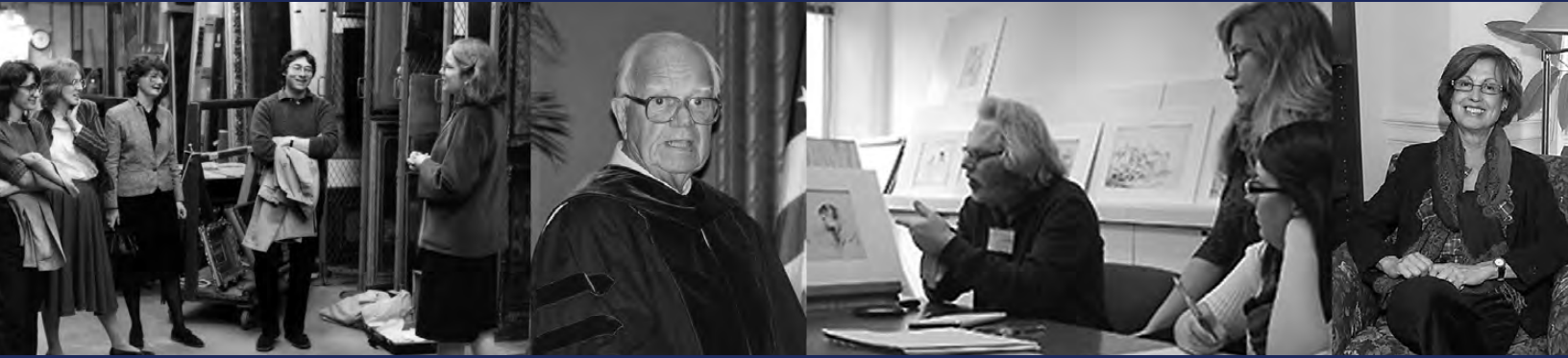


Insight

Spring 2016

UNIVERSITY OF
DELAWARE

THE NEWSLETTER OF THE
UNIVERSITY OF DELAWARE
DEPARTMENT OF ART HISTORY



Delaware Art History at 50



Contents

From the Chair	3	Graduate Student News	
Delaware Art History at 50	4	Dissertation Proposal Workshop	22
The Deluxe Luncheonette	5	Graduate Student Professional Development	22
The Homes of Art History	6	Stories from the Road...	22
Seminar in Pedagogy	8	Jeff Richmond-Moll Wins CASVA Travel Fellowship	23
Around the Department		Graduate Students Curate!	24
Symposium: <i>Green Light: Prospects in Lighting Design and Technology</i>	10	Symposium: <i>Shifting Terrain</i>	26
Symposium: <i>Lynching in Modern America: Some Responses by Visual Artists</i>	11	<i>Spotlight</i> at the Philadelphia Museum of Art	27
Department Lecture Series	12	Mellon Summer Workshops	28
Faculty News		Graduate Student Awards	29
New Faculty: Jason Hill and Jessica L. Horton	13	Graduate Degrees Awarded	30
In Memoriam: Professor John Stephens Crawford	14	Graduate Student Notes	31
Faculty Notes	15	Alumni Corner	
Undergraduate Student News		UD at SCAD	35
Exhibiting an Amazonian Indigenous Culture	19	Alumni Notes	35
Undergraduate Awards	19	Donors & Friends	39
Convocation Address	20	How to Donate!	39
Undergraduate Student Notes	21		
Art History Club News & Events	21		

Insight

Spring 2016

Editor: H. Perry Chapman

Editorial Assistant: Margarita Karasoulas

Design/Photography: George Freeman

Department of Art History Business

Administrator: Linda J. Magner

Insight is produced by the Department of Art History as a service to alumni and friends of the Department.

On the front cover: UD Art History faculty, staff, and students on the steps of Old College, April 2016. *Photos by George Freeman, UD Archives.*

On the back cover: Old College. *Photo by H. Perry Chapman.*

Contact Us

We'd like to stay connected with our friends and alumni!

To join the Friends of Art History and mailing list, click [here](#). To stay connected via the Department's Facebook page, click [here](#). Please contact **Lawrence Nees**, Professor and Chair, Department of Art History (nees@udel.edu; 302-831-8105); **Derek D. Churchill**, Director, Visual Resources Center (ddc@udel.edu; 302-831-1460); or **Linda J. Magner**, Business Administrator (lmagner@udel.edu; 302-831-8416) to pose questions or to provide news that might be posted on the Department website and/or used in a future issue of *Insight*. For news items, please use email for notification.

Join the UD Career Advising Network (UD CAN)

Connect with students and alumni seeking career advice! The University of Delaware is launching the UD Career Advising Network (UD CAN), a powerful new online platform that facilitates one-to-one career conversations and consultations. Join today: udel.firsthand.co



The University of Delaware is an equal opportunity/affirmative action employer and Title IX institution. For the University's complete non-discrimination statement, please visit www.udel.edu/aboutus/legalnotices.html.

From the Chair

As you will see from this issue of *Insight*, it has been a busy and eventful year for the faculty, students, and former students in the Department. I am writing the "Chair letter" as I near completion of the first year in my four-year term as Chair, succeeding **H. Perry Chapman**, who did a wonderful job as Interim Chair last year. There have been a number of important developments this year, with more to come next year, including the addition of six new faculty positions in the Department. **Jessica L. Horton** and **Jason Hill** began as Assistant Professors this past fall, after an extensive search for specialists in contemporary art, and both are already making an impact not only as scholars nationally and internationally but also within the Department and University. For more information about their backgrounds and interests, please see the article in this issue.



