greenwich, CT, delivering a talk titled "The Bewitching Chemistry: Artistic Experiment and the Making of Color in the Dutch Republic," in conjunction with the exhibition *Northern Baroque Splendor*.

Michele Frederick received a 2014-2015 Kress Interpretive Fellowship at the Philadelphia Museum of Art, where she worked to research and install galleries focusing on the reinterpretation of Dutch, Flemish, and Early Netherlandish objects in the museum's collection. From 2013 to the present her coursework in the University of Delaware's Curatorial Track PhD program has been supported by a fellowship from the Andrew W. Mellon foundation. In 2015 she spoke at both the Bruce Museum in Greenwich, CT and the Philadelphia Museum of Art, and in 2014 she delivered a paper at Florida State University, "*Imitatio and Aemulatio: Reevaluating Aert de Gelder's Self Portrait as Zeuxis*."

Katrina E. Greene is completing her fourth year in the Curatorial Track Direct PhD Program in Art History specializing in late nineteenth- and early twentieth-century American art.

Katrina received a Global Dissertation Development Grant from the Art History Department for 2014-2015. This grant supported travel to present "In Search of a Modern Outer Form: Color and Patination in William Zorach's Sculpture," a paper that she will incorporate into her dissertation, at the Association of Art Historians Conference in Norwich, England. She previously presented this paper at the Southeastern College Art Conference in October 2014 in "The Color of Sculpture" panel co-chaired by PhD alumna Sarah Beetham, and for Professor Wendy Bellion's "American Art: Methods and Historiography" graduate seminar. Greene participated in the Delaware Public Humanities Institute (DELPHI) summer 2014 program, which inspired her to undertake public outreach as a guest lecturer for an "Introduction to Printmaking" course at UD. She collaborated with eight other graduate students on *Delaware Awake! World War I at Home and Abroad*, a special exhibition for the University Museums, by proposing loans from the Winterthur Library and Delaware Art Museum as well as co-leading a tour. Greene worked with **Isabel Oleas** and conservators Brian Baade and Kristin DeGhetaldi to build a technical art history online resource funded by the Samuel H. Kress Foundation in the summer of 2013. She was an intern with PhD alumna Heather Campbell Coyle at the Delaware Art Museum during the fall of 2013. She presented the paper, "Lost Proofs and



Emily Shartrand delivering a paper at the 2014 Graduate Student Colloquium. Photo by George Freeman.



Visiting the PMA for the "Modern Portraiture" seminar. Professor Margaret Werth, Lauren McDaniel, Kiersten Mounce, Jordan Hillman, Galina Olmsted, Jessica Larson, Justin Brown. Photo courtesy Margaret Werth.

Uncertain Impressions: Researching Prints by Henry Ossawa Tanner,” at the CUNY Graduate Center for the “Disappearance: Spatial and Temporal Horizons” conference organized by the Department of Comparative Literature. She received a Graduate Scholarship from the University of Delaware for the 2013-2014 academic year.

In the summer of 2014, **Caitlin Hutchison** completed the College of Arts and Sciences’ Academic Advising Certificate Program, allowing her to serve as advisor to incoming freshmen and transfer students through the New Student Orientation Program. She also led a freshman introductory course that helped students envision the benefits of a liberal arts education. Caitlin presented “Between Two Worlds: The Liminal Spaces of Pompeii” at the 2014 UD Art History Graduate Student Colloquium and spoke on “Western European Monastic Architecture and its Heritage” at the Osher Lifelong Learning Institute. Most recently, she participated in San Jose State University’s 21st Annual Art History Symposium, “Between Two Worlds: Syncretism and Alterity in Art,” with the paper “From Clonmacnoise to Capacho: Methodologies in the Study of Monumental Stone Crosses.”

Anna Juliar is the Margaret R. Mainwaring Curatorial Fellow in the Department of Prints, Drawings, and Photographs at the Philadelphia Museum of Art. With Shelley R. Langdale, Associate Curator of Prints and Drawings, she curated the exhibition *Dance: Movement,*

Rhythm, Spectacle. On view May 9 through August 2, 2015, the exhibition explores the many ways that dance has ignited artists’ imaginations over the past century.

Margarita Karasoulas presented “Visual Irony and Racial Humor in Winslow Homer’s *The Watermelon Boys*” at UD’s Graduate Student Colloquium in March 2014 and at Florida State University’s 32nd Annual Graduate Student Symposium in October 2014. For the latter conference, she was awarded the Gunther Stamm Prize for Excellence, and her article on Homer is forthcoming in *Athamor* this fall. She also delivered a paper titled “The Aesthetics of Violence: Lynching and Spectacle in George Bellows’s *The Law is Too Slow*” at the Tufts University Graduate Student Symposium in March 2015. She was a member of the curatorial team for the exhibition *Delaware Awake! World War I at Home and Abroad*, on view in fall 2014 at the University of Delaware’s University Museums. This past summer, Margarita was the 2014 Alfred Appel, Jr. Fellow at the Delaware Art Museum, where she curated *The Puzzling World of John Sloan*, on view from June 6 to September 6, 2015.