Photo by George Freeman.

Next year four more colleagues will join the Department, all of them on new types of appointments. **Zara Anishanslin**, who will begin in the fall term, and **Jennifer Van Horn**, who will begin in the spring term, are appointments shared with the Department of History, after a remarkable interdisciplinary search committee identified outstanding candidates in the field of American Material Culture Studies. We expect to have articles telling you more about them in the next issue of *Insight*, after they have arrived on campus. The Department's two new Secondary Appointments are people known to many of you, since both have been with the University Museums for many years: **Janis Tomlinson** as Director and **Julie McGee** as Curator of African American Art. Please join me in welcoming our new colleagues!

I look forward to seeing a great many of you this fall, when we celebrate the 50th anniversary of the Department of Art History and its doctoral program with a symposium on September 30 and October 1, 2016. Information about the program can be found elsewhere in this issue of *Insight*, but let me say here that we anticipate a happy reunion at which our many friends and former students and faculty can meet those they knew well in the recent and sometimes not-so-recent past, and also meet those from other eras, including the new faculty members and current students. Most of all, we should have fun together on a joyous occasion. We hope through this event to support the culture of camaraderie that has long prevailed among our faculty and students and alumni—the notorious Delaware network—that helps that culture to continue and to thrive.

I wish you happy reading, and hope to see you for our celebration in the fall! Please also let us hear from you in the coming year, so that we can include your news and accomplishments in the next *Insight*.

Best wishes,

Lawrence Nees
Professor and Chair

Delaware Art History at 50

September 2016 marks the 50th anniversary of the Department of Art History at the University of Delaware, and also the 50th anniversary of its graduate program. From its inception the Department sought to have a graduate, indeed a doctoral, program of the highest quality, while also providing excellent courses and programs for the University's undergraduates. We plan to celebrate our anniversary with a festive conference at Clayton Hall and the Trabant Student Center on the University of Delaware campus, Friday and Saturday, September 30 to October 1, 2016. Please hold these dates, and please consider coming to the event! We would love to have as many as possible attend our celebration. There will be no fee for those wishing to attend, but please do visit the registration website when it becomes available, probably in late June. We will need to know whether you plan to attend, and how many you expect to be in your party. There will be a banquet at Clayton Hall on Friday evening, and lunch on Saturday, and for those portions of the event a fee must be paid. A block of hotel rooms has been reserved at the Courtyard Marriott hotel on campus, and also at the Embassy Suites near the UD stadium complex, at a special rate for the first to make reservations, until the rooms are gone.

The program will focus on our past and our future. Professor Wayne Craven, with William Innes Homer the co-founder of the Department, will open the festivities, and Professor Damie Stillman will speak after lunch on Saturday. There will be a brief talk followed by a panel discussion for each of the four sessions, featuring a range of our alumni from various eras in the history of the Department, including current students, and with a current member of the faculty serving as moderator. It should be a great opportunity to see old friends and colleagues and to make new ones, and to get some taste of the many things now happening in and around the Department. We will be embarking on a periodic self-study later in the fall, to be followed by a full "academic program review" with outside visitors in the spring, and we very much look forward to having the benefit of the perspectives and advice of our many friends and former students.

Friday, September 30-Saturday, October 1, 2016

Friday, Sept. 30 Clayton Hall, North Campus (on Rte. 896, just north of Courtyard Marriott)

- 5:00** **Opening Reception**
6:15 **Welcome by Lawrence Nees, Chair**
6:20 **Welcome by Domenico Grasso, Provost, University of Delaware**
6:25 **Welcome by George Watson, Dean, College of Arts and Sciences**
6:30 **Opening Lecture by Professor Wayne Craven**
7:00 **Banquet**

Saturday, Oct. 1 Trabant Student Center Theatre (corner of Main St. and College Ave.)

- 9:00-10:15** **First Session: Museums**
Speaker: Franklin Kelly
Panelists: Jack Becker, Anna Marley, Heather Campbell Coyle, Lorena Baines, Lynley Herbert, Galina Olmsted
Moderator: David M. Stone

- 10:15-10:45** **Coffee Break**

- 10:45-12:00** **Second Session: European Art**
Speaker: Art DiFuria
Panelists: Laura Cochrane, Betsy Wieseman, Lisa Berry Drago, Adrian Duran, Pepper Stetler, Tiffany Racco
Moderator: H. Perry Chapman

- 12:00-1:30** **Lunch in Old College foyer and in the Visual Resources Center**

- 1:30-2:00** **Lecture by Professor Damie Stillman**

- 2:00-3:15** **Third Session: Contemporary Art and World Art**
Speaker: Joan Marter
Panelists: Louis Nelson, Carol Nigro, Ted Triandos, Jessica L. Horton, Jason Hill, La Tanya Autry
Moderator: Sandy Isenstadt

- 3:15-3:45** **Coffee Break**

- 3:45-5:00** **Fourth Session: American Art**
Speaker: Susan Rather
Panelists: Roberta Tarbell, Kathleen Curran, Alan Braddock, Melody Deusner, Nikki Greene, Spencer Wigmore
Moderator: Wendy Bellion

- 5:00** **Concluding Remarks and Discussion**



Bill Homer c. 1991. Photo courtesy of the Homer Family.