Craig Lee’s dissertation proposal, “Letter Building: Signage, Modern Architecture, and the American Cityscape,” was approved in spring 2014 and received a Citation of Special Recognition for the Carter Manny Award from the Graham Foundation for Advanced Studies in the Fine Arts. He has received support for his research in the form of a Library Research Grant, Getty Research Institute; a FOARE Fellowship, John W. Hartman Center for Sales, Advertising & Marketing

History, Duke University; and a Henry Belin du Pont Research Grant, Hagley Museum & Library. He also won a Global Dissertation Development Grant from the Art History Department and a Walter Read Hovey Memorial Award from the Pittsburgh Foundation. He participated in DELPHI during the summer of 2014 and attended the Newport Summer School on a scholarship from the Victorian Society in America in June 2013. Craig contributed the essay, “Ahead and Afloat in Johannesburg, 1886-1936,” to *Cities of Light: Two Centuries of Urban Illumination* (Routledge, 2015), edited by Sandy Isenstadt, Margaret Maile Petty, and Dietrich Neumann. He authored catalogue entries about photographers Bob Thall and Grant Mudford for the catalogue, *The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960-1980* (Princeton University Art Museum, 2014), edited by Katherine A. Bussard, Alison Fisher, and Greg Foster-Rice, which accompanied the exhibition he worked on as a McCrindle Intern at the Princeton University Art Museum from 2013 to 2014. In the summer of 2013, he was a graduate intern in the Department of Architecture and Engineering at the National Gallery of Art. Craig presented conference papers at the Society of Architectural Historians Annual Conference in Austin, TX (April 2014), Loyola University Chicago (November 2014), Savannah College of Art and Design (February 2015), the Emerging Scholars Symposium at Winterthur (April 2015), and the Buell Dissertation Colloquium, Columbia University (May 2015).



“The Novel and the Bizarre: Salvator Rosa’s Scenes of Witchcraft.” Photo courtesy the Cleveland Museum of Art.



Amy Torbert and Katrina Greene taking a break from listening to talks at CAA in Chicago, February 2014. Photo courtesy Amy Torbert.

This year, **Sarah Leonard** was awarded a Mellon Curatorial Fellowship to support her coursework and internships in pursuit of the Curatorial Track PhD.



Sarah Leonard presenting at PAFA's Graduate Symposium "The Artist and the Garden."
Photo by Amy Torbert.

In the summer of 2014, she undertook an internship at the Harvard Art Museums, where she assisted with research for an upcoming exhibition centered on the collections of Harvard's eighteenth-century Philosophy Chamber. She is now a curatorial intern at the Delaware Art Museum. Along with eight other graduate students in the Department, she collaboratively curated the exhibition *Delaware Awake! World War I at Home and Abroad*, which was on view during the Fall semester, 2014, at the University of Delaware's University Museums. In June 2013, Sarah presented "The Beauty and Politics of Plants: William Morris and the Garden," at the symposium "Earth Perfect? Nature, Utopia, and the Garden," held at the University of Delaware; she also curated a display case exhibition for that symposium, featuring books, prints, and watercolors from Special Collections and the Mark Samuels Lasner Collection

at the University of Delaware Library. In November 2013, she presented "'Nothing could be more pitifully effeminate': J. W. Waterhouse's *The Favorites of the Emperor Honorius* and the Victorian Cult of Manliness" at the annual conference of the Victorian Interdisciplinary Studies Association of the Western United States. More recently, Sarah presented "An Edwardian Garden on American Soil: Marian Coffin's Gibraltar" at the Pennsylvania Academy of the Fine Arts Graduate Symposium, February 2015.

Art McLaughlin is the Chair of the University of Delaware's Dover Osher Lifelong Learning Curriculum Committee and a member of the Biggs Museum of

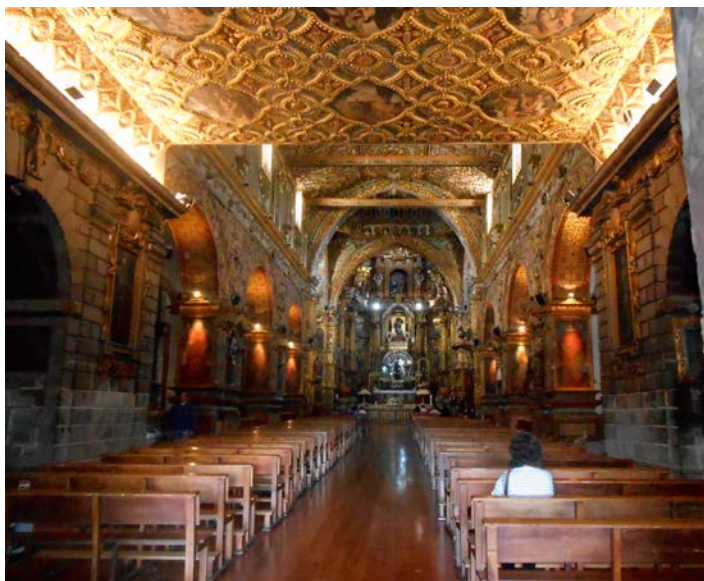


Curator Ryan Grover and Art McLaughlin at the Biggs Museum of American Art.
Photo courtesy Art McLaughlin.

American Art's Education Committee. On November 5, 2014, Osher held an Instructor Appreciation Day at the Biggs Museum, also located in Dover, DE. The day's events included a guided tour of the Museum and presentations by Art and the Biggs Curator, Ryan Grover.

Colin Nelson-Dusek received a Global Dissertation Development Grant from the Art History Department in 2014, which he used to travel to France for his dissertation research on the sculptor Antoine Bourdelle and his interpretations of classical antiquity in early twentieth-century Europe. From 2012 to 2014, Colin worked as the education coordinator at the American Craft Council in Minneapolis, where he organized and presented lectures and educational programming, wrote articles in print and online form, and planned special events related to the contemporary American craft movement. He gave a talk on the history of local sculpture in Saint Paul, MN in October 2013 and recently presented "Antoine Bourdelle's *Monument to General Alvear* and Interpretations of Classical Antiquity during World War I" at the Midwest Art History Society's annual conference in March 2015.

Isabel Oleas was granted an internship during summer of 2013 for the Samuel H. Kress Digital Reconstruction Project, supporting the development of a website that showcases Old Masters' painting techniques. She received the Global Dissertation Development Grant to explore primary and secondary sources related to the history of the Society of Jesus in colonial Quito, and she consulted archives in Quito, Santiago de Chile, and at Saint Louis University during summer 2014 and winter 2015.



Saint Francis Church in Quito. Photo by Isabel Oleas Mogollón.



Incoming graduate students, fall 2014. Kiersten Mounce, Jessica Larson, Isabel Silva, Jordan Hillman, Kaila Schedeen, Desiree Annis. Photo by George Freeman.

Galina Olmsted has received continued support in the Curatorial Track PhD program through the Andrew W. Mellon Foundation Fellowship, awarded in 2013-2014 and renewed for 2014-2015. In the spring of 2015, she traveled to Boston to present her paper “Vous êtes banquier, M. May? Commerce and Caricature in Degas’s *Portraits at the Stock Exchange*,” at Tufts University and to New York to participate in a graduate seminar on François Boucher’s drawings at the Morgan Library & Museum. In the summer of 2014, Galina was a graduate curatorial intern in the Department of French Paintings at the National Gallery of Art, and she contributed to the catalogue accompanying the exhibition *Gustave Caillebotte: A Painter’s Eye*, which opens in Washington, D.C. this June before traveling to the Kimbell Art Museum in November. Galina stayed on at the National Gallery as an Exhibition Assistant for the Caillebotte show through January 2015.

In the spring of 2013, **Tiffany Racco** received an Excellence in Teaching Award from the University of Delaware, an honor that came on the heels of two rewarding teaching experiences as a teaching assistant for “Baroque Art,” and as a lecturer for “Italian Renaissance Art.” In 2013-2014, she received the Chester Dale Pre-doctoral Fellowship at the Metropolitan Museum of Art to conduct research for her dissertation, “Luca Giordano: Speed, Imitation, and the Art of Fame.” While collaborating closely with members of the European Paintings curatorial and conservation staff at the Met, including Xavier Salomon and Keith Christiansen, Tiffany completed a dissertation chapter that investigates paintings done by Giordano in imitation of other masters such as Dürer, Raphael, and Ribera. The fellowship at the Met also allowed Tiffany the time to complete an article entitled, “Darkness in a Positive Light: Negative Theology in Caravaggio’s *Conversion of Saint Paul*,” which was accepted for publication in the scholarly journal *Artibus et Historiae*. In March 2015, she presented a version of this paper at the Renaissance Society’s Annual Meeting in Berlin. In September 2014, Tiffany moved to Rome, Italy to begin a two-year Kress Fellowship at the Bibliotheca Hertziana, where she is continuing (and eventually finishing) her work on Luca Giordano.

Jeff Richmond-Moll presented the paper, “Sculpture and Spectacle: Horatio Greenough’s *Christ and Lucifer*,” at the CAA Annual Conference in New York



Jeff Richmond-Moll with a “wounded tree” monument at Gettysburg.
Photo courtesy Jeff Richmond-Moll.

last February. He gave a paper “The Inevitable Triumph’: Violet Oakley’s *The Angel of Victory* (1941)” at Yale University’s May 2015 conference “‘In the Same Boat’: British and American Visual Culture during the Second World War.” As the 2013 Alfred Appel, Jr. Curatorial Fellow at the Delaware Art Museum, he organized the 2014 exhibition “Blessed Are the Peacemakers’: Violet Oakley’s *The Angel of Victory* (1941),” reuniting Oakley’s wartime altarpiece with preparatory studies and related works for the first time.

Ashley Rye-Kopce received a Delaware Public Humanities Institute (DELPHI) Material Culture Studies Graduate Research Fellowship (2014-2015) in support of her dissertation, “No One a Stranger: Anglo-American Representations of Venetian Labor, c. 1866-1900.” From 2012 to 2014, she was the Research Assistant in the Mark Samuels Lasner Collection at the University of Delaware Library. She has served as the book review editor for *Winterthur Portfolio* since the fall of 2014. Ashley has presented papers related to her dissertation at the Southeastern College Art Conference in Greensboro, NC (2013) and the Nineteenth Century Studies Association annual conferences in Chicago, IL (2014) and Boston, MA (2015).