The Deluxe Luncheonette

By Art McLaughlin
(BA Political Science, 1971;
BA Art History, 2011)



State Theater and Deluxe Luncheonette. Photo by Rick Darke.



Exterior view of the Deluxe Luncheonette, circa 1966. *Blue Hen* yearbook photo courtesy of the University of Delaware Library.

In 1966, before the Department of Art History was located in Old College, the office of the Chair, Professor **Bill Homer**, was located in Recitation Hall. Professor **Wayne Craven**'s office was in Sharp Lab on what was then called the Mall. That office was the size of a closet, yet was divided into a space for Professor Craven and an outer portion for his secretary. Reaching this office required some physical effort unless one was aware of the freight elevator in the back of the building. Professors **Steve Crawford** and **George Tatum** had offices in what is now Willard Hall.

With the faculty scattered all over campus, much of the functioning of the Department occurred in the Deluxe Luncheonette, affectionately referred to as "The Greasy Spoon," although there was nothing "greasy" about it. Owned and run by the Laskaris brothers, Chris and George, it had been a casual eating place for University of Delaware students since the 1950s. Built in 1928 and functioning first as a candy shop, by the 1950s the building, which was located on the site of what is now the right side of the Galleria, became what we now think of as a "diner," at least in appearance. Serving breakfast and lunch, it was the only eatery on the west end of campus.



Interior view of the counter, June 1981. Photo by Rick Darke.

For years, The Spoon was where professors in the Department frequently had breakfast, lunch, and most importantly for students, tea in the afternoon. It was at teatime, in the booths of The Spoon, that art history students might find their academic advisors. Professors welcomed students to sit down over pots of tea and English muffins or grilled cinnamon buns (both Spoon specialties) for a chat about course selection or just general conversation.

Professor Emeritus Wayne Craven remembers meeting with students in The Spoon, fondly referring to "the happy days at the old Deluxe Café." He remembers faculty members having breakfasts of cheese omelets and fried potatoes, and afternoon teas with the other four members of the Department. He likened The Spoon to the West End Café on the campus of Columbia University, where he spent time as a graduate student. Professor Craven also remembers that the booths of The Spoon were sometimes where professors were informed during "faculty meetings" that they were up for promotion. He further likened The Spoon to *The Beanery*, by Edward Kienholz, as a work of art in and of itself.



Interior view of the booths, January 29, 1985. Photo by Rick Darke.

But The Spoon was more than just a meeting place. It also functioned as an art gallery, exhibiting paintings, sculptures, and mobiles by both local artists and students from the Art Department of the University. Chris and George Laskaris were not only the proprietors of a diner, they were remarkable people who appreciated and promoted art.

In 1984, The Spoon was the subject of an article in *The New York Times*, entitled "Serving Coffee with Art," that reviewed the history of the diner and included a statement from Professor Steve Crawford, who said of the Deluxe Luncheonette: "It's a place artists can gather to meet, talk, and have their work judged by their own peers." He went on to compare the luncheonette to Paris cafes of the 1920s. For many of the Department's students and faculty The Spoon represents indelible memories.

The Homes of Art History

By Derek Churchill



The Department of Art History spent its early years in Recitation Hall (left), before moving to the recently completed Smith Hall (right) for most of the 1970s. *Photos by George Freeman.*



Since 1978, the Department of Art History has called Old College its home. Built in 1833-1834, this hall (which would come to be known by its now familiar name only in the twentieth century) originally contained all the functions of the newly established Newark College, housing an auditorium, classrooms, laboratories, offices, a kitchen, a dining hall, and dormitories. The building's appearance would undergo a number of changes over the next century and a half. *Photo by Jennifer Katzmire '17.*



A cupola was added to Old College in 1853, and the side pavilions were constructed in 1902 (right, in a historic photograph from circa 1906). During the renovations of 1916-1917, the cupola was removed and the staircase in the main lobby was built (left, in a 1920s view). *Photos courtesy of University Archives and Records Management, University of Delaware.*



In recent years, the most dramatic change in Old College has probably occurred in the Visual Resources Center, formerly the Slide Library. At its peak, the collection contained over 300,000 slides, filling almost an entire room with metal cabinets (left). Today that same space hosts many of the Department's signature events, such as the annual Graduate Student Symposium (right). *Photos by George Freeman.*

The technology of art history may be different nowadays, but whether working with original objects or their image surrogates, the fundamentals of being an art historian have not changed all that much in the last fifty years.



Above left: Professor Tatum pulling slides for a lecture in the old Slide Library in Smith Hall, circa 1972. Above right: Professor Homer inspecting photographs, 1989. Below left: Professor Crawford and a student investigating ancient artifacts in the University Museums' collection, circa 1990. *Photos courtesy of University Archives and Records Management, University of Delaware.* Below right: Current graduate student Spencer Wigmore giving a PowerPoint presentation in 2015. *Photo by George Freeman.*

Seminar in Pedagogy



Liz Simmons teaching during her discussion section for ARTH 154, April 2016. Photo by George Freeman.

A distinctive feature of the Department's graduate program is ARTH851: *Seminar in Art Historical Pedagogy*. Each semester, Teaching Assistants for the introductory courses, ARTH153 and ARTH154, formerly *Introduction to Art History I and II* and now *Pyramids to Cathedrals*, and *Renaissance to Modern*, meet together weekly to discuss plans for the coming week and much more. Although formalized as a seminar around 1990, these weekly meetings have been a part of the course since the third time it was offered at UD, in 1980. Nearly all of our doctoral students have taken part in at least one semester of the survey course and its attached seminar, and we have tried to assure that every student, whether they plan a career in academe or museums, would have this opportunity at least once.

The faculty has long thought that teaching experience is essential, especially if combined with supervision and, especially, the opportunity to discuss not only what material we present but also why we present it in the way we do. What determines the format and contents of examinations, and how are examinations and written assignments related to our aims for the course? Who are our students? What do we hope that they will take away from the course? Through teaching and developing pedagogical knowledge the Teaching Assistants advance their skills in many of the same areas: conceptual, analytical, and critical thinking; visual/formal analysis; writing; and the complex challenge of directing discussion and debate

in the classroom and responding to students' ideas and questions as they arise in real time. The Seminar in Pedagogy is where teaching skills are developed and put into practice.

For undergraduates, the emphasis in the course is on acquiring a variety of skills: critical thinking and analysis, presenting ideas in a group setting, visual literacy and formal analysis (getting them to look slowly and carefully and find the language to talk and write about what they see), historical knowledge, and writing as a means of advancing all of the above. We find it essential to bring undergraduates into museums, to experience works of art directly, and we connect them to works in the University Museums and the Philadelphia Museum of Art. For a few of them this will be a first step on a path to a lifetime of working with art, as it was for many of us; for many others it will be the only significant experience they will have with a wide range of art from different times and places.

Many faculty members (including Professors **Chapman**, **Nees**, **Petersen**, **Stone**, and **Werth**, and Professor Emerita **Nina Athanassoglou-Kallmyer** and Professor **Linda Pellecchia**) have taught our survey courses over the years and there has never been a template, a set syllabus, or a chosen text. Only the format is unvarying: lectures for one hour each Monday and Wednesday, and a third hour of discussion sections. Generally the Honors section has been taught by the faculty

member teaching the course that semester, although for some years this was the privilege of a designated "Head TA." Some faculty plan most (but never all!) of the discussion sections for the course, others ask the Teaching Assistants to do much of the planning of discussion sections. It is always a challenging course to teach, to students from freshmen to seniors, with widely varying backgrounds and interests. Teaching is an art, not a science, and there is no "right way" to present the history of art; indeed, this is one of the many things conveyed to students. There is no single "right way" to interpret, or respond to, a work of art, and for many students learning this can be an important step in developing their independent critical judgment about the myriad issues that they will face in their lives.

Many of the faculty—and Professor **Lawrence Nees** pleads guilty here—love teaching the survey course and working with the TAs on the team, which is stimulating and often also simply fun. The TAs, too, value the experience:

"I served as a teaching assistant in Professor Nees's Fall 2015 *Pyramids to Cathedrals*. The pedagogy seminar provided me with invaluable teaching (and other practical!) tools, from grading to responding to students' questions to devising strategies to enlist student participation. Professor Nees modeled the lessons for us in advance, asking questions that helped me to be cognizant of my questions for the students.

The experience gave me the confidence to teach material outside of my area of specialization. It was rewarding to work with the students and to see their growth (and my own) from week to week.”

—Margarita Karasoulas

“I am currently a teaching assistant for *Renaissance to Modern*, taught by Professor Werth. Thanks to Professor Werth’s work in modeling the lessons in advance, I can focus on how to convey the message of the lesson to my students. Professor Werth is skilled in showing how to pose good questions, a crucial aspect of teaching in which I am most definitely improving. My sections are composed of a diverse group of students, mostly from disciplines other than art history. Seeing their interest in art grow and their comments become smarter is gratifying.”

—Alba Campo Rosillo

“The greatest strength of the pedagogy course is the support and feedback it provides. If you are feeling unsure about your teaching style or how to best get a point across to the students, then you have this place where you can air those concerns. Not only can the professor teaching the course give their advice, but the other teaching assistants act as a community where the primary goal is for everyone to succeed and the class to run smoothly. This is why teaching for the survey provides the best environment for improved instruction.”

—Emily Shartrand

“When I served as a teaching assistant for both halves of the survey, *Pyramids to Cathedrals* with Professor Nees and *Renaissance to Modern* with Professor Werth, the unique pedagogy component gave me the confidence to lead my own classes through such a broad range of material. Our seminars in pedagogy met at least once a week to plan lessons, discuss student behavior and management issues, review course content, and constantly revise and adjust our strategies. This seminar allowed for close, sustained contact with the professors as they constructed and taught a course. It was more than a behind-the-scenes view of teaching; we were a team, continuously providing feedback and brainstorming together to find new ways to introduce the material. As one who had never taught my own classes in art history, the guidance of the professors and the sounding board of our team were invaluable. In discussing our pedagogy course with students from other departments and schools, I have realized what a rare opportunity this seminar was and how it reflects our Department’s commitment to teaching—both at the graduate and undergraduate levels.”

—Liz Simmons

“It isn’t typical for a first year PhD student to serve as a teaching assistant in their first semester. But I was excited to jump in with both feet under the direction of my advisor, Professor Nees. The pedagogy seminar provided an invaluable support system as

I took on responsibility for two sections of the 2015 survey *Pyramids to Cathedrals*. The seminar included lesson plans and slide presentations for each week, and an active dialogue about the successes and challenges of the previous week. Not only did the TAs benefit from Professor Nees’s pedagogical process, but we learned from each other’s in-class experiences and innovations. I found teaching to be an enormously satisfying undertaking. It was a joy to impart knowledge, incite critical thinking skills, and to present art history as a living, relevant aspect of the human experience. The lessons I learned from both pedagogy and my students will guide me in all of my future teaching endeavors.”