Hannah Segrave received a Summer Fellowship from the Department of Art History to fund her CTPHD internships at the Cleveland Museum of Art in European Paintings and Sculpture 1500-1800 (2013-2014). Upon completing her doctoral internships, she was subsequently hired by the CMA to curate the exhibition, “*The Novel and the Bizarre: Salvator Rosa’s Scenes of Witchcraft*,” on view in the new Julia and Larry Pollock Focus Gallery from February 15 to June 14, 2015. In support of the exhibition, she has given numerous talks, including “The Inside Scoop: Behind the Bizarre” and “Scholars on the Circle.” She published the essay “The Novel and the Bizarre: A focus exhibition looks at four 17th-century *tondi* by Salvator Rosa,” in the January/February 2015 edition of *Cleveland Art*. She also appeared on the Modern Art Notes Podcast with Tyler Green. During 2014, she was a Teaching Assistant and gave lectures for two courses in the Department of Art History, and also completed her CTPHD Internship Colloquium and major field examinations. At the 2013 University of Delaware Graduate Student Symposium, she presented the paper, “‘Gone is the infinite distance between the human and divine’: Meaning and Material in Bernini’s *Memorial to Maria Raggi*.”

Emily Shartrand began volunteering her time in the Rare Books and Manuscripts Department of the Walters Art Museum in the winter of 2014. While there Emily wrote catalogue entries for over twenty Franco-Flemish manuscripts including many Books of Hours and several volumes of the Beupré Antiphony, all as part of the Walters’ ongoing effort to digitize their manuscript collection. These entries have since been published online as part of The Digital Walters. For the summer of 2014 the Art History Department, University of Delaware provided funding for Emily to continue as an intern at the Walters. While completing her coursework and studying for her upcoming examinations Emily has guest lectured on manuscripts for a course at the Osher Lifelong Learning Institute, University of Delaware (2015) and presented a paper titled “The Materiality of Light in the Mi Rajnama” at the Art History Department’s Graduate Student Colloquium, University of Delaware (2015).

In 2014, **Liz Simmons**, an Andrew W. Mellon Fellow in the Curatorial Track PhD Program, curated *Pets on Paper: Cats and Dogs in Early Modern Europe*, a rotation of Old Master prints and drawings, as part of an internship with the Princeton University Art Museum. (See the exhibit's web portal: <http://artmuseum.princeton.edu/object-package/cats-and-dogs/22806>.) Previously, she was a summer intern at the National Gallery of Art in Washington (2013), where she researched attribution issues surrounding engravings by Andrea Mantegna in the Department of Old Master Prints. She has spoken to the docents at Princeton (2014) and at the Osher Lifelong Learning Institute, University of Delaware (2015). In 2013, Liz presented "Echoes of Hellas: Antique and Aesthetic Synesthesia in Late Victorian England," in which she discussed an Arts and Crafts luxury printed book, at the 2013 James A. Rawley Conference in the Humanities at the University of Nebraska—Lincoln.

Amy Torbert advanced to candidacy in September 2013. She began her dissertation project—studying the business



Graduate students Isabelle Havet and Amy Torbert at the Braque exhibition in Paris.
Photo courtesy Amy Torbert.

of publishing prints in London and America between 1760 and 1790—with six months of archival research in London, supported by the Paul Mellon Centre for Studies in British Art, the Institute for Historical Research at the University of London, and a Departmental Global Dissertation Development Grant. In 2014, a Smithsonian Predoctoral Fellowship at the National Portrait Gallery (Washington, D.C.) and a grant from the Lewis Walpole Library (Farmington, CT) provided further time for dissertation research and writing. Amy is currently enjoying the life of an itinerant scholar by stringing together four short-term fellowships—from the Huntington

Library (Pasadena, CA), American Antiquarian Society (Worcester, MA), John Carter Brown Library (Providence, RI), and Winterthur Museum and Library—which, when combined, offer eight months of funding support. She presented aspects of her dissertation research at the Yale Center for British Art (2013), the College Art Association (2014), the Society of Early Americanists Annual Conference (2014), the Association of Historians of American Art (2014), and finally, Delaware's own Material Culture Symposium for Emerging Scholars (2015).

In the summer of 2013, **Spencer Wigmore** worked as a Graduate Curatorial Intern in the Department of Photographs at the National Gallery of Art, conducting research for an upcoming exhibition of nineteenth-century American landscape photography. The following spring, he earned his Master's degree. Last summer, he was the Bruce and Dorothy Dines Graduate Fellow at the Petrie Institute of Western American Art at the Denver Art Museum. He will be returning to the Denver Art Museum this summer to contribute writing and research to the Museum's upcoming *Western Passages* publication. In the fall of 2014, he presented a paper entitled "Crowded Deserts and Empty Gardens: Custer's Black Hills Exhibition, William Henry Illingworth's Stereographs, and the Question of Federal Oversight" at the University of Oklahoma's Graduate Symposium: "New Perspectives in Native American Art and Art of the American West." With eight other graduate students, he collaboratively curated the exhibition *Delaware Awake! World War I at Home and Abroad*, on view in fall 2014 at the University of Delaware's University Museums.

Karli Wurzelbacher served as a Research Assistant at the NYC Landmarks50 Alliance in the fall of 2014. With eight other graduate students, she collaboratively curated the exhibition *Delaware Awake! World War I at Home and Abroad*, on view in fall 2014 at the University of Delaware's University Museums. She published the essay "Janet Fish: The Personal and the Perceptual" in *Janet Fish: Master of Light & Shadow* (Huntsville Museum of Art, 2014), edited by Peter J. Baldaia. She also spoke at the Delaware Center for the Contemporary Arts (2015) and the Osher

Lifelong Learning Institute, University of Delaware (2014). In 2013, she presented the paper, "Super Housekeeping? Dorothy C. Miller's Curatorial Career at the Museum of Modern Art," at the Pennsylvania Academy of the Fine Arts.