—Rachael Vause

“Serving as a teaching assistant and participating in the pedagogy seminar for two semesters allowed me to reconsider the full survey of Western art. I enjoyed engaging some of the material that I haven’t studied since my own time as an undergraduate, all those years ago! It is also instructive to review the canon and to think about how textbook authors and professors in the Department are working to diversify it. The skills learned in pedagogy are widely applicable and translate to museum settings.”

—Karli Wurzelbacher



Liz Simmons teaching during her discussion section for ARTH 154, April 2016. Photo by George Freeman.

Symposium: *Green Light: Prospects in Lighting Design and Technology*

The symposium *Green Light: Prospects in Lighting Design and Technology*, held in October 2015, brought together speakers from the fields of art, architectural history, lighting design, physics and materials science, and others to address advances in the art and science of artificial illumination. The event began at Longwood Gardens with an evening tour of *Nightscape*, an immersive, landscape-scaled sound and light sculpture, designed by visual artist Ricardo Rivera, a UD alumna and Creative Director of Klip Collective, a pioneering firm in the field of “video mapping,” the new art of projecting moving images onto three-dimensional objects.



Nightscape at Longwood Gardens. Photo by H. Perry Chapman.

Energized by these nighttime visions, symposium participants met the next morning to discuss recent, staggering developments in lighting technology and design. Professor **H. Perry Chapman** and Professor George Watson, Dean of the



Presenters at *Green Light*. L-R: Sandy Isenstadt, Barb Fox, Don Slater, Matt Doty, Anne Millitello, Giana Phelan, Peter Ngai, Alfred Borden, Marco Bevolo, Ricardo Rivera. Photo by George Freeman.

College of Arts and Sciences, introduced the theme of exploring intersections of the arts, humanities, and sciences. Dean Watson recalled his own research in laser spectroscopy, underscoring his personal investment in the day’s proceedings. Professor **Sandy Isenstadt** offered an historical overview of urban lighting, moving from oil lamps and candles to gas and electricity, to describe the changing complexion of cities at night. Examples drawn from Vienna, Mumbai, Huangzhou, Paris, and Hong Kong demonstrated the degree to which cities around the world are articulating and celebrating their nocturnal character.



Sandy Isenstadt presenting his talk, “Good Night: A Short History of Urban Light,” at *Green Light*. Photo by George Freeman.

Marco Bevolo, an urban visionary and consultant based in the Netherlands, delivered the keynote talk, focusing on a three-year study he executed for Philips Lighting. Based on workshops with more than 200 European architects and planners, Bevolo described novel approaches using light to enhance the quality of urban life at night. The following two talks were centered on organic light emitting diode (OLED) technology. Peter Ngai, Vice-President of OLED lighting at Acuity Brands Lighting, and Giana Phelan, Director of Business Development at OLEDWorks, sketched in exciting applications for the most promising new light source since Edison’s light bulb.

The afternoon session included talks by Rivera, who explained ideas and techniques he employed at Longwood Gardens. Anne Militello, an award-winning stage-lighting designer, described a spectacular lighting project on 42nd Street, in New York. Don Slater, based at the London School of Economics and a leader in seeing the civic role of lighting, spoke about the luminous social order of Cartagena, Colombia. Matt Doty, Associate Professor in Materials Science and Engineering at UD, explained how scientists can now change the color of light with Photon Up- and Down-Conversion techniques. The day closed with a panel discussion of Philadelphia’s June 5th Memorial Park, commemorating a tragedy that led to the loss of six lives. Architect Scott Aker, designer of the park; Al Borden, lighting designer; and Barb Fox, designer of the memorial, described their collaboration, concentrating on the site’s lighting. In all, a dozen speakers from the arts, humanities, sciences, and business came together to share their common interests in a new technology that has powerful implications for the future of urban life.

Following an April 2014 pilot symposium, *Green Light* was the most recent achievement of “Art & Science: Connections and Intersections,” an interdisciplinary initiative spearheaded by the Department of Art History and powered by Art History alumna, **Carol Nigro**. *Green Light* garnered support from UD’s Office of the Provost, the College of Arts and Sciences, the College of Engineering, the Departments of Art History and Art and Design, the Center for Material Culture Studies, and the Interdisciplinary Humanities Research Center. Corporate sponsors included Penn Lighting Associates, Digital Filaments, and The Lighting Practice.

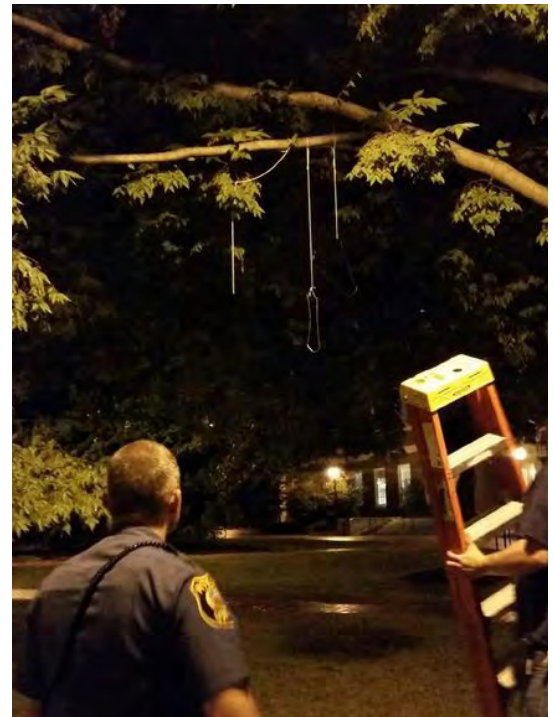


Tree on UD campus with signs and paper hearts pinned to it, after campus meeting September 25, 2016. Photo by Evan Krape/University of Delaware.

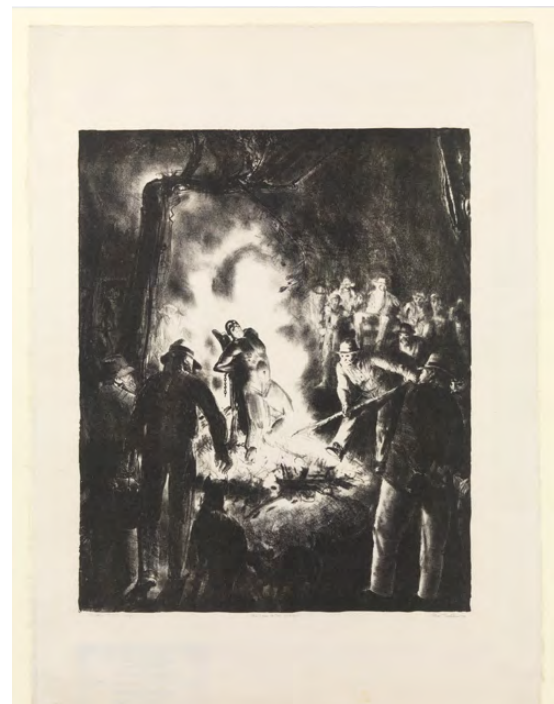
Symposium: *Lynching in Modern America: Some Responses by Visual Artists*

On the evening of September 23, 2015, some objects were seen to be hanging from a branch on the central campus at the University of Delaware, and this discovery quickly led to a widely disseminated report via social media that the display alluded to lynching. It was soon ascertained that the objects were remains of a social event that ought to have been removed, and were not intended to be meaningful and were certainly not hateful. The next days saw several meetings, culminating in a major event on the central campus, presided over by Interim President Nancy Targett, and many students posted messages on a tree, responding to the events and discussion. Since several students and faculty in Art History had investigated the imagery surrounding lynching in America, and since the entire issue turned on the interpretation of visual culture, it seemed that it might be both interesting and useful to organize a symposium on the topic. The University has diversity and inclusion among its leading strategic goals, and the Department of Art History fully shares this commitment.

The symposium that took place, on March 15, 2016, which was jointly sponsored by the Departments of Art History and Art and Design, was attended by faculty, administrators, and students from across the University, and included the following presentations: Colette Gaiter, Associate Professor, Department of Art and Design, “Semiotics of the Noose”; **Jason Hill**, Assistant Professor, Department of Art History, “Artist Ken Gonzales-Day and the History of Lynching in California”; **Margarita Karasoulas**, doctoral candidate, Department of Art History, “The Aesthetics of Violence: Lynching and Spectacle in George Bellows’s *The Law is Too Slow*”; **La Tanya Autry**, doctoral candidate, Department of Art History and Curatorial Fellow, Yale University Art Gallery, “The Un/Common Threads of Activism in the ‘Her Name Was Laura Nelson’ Mourning Quilt”; and **Lawrence Nees**, Professor and Chair, Department of Art History, “‘How to Look at Modern Art in America’ and the Iconography of Lynching.”



UD Police prepare to remove from a tree near Mitchell Hall objects mistakenly identified as nooses. Photo by Gerti Wilson.



George Bellows, *The Law is Too Slow* (1923). Photo courtesy of The Metropolitan Museum of Art, Bell Fund, 1973 (www.metmuseum.org).



Professor Richard Spear's lecture on November 11, 2015. L-R: Jessica Larson, David M. Stone, Kiersten Mounce, Galina Olmsted, Richard Spear, Caitlin Hutchison, Kaila Schedeen, Isabel Oleas-Mogollón. Photo by George Freeman.



Professor Lawrence Nees's lecture on September 15, 2015. L-R: Jessica Larson, Kaila Schedeen, Emily Shartrand, Kiersten Mounce, Lawrence Nees, Caitlin Hutchison, Isabel Oleas-Mogollón, Jordan Hillman. Photo by George Freeman.

Department Lecture Series

Graduate Student Lecture Series

2015-2016

Histories of Form, Content, and Creation

Graduate Student Committee: **Caitlin Hutchison** and **Kiersten Mounce** (co-chairs), **Jordan Hillman**, **Jessica Larson**, **Isabel Oleas-Mogollón**, **Galina Olmsted**, **Kaila Schedeen**, and **Emily Shartrand**.

Faculty Advisor: **Mónica Domínguez Torres**.

September 15, 2015

Lawrence Nees

Professor, Department of Art History, University of Delaware
A Copper-alloy Plate with Architectural Imagery in Berlin...and Jerusalem?