In 2013 **Rachel Zimmerman** received the Anna R. and Robert T. Silver Award for



Rachel Zimmerman examining an eighteenth-century inventory at the Casa do Pilar, Ouro Preto.
Photo courtesy Rachel Zimmerman.

Excellence in Teaching from the University of Delaware Department of Art History. She also received a Global Dissertation Development Grant from the Department of Art History (2013), a Dissertation Fellowship from the Winterthur Museum and Library (2014-2015), and a Theodore E. D. Braun Research Travel Fellowship from the American Society for Eighteenth-Century Studies (2015) to support her dissertation research on elite material culture in eighteenth-century Minas Gerais, Brazil. Her dissertation research was further funded by a fellowship in conjunction with the Delaware Public Humanities Institute (2014), for which she created an educational website, "A Casa Mineira Setecentista" at: <http://mgsetecentista.weebly.com>. In 2014, she presented papers at Queen's University in Kingston, Ontario, at Tulane University in New Orleans, at Ohio State University in Columbus, at the Museum of Fine Arts, Houston and at the University of Delaware. Her presentation "A Brazilian Idiosyncrasy: Hammocks and Social Status in Colonial Brazil" at the 2014 EC/ASECS annual meeting was awarded the S. Eric Molin Prize for Best Conference Paper by a Student. In May 2015, Rachel presented a paper at the University of Maryland, College Park.

Art Historians and Conservators Working Together Considering Works by James McNeill Whistler and Andrew Wyeth

By Joyce Hill Stoner (PhD 1995)

Since earning a (somewhat late-in-life) doctoral degree in Art History at UD in 1995 while living life as a practicing and teaching paintings conservator, one of my continuing goals has been to facilitate interactions between art historians and conservators.

I was privileged to attend and speak at two such interactive conferences in 2014; the first was the Lunder Consortium for Whistler Studies, “Object Study Workshop,” Freer Gallery of Art, June 9-12, 2014. Lee Glazer, the curator of American Art at the Freer, led tours of the exhibition, *An American in London: Whistler and Battersea Bridge*, and Emily Jacobsen (paper conservator) and I (as painting conservation consultant) discussed

Whistler’s materials, techniques, and aesthetic effects with the dozen or so art historians in attendance.

The second was a two-day event, October 17-18, “Andrew Wyeth in Context: Contemporary Art and Scholarship,” one day at the National Gallery of Art, coinciding with the Andrew Wyeth exhibition, *Looking Out, Looking In*, and the second day at the Brandywine River Museum of Art with time in the Wyeth



Dr. Joyce Hill Stoner lecturing as part of the Lunder Consortium for Whistler Studies, Freer Gallery of Art. Photo courtesy Joyce Hill Stoner.

galleries and studios. I spoke on Andrew Wyeth’s tempera technique and told a bit about my experience posing for him.

Art History in an Era of Climate Change

By Nenette Luarca-Shoaf (PhD 2012)

My work as the 2014-2015 John E. Sawyer Seminar Postdoctoral Fellow at the Institute for Advanced Study of the University of Minnesota has pushed me to consider ways that art history can speak to contemporary issues and function within public life beyond the classroom or museum.

The theme for this iteration of the Sawyer Seminar, a comparative study of cultures undertaken by various institutions and funded by the Andrew W. Mellon Foundation, has been “Making the Mississippi: Formulating New Water Narratives for the 21st Century.” The subject dovetails with my research into the way that the river was portrayed in nineteenth-century visual culture of the United States and the role that images

have had in shaping the Mississippi as a cultural and physical landscape. While my methodology has always been interdisciplinary, the discussions I have had this year as part of a faculty reading group, and the work I did to organize an interdisciplinary panel discussion on race and environmental discourse, has made it ever more clear that the river has always been more than a line on a historical map or the setting for some of the most canonical paintings in American art. As part of the symposium, “The Once and Future River: Imagining the Mississippi in an Era of Climate Change,” I moderated panels on “River as Image” and “River as Place” that included a program of New Deal-era and contemporary short films, an artist speaking about her place-based collaborative practice, an indigenous

video artist who treats the river as both a place of trauma and of healing, and an historian who mines blues music and Richard Wright’s short stories for ways of understanding African American experiences during and after the 1927 Mississippi River Flood.

The politics and ethics of studying a place where people continue to live and work, on which environmental crises have and will unfold, and where race, class, and power dictate access has implications for the way we narrate its past. My experiences this year have demonstrated that critical considerations of historical visual culture can bring unique insights to conversations about the future of a particular place.

Visions of Place

Complex Geographies in Contemporary Israeli Art

You will want to mark your calendars for this exciting upcoming exhibition co-curated by alumna **J. Susan Isaacs** (PhD 1991), Professor of Art History and Curator of the Holtzman and



Andi Arnovitz, *Betrothed to the Land*, 2012. Silk organza, stones and thread. Courtesy of the artist. Photo by Avshlom Acital.

Center for the Arts Galleries at Towson University. Professor Isaacs is working on the exhibition (which will feature approximately 49 works by 36 artists) with co-curator Dr. Martin Rosenberg of Rutgers University—Camden. The

exhibition will be accompanied by a 100-page exhibition catalog. There will be a website for the exhibition with podcasts and a blog. Other programming will include an Israeli film festival, musical events, lectures, family workshops, and visiting artists. The exhibition will be on view from September 17 to December 13, 2015 at the Stedman Gallery, Rutgers University, Camden, NJ with a reception on October 11, 2015. It will then be presented from February 5 to April 2, 2016 at the Center for the Arts Gallery, Towson University, Towson, MD with a reception on February 4, 2016. Related programming will take place at the Delaware Center for the Contemporary Arts, the Gershman Y in Philadelphia, and Goucher College in Maryland.