October 27, 2015

Bridget Alsdorf

Associate Professor, Department of Art and Archaeology, Princeton University

On Accident: Angrand, Gérôme, Vallotton

November 11, 2015

Andrew W. Mellon Curatorial Track PhD Lecture

Richard E. Spear

Affiliate Research Professor, Department of Art History and Archaeology, University of Maryland

Caravaggio's Card Sharps on Trial: Thwaytes v. Sotheby's

December 9, 2015

Beatrice Kitzinger

Assistant Professor, Department of Art and Archaeology, Princeton University

Narrative and History in Carolingian Gospel Illumination

March 2, 2016

Graduate Student Symposium

Presenters: Amy Torbert, Rachel Zimmerman, Kiersten Mounce, Jordan Hillman, Anne Cross

March 24, 2016

Tanya Sheehan

Associate Professor, Department of Art, Colby College

Revival and Subversion: The Racial Politics of Amateur Photographic Humor

April 27, 2016

Wayne Craven Lecture

Melanie Gifford

Research Conservator for Painting Technology, National Gallery of Art, Washington, DC

Innovation, Rivalry and Fine Technique: The Invention of High-Life Genre Painting in the Dutch 17th Century



Graduate Student Symposium on March 2, 2016. L-R: Rachel Zimmerman, Anne Cross, Kiersten Mounce, Jordan Hillman, Amy Torbert. Photo by George Freeman.

New Faculty: Jason Hill and Jessica L. Horton



Jason Hill. Photo by George Freeman.

Professor **Jason Hill** joined the faculty in Fall 2015, following a one-year Andrew W. Mellon Foundation Fellowship at the New-York Historical Society. Hill's primary specialization is the modern and contemporary art and visual culture of the United States, with a particular focus on photography and art's engagement with journalism and other mass media forms. Hill has previously taught at the University of Nevada, Las Vegas; École Normale Supérieure, Paris; Université Paris X Nanterre; and Sciences Po. He was a 2011-2013 Terra Foundation Fellow in American Art at the Institut National d'Histoire de l'Art and a 2014 Tyson Scholar at the Crystal Bridges Museum.

Hill has recently published essays in the journals *American Art* and *Oxford Art Journal*, as well as in the online platform of the Museum of Modern Art's 2014-2015 exhibition *Object:Photo. Modern Photographs from the Thomas Walther Collection, 1909-1949*. He is also the co-editor, with Vanessa R. Schwartz, of *Getting the Picture: The Visual Culture of the News* (London: Bloomsbury, 2015), which *Choice* recently named a "Top 75 Community College Resource."

He received his PhD in 2011 from the University of Southern California, where he wrote a dissertation on the visual culture of journalism in the pages of the 1940s New York tabloid *PM*. This dissertation laid the foundation for his book, *Artist as Reporter: Weegee, Ad Reinhardt, and the PM News Picture*, forthcoming from University of California Press, which describes this publication's activation of the artist-as-reporter in its troubling of a set of emergent and often pernicious journalistic norms at mid-century. Hill received an MA in Art History at Tufts University and his BA in political science at the University of Massachusetts-Amherst.

In the spring of 2016 Hill taught his first graduate seminar at the University of Delaware, on the question of photojournalism as a problem for art historians. He looks forward to teaching a Freshman Honors Colloquium on the *Art of the Vote* and the visual culture of American elections next fall, and to continuing his work serving the Department and to ongoing collaboration with colleagues across the campus connected with the Center for Material Culture Studies.



Jessica L. Horton. Photo by George Freeman.

Professor **Jessica L. Horton** joined the faculty in Fall 2015 as a specialist in modern, contemporary, and Native American art. In her research and teaching, Horton aims to place indigenous art, history, and knowledge at the center of a global story of modernity. Her work draws upon a range of disciplines and methods, including Native Studies, spatial theory, multiple modernisms, new materialisms, and ecocriticism. Horton's recent publications include "Ojibwa *Tableaux Vivants*: George Catlin, Robert Houle, and Transcultural Materialism" in *Art History*, "A 'Cloudburst' in Venice: Fred Kabotie and the US Pavilion of 1932" in *American Art*, and "Beyond the Mirror: Indigenous Ecologies and 'New Materialisms' in Contemporary Art," co-authored with Janet Berlo, in *Third Text*.

Her book, *The American Indian Movement Generation: Modernisms on an Undivided Earth*, forthcoming with Duke University Press, was awarded a 2015 Wyeth Foundation for American Art Publication Grant. Horton examines the work of Native American artists and intellectuals who confronted an impasse in the wake of the American Indian Movement (AIM) in the 1970s: not only were the lands of indigenous people colonized, so too was the very field of their representation. Upending an assumption that artists such as Jimmie Durham, James Luna, and Kay WalkingStick were primarily concerned with identity politics, she demonstrates that key members of the AIM generation set out to remap the spatial, temporal, and material coordinates of a widely shared yet deeply contested modernity. Her current projects include studies of indigenous diplomacy through traveling arts during the Cold War, the French circulation of Pueblo painting in the 1930s, and the desertification and decolonization of Navajo lands through the lens of contemporary architecture and photography.

Horton earned her BA in Art History and Political Science at the University of California, San Diego, and her MA and PhD in Visual and Cultural Studies at the University of Rochester. She has received fellowships from the Getty Research Institute, the Center for Advanced Study in the Visual Arts at the National Gallery of Art, the Smithsonian Institution, the Terra Foundation for American Art, and the Social Science Research Foundation. In her free time, Horton is helping her family build a solar powered, earth-sheltered house on a mountain in northern California where she grew up.

In Memoriam: Professor John Stephens Crawford



A student with Professor Steve Crawford examining ancient objects in the University Museums' collection, circa 1990. Photo courtesy of University Archives and Records Management, University of Delaware.