Israel offers a unique opportunity for a major exhibition of contemporary art and extensive, related programming, providing a series of lenses through which to view and to better understand the complexities of the country. Geography, in its physical, personal, religious, intellectual, political, existential, historical, economic, and other manifestations, is an inescapable part of Israeli life, its psyche and art, and issues in relation to geography in this broad sense are some of the most

pressing ones in the contemporary world. Although focused specifically on Israel, the issues raised by the exhibition have wide interest and applicability in the broader contemporary world, and many of the artists in the exhibition exhibit their work internationally. An



Anisa Ashkar, *Agria Matia 3*, 2006. Digital print, 100 x 100 cm.

exhibition demonstrating the richness, complexity, and diversity of perspectives in contemporary Israeli art, and by extension, Israeli society, is particularly timely and can provide a rich artistic experience, while also catalyzing a broader dialogue relating to the important issues raised by Israel's contemporary artists.

Alumni News

In 2014, **Allan Antliff** (PhD 1998) published *Joseph Beuys* (Phaidon Press, 2014). He gave a keynote talk, "Aesthetics and Anarchy," as a Distinguished Visitor at the Hurford Center for the Arts and Humanities, Haverford College, PA, on April 8, 2014. His article, "Adrian Blackwell's Anarchitecture," was reprinted in *If I can't dance to it, it's not my revolution* (Cantor Fitzgerald Gallery, Haverford College, 2014), edited by Natalie Musteata. It is available online at <http://exhibits.haverford.edu/ificantdancetoit/essays/>.

Dr. Antliff gave a talk, "Revolutionary Violence and the War Against War" at an interdisciplinary symposium, "Standing Upon the Furthest Promontory of the

Ages': World War 1 and Cultural Change" organized by the State Institute of Art Studies, Moscow, September 10-12, 2014. He was interviewed for the documentary film *'To Hell with Culture': Herbert Read, Art, Anarchy* (UK 2014). He continues to serve as art editor for the interdisciplinary journals *Anarchist Studies* and *Cultural Developments in Anarchist Studies*.

Heather Campbell Coyle (PhD 2011) co-chaired the session "Comic Modern" with Professor Margaret Werth at the 2015 Annual Conference of the College Art Association. Incoming Assistant Professor Jason Hill was among the speakers.

Sandra Cheng (PhD 2008), City Tech CUNY, delivered a paper, "The Monstrous Piazza: Francesco Villamena's Prints of Grotesque Itinerants," at the 2014 Renaissance Society of America in New York City. Sandra is co-editor of *Open Inquiry Archive* (<http://openinquiryarchive.net/>), a peer-reviewed, online journal of scholarly papers on visual arts and culture. Please feel free to contact her at schengnyc@gmail.com if you are interested in publishing in *Open Inquiry Archive*.

Lael J. Ensor (MA 2009) became Assistant Curator of the Visual Resources Collection at Johns Hopkins University in 2013. She currently serves on the Visual Resources Association's Intellectual Property Rights Committee. She writes and draws comics and creates stationary and jewelry in her spare time.

Independent scholar **Cheryl Caldwell Ferguson** (PhD 2004) published *Highland Park and River Oaks: The Origins of Garden Suburban Community Planning in Texas* (University of Texas Press, 2014). The book explores the history of Texas's famed suburban communities, seeking answers to why it was that community planning in Texas has sometimes succeeded in the suburbs, but gained little or no acceptance city-wide. In part the book also analyzes homes built by architects H.B. Thomson, C.D. Hill, Fooshee and Cheek, John F. Staub, Birdsall P. Briscoe, and Charles W. Oliver, as well as addressing the evolution of the shopping center especially via Highland Park's Shopping Village of the title, which was one of the first such "shopping villages" in the United States.

Sarah K. Filik (MA 2011) is Curator of Exhibits and History Programs at East Jersey Olde Towne in Piscataway, New Jersey. The site, which is a division of the Middlesex County Cultural and Heritage Commission, interprets the history of central New Jersey and includes multiple eighteenth- and nineteenth-century structures that have been preserved and relocated. The exhibit, *Raritan Landing... Uncovering a Forgotten Past*, focuses on the archaeological excavation of a colonial port community adjacent to the site. Filik also serves as a trustee for the Raritan-Millstone Heritage Alliance and the Sayreville Historical Society.

William B. Keller (PhD 2007), now writing as an independent, completed in 2014 seventeen years of service as Director of the Anne & Jerome Fisher Fine Arts Library, University of Pennsylvania. Over the last year, he has lectured at the New Haven Museum, the New Haven Free Public Library, and in Maine, on the work of Deane Keller: as a monuments protection officer with the U.S. Fifth Army in Italy during the Second World War, teacher of drawing and painting at Yale, and mural and portrait painter. In 2015,

Dr. Keller's brief article on the work of Deane Galloway Keller as a draftsman and teacher of anatomy will appear in the Art Students League of New York publication, *Lines from the League*, available online at <http://www.theartstudentsleague.org/About/Media/LeaguePublications.aspx#Lines>.

In 2014 **Barbara Kutis** (PhD 2013) began a tenure-track position at Indiana University Southeast in New Albany, IN, where she teaches courses in modern and contemporary art as well as on women and gender in the visual arts. For summer 2015, Dr. Kutis has been awarded a faculty fellowship to pursue research for her book project, *Artist-Parents: Gender, Identity, and Domesticity in Contemporary Art*. In January 2014, Dr. Kutis published an article titled, "Confronting Catholic Ideals: Elzbieta Jablonska, Katarzyna Kozyra, Dorota Niezalska" in *n.paradoxa: international feminist journal*, which partially derived from her dissertation research. In addition, she has an essay forthcoming in the edited volume, *What's Cooking: Food, Art, and Counterculture* (University of Arkansas Press, 2015).

Ellen G. Landau (PhD 1981) retired in 2013 from Case Western Reserve University, Cleveland, OH. Currently Andrew W. Mellon Professor Emerita of the Humanities, she lives in Pasadena, CA and is active as an independent art historian and curator. Her book *Mexico and American Modernism* (Yale University Press, 2013) was published with grants from the National Endowment for the Humanities, Terra Foundation for American Art, and Society for the Preservation of American Modernists. Her essay, "Still Learning from Pollock," appeared in *Jackson Pollock's Mural: The Transitional Moment* (Getty Publications, 2014) and her essay "'Biographies and Bodies': Self and Other in Portraits by Elaine and Bill de Kooning," is forthcoming in *Her Action: Women and Abstract Expressionism* (Yale University Press for the Denver Art Museum, 2016). Dr. Landau lectured on "Robert Motherwell, Mexico and Abstract Expressionist Identity," at the Pollock-Krasner House and Study Center, East Hampton, NY (August 2014) and on "Conservation as a Connoisseurship Tool: Jackson Pollock's 1943 *Mural* for

Peggy Guggenheim, A Case Study," at Authentication in Art (AiA), The Hague, Netherlands (May 2014).

Netette Luarca-Shoaf (PhD 2012) is the 2014-2015 Sawyer Seminar Postdoctoral Fellow at the Institute for Advanced Study, University of Minnesota. She served as a catalogue author and guest curator for *Navigating the West: George Caleb Bingham and the River* at the Amon Carter Museum of American Art. In 2015, the exhibition will be on view at the Saint Louis Art Museum (through May 17) and the Metropolitan Museum of Art (June 15-September 20).

Professor **Joan Marter** (PhD 1974) notes that the *Woman's Art Journal* received a special commendation by the College Art Association: "The Board of Directors recognizes and commends the *Woman's Art Journal* for thirty-five years of outstanding scholarship in the field of feminist art history." At the 2015 meeting in New York City, a presentation was made by the Women's Committee of the CAA to Margaret Barlow, Co-Editor, Ute Tellini, Book Review Editor, and Joan Marter as Editor. Rutgers has co-sponsored the *Woman's Art Journal* for the past ten years. The Journal has been published continuously for more than thirty-five years, and has been sponsored by Old City Publishing in Philadelphia for the past ten years. An interview Dr. Marter conducted with Ana Mendieta in 1985 was recently transcribed and published in *Traces: Ana Mendieta* (Hayward Gallery, 2014). Marter had an essay on Herbert Ferber published in *When Modern Was Contemporary* (Neuberger Museum of Art of Purchase College, SUNY, 2014). Her essay on Mimi Smith appeared in *Mimi Smith, Constructing Art About Life* (Lemmerman Gallery, New Jersey City University, 2014). An essay on painter Juanita McNeely appeared in *Juanita McNeely: Indomitable Spirit* (Kniznick Gallery, Brandeis University, 2014). Marter presented the keynote address: "Missing in 'Action,' Women and Abstract Expressionism" at Case Western Reserve University, October 24, 2014 in a symposium in honor of Ellen G. Landau. She lectured on Alexander Calder's innovations in theatrical sets at the Wadsworth Atheneum, Hartford, CT, April 29, 2014. Lectures on contemporary women artists were given at Woodmere Art

Museum in Philadelphia, and Montclair State University. Dr. Marter has been working for three years as co-organizer of an exhibition entitled *Bold Gestures: Women and Abstract Expressionism*, which will open at the Denver Art Museum in the spring of 2016. She is Editor and principal essayist for the book to be published by Yale University Press, which also includes essays by Ellen G. Landau, Robert Hobbs, and Susan Landauer, with biographies of artists by Aliza Edelman. The show will travel in 2016 and 2017.

Katharine Martinez (BA 1968) has been the Director of the Center for Creative Photography, University of Arizona since 2010. She previously served as Director of the Winterthur Library between 1988 and 1993, and in 1990 she was also appointed Director of the Division of the Library, Academic Programs, and Publications. While working at Winterthur, she was an Adjunct Professor in the Department of Art History between 1989 and 1993. She is currently conducting research for a book titled tentatively "Home and Heart: The Exploitation and Reception of the Modern Body in Photography, 1880-1915."

In 2014, **David McCarthy** (PhD 1992) gave three public lectures: "Putting Westermann in a Box: Utility and Limitations of the Catalogue Raisonné," (CAA); "Thinking Inside the Box: American Sculpture of the 1960s," (Memphis Brooks Museum of Art); and "Bringing the War Home: American Artists and Vietnam," (Southern Methodist University). He published an essay in *Peter Blume: Nature and Metamorphosis* (Pennsylvania Academy of the Fine Arts, 2015). His book, *American Artists Against War, 1935-2010*, will be released by the University of California Press in 2015.

Angelina Meehan (BA 2009) works on the Marketing team at the Barnes Foundation, where she spends her days sharing the enthusiasm she developed for Post-Impressionist art as a student at UD with the public.

Micheline Nilsen (PhD 2003) published her fourth book, *The Working Man's Green Space: Allotment Gardens in England, France, and Germany, 1870-1919* (University of Virginia Press, 2014). She was a Fellow in the Garden and Landscape

Studies Program at Dumbarton Oaks in Washington, D.C. during fall 2014.

Marina Pacini (MA 1988), Chief Curator at the Memphis Brooks Museum of Art, organized *Marisol: Sculptures and Works on Paper*, which was on view at the Brooks Museum (June 14-September 7, 2014) and El Museo del Barrio in New York City (October 8, 2014-January 10, 2015). The exhibition was accompanied by a catalog co-published by Yale University Press.

Michael W. Panhorst (PhD 1988) published the book *The Memorial Art and Architecture of Vicksburg National Military Park* (Kent State University Press, 2015). He published "Tabernacles: Open-Air Sanctuaries in Nineteenth-Century Alabama," in *Alabama Heritage* (Winter 2015), "The First of Our Hundred Battle Monuments," in *Southern Cultures* (November 2014), and "Places in Peril 2014," in *Alabama Heritage* (Fall 2014).

Theresa Papanikolas (PhD 1999) is curator of European and American Art at the Honolulu Museum of Art, a position she has held for the past six years. At the museum, she has organized numerous exhibitions and authored their accompanying catalogues. Her projects include *Georgia O'Keeffe and Ansel Adams: The Hawaii Pictures* (2013), *Art Deco Hawaii* (2014), and a major reconfiguration and reinstallation of the museum's twelve galleries devoted to European and American art. Although a generalist at the museum, she has continued her research in French Dada and Surrealism, and is the author of *Anarchism and the Advent of Paris Dada: Art and Criticism, 1914-1924* (Ashgate, 2010).

Tanya Pohrt (PhD 2013) is the Interim Curator at the Fairfield Museum and History Center in Fairfield, CT. From 2011 through 2014, she was the Marcia Brady Tucker Curatorial Fellow, Department of American Paintings and Sculpture at Yale University Art Gallery. In 2015, she published "Rereading 'Court' in the Touring Exhibition of Rembrandt Peale's *Court of Death*," in *Exhibiting Outside the Academy, Salon and Biennial, 1775-1999* (Ashgate, 2015), edited by Andrew Graciano. Her book review of Jennifer Roberts' *Transporting Visions:*

The Movement of Images in Early America appeared in *Common-place*, an online journal sponsored by the American Antiquarian Society, in winter 2015. In addition to contributing two essays to the *Yale University Art Gallery Bulletin*, she published "The Gallery of the Louvre as a Touring Exhibition Painting" in *Samuel F. B. Morse's "Gallery of the Louvre" and the Art of Invention* (Terra Foundation for American Art, 2014), edited by Peter John Brownlee. Dr. Pohrt presented at the Yale Center for British Art's colloquium on the *Greek Slave* (October 2014) and participated in the College Art Association panel "Museums in Disguise: Visual Art and Performance in the Early National United States" (February 2014). She gave gallery talks at the Yale University Art Gallery on nineteenth-century views of the American West, the intersection of art and bioethics, and the sculptural group *Jephthah and his Daughter* by Hezekiah Augur.

Marianne Richter (MA 1991) has been named the director of the Columbus Museum, a mid-sized museum of American art in Columbus, Georgia, which also maintains a focused history collection.

Kristel Smentek (PhD 2008), Associate Professor of Art History, Department of Architecture, MIT, published the book, *Mariette and the Science of the Connoisseur in Eighteenth-Century Europe* (Ashgate, 2014). When not shoveling New England snow, she is working on a new book project on the impact of Asian-European exchange on eighteenth-century European art and aesthetic theory.

Catherine Turrill (PhD 1986) has an essay forthcoming in a special issue of the journal *Memorie Domenicane*, scheduled for publication in 2015: "The Frate's Follower: Collecting and Classifying the Work of Plautilla Nelli in the 1800s." Now in her 20th year on the faculty of California State University, Sacramento, Dr. Turrill is looking forward to her retirement in 2016, following the end of her third term as chair of the Art Department.

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Insight

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Participants in “Rembrandt’s Art History” seminar (Professor Perry Chapman). Undergraduate and graduate students in Art History and MA students from both the Winterthur/University of Delaware Program in Art Conservation and the Winterthur Program in American Material Culture examined the role of the past in Rembrandt’s creative process. Having students from multiple disciplines, and with different perspectives on the art object, made for rich discussion and engaging exchanges of ideas. Front row: Miranda Dunn (WUDPAC), Lily Higgins (WPAMC), Emily Pazar (WPAMC), Amanda Terzian. Middle row: Bryce Gates, Natalie Giguere, Perry Chapman, Elisabeth Mallin (WPAMC), Nathalie Filler. Back row: Rosey Verbin, Isabel Silva, Jessy Larson, Sydney Beall (WUDPAC). *Photo by George Freeman.*