Professor John Stephens “Steve” Crawford passed away on October 9, 2015, after a short illness, at the age of only 72. Steve was a wonderful colleague and a wonderful teacher, who was extraordinarily generous with his time and his wide knowledge of many fields. He loved teaching, and over his three decades in the Department taught thousands of students in his various classes, especially his enormously popular course *Myth, Religion and Art*, which remained on our books after his retirement in 2000, and is still being taught. Steve was the advisor for all of our undergraduate students, and spent huge amounts of time with them, his door always being open.

The Department of Art History has established a fund in honor and in memory of Steve, the John Stephens Crawford Memorial Fund for Undergraduate Studies in Art History at the University of Delaware (short-form “Crawford Memorial Fund”). The fund is designed to support all aspects of undergraduate education, especially enrichment activities such as field trips, and seems a fitting tribute to this friend and dedicated teacher. Anyone who wishes to contribute to the fund, already well launched through generous gifts from family, friends, and former students, please click [here](#).

Faculty Notes

Professor Emerita **Nina**

Athanassoglou-Kallmyer was a “Professeure invitée” at the University of Paris during Fall 2014. She published an article on Claude Monet entitled “*Le Grand Tout: Monet on Belle-Île and the Impulse toward Unity*,” in the September 2015 *Art Bulletin*. Athanassoglou-Kallmyer’s forthcoming essays include “Like a Dog Just Looking’: Cézanne, Innocence and Early Phenomenological Thought in Nineteenth-Century France,” in Michelle Facos ed., *A Companion to Nineteenth-Century Art* (John Wiley and Sons, 2017) and “Truth and Lies in Vernet, Vaudeville and Photography,” in Daniel Harkett and Katie Hornstein eds., *Horace Vernet (1789-1863) at the Thresholds of Nineteenth-Century Visual Culture* (University Press of New England, 2017). In the spring of 2015, Athanassoglou-Kallmyer was elected by the Editorial Board of *The Art Bulletin* to be the next Editor-in-Chief of the journal; she is currently serving as Editor-in-Chief Designate until her term begins on June 1, 2016. Her first issue will be published in March 2017.

In 2016, Professor **Wendy Bellion** published “Art Follows Empire: New Perspectives on Early American Art,” a commissioned article for the French journal *Perspective: La revue de l’INHA*. She was the lead author and editor of the multi-authored article, which included contributions from Dana Byrd, Ethan Lasser, Louis Nelson, and current doctoral candidate **Amy Torbert**. She has essays forthcoming on theater and illusion for the journal *EAL (Early American Literature)*; on the material politics of liberty poles for a Terra Foundation for American Art volume entitled *Scale*; and an essay on John Singleton Copley’s *Watson and the Shark* (1778) for a set of “paired perspectives” in the journal *American Art* with Professor **Mónica Domínguez Torres**.

Bellion delivered invited lectures in connection with her current book project, *Performing Iconoclasm*, at the Courtauld Institute of Art, the American Antiquarian Society, Brown University, and Miami University. She was an invited speaker at the 2015 Chicago Humanities Festival, delivering a talk entitled “Politics and American Art” for the Festival theme of *Citizens*, and she presented on the subject of trompe l’oeil painting at a symposium on American still life organized by the Philadelphia Museum of Art. She also led

a workshop on material culture, *Teaching with Things*, for an interdisciplinary group of scholars at the joint conference of the Society of Early Americanists and Omohundro Institute of Early American History and Culture.

In 2015, Professor **H. Perry Chapman’s** ongoing investigation of Rembrandt’s house and art collection came to fruition with the publication of “Rembrandt on Display: The Rembrandthuis as Portrait of an Artist” in *Arts of Display*, edited by H. Perry Chapman, Frits Scholten, and Joanna Woodall (*Nederlands Kunsthistorisch Jaarboek* 65, 2015), which includes an introductory essay jointly authored by the editors: “Introduction: The Politics of Display.” A second, related article is in press: “Rembrandt’s House and the Making of an Artist,” which will appear in “*Bildende Künstler müssen wohnen wie Könige und Götter*”: *Künstlerhäuser im Mittelalter und der Frühen Neuzeit*, edited by D. Brenner et al. In conjunction with her work on Rembrandt’s house, Chapman attended, in Summer 2015, a conference on late medieval and early modern artists’ houses, which was held in Nuremberg, Germany, and included a visit to Albrecht Dürer’s house.



H. Perry Chapman leading Scholars’ Day for the exhibition *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer* at the Museum of Fine Arts, Boston. Photo courtesy of H. Perry Chapman.

As part of the public programming for the exhibition *Class Distinctions: Dutch Paintings in the Age of Rembrandt and Vermeer*, at the Museum of Fine Arts, Boston, Chapman gave a public lecture, “Rembrandt: Social Climber or Outcast?” and was organizer and co-discussion leader for a scholars’ study day that took place in the exhibition galleries. In 2015-2016 Chapman also presented “Rubens, Rembrandt, and the Spousal Model-Muse,” for the Fifth Lovis Corinth Colloquium, *Ut pictura amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400-1700*, at Emory University, in October 2015, and two papers at CAA in February 2016: “Rembrandt’s Inventory as Display,” in the session *Taking Stock: Future Directions in the Study of Collecting*; and “Rembrandt and Dou’s Virtuous Rivalry,” in *Before the Selfie: Promoting the Creative Self in Early Modern*

Northern Europe. In Fall 2015, Chapman taught ARTH301, *Research and Methodology in Art History*, to a phenomenal group of Art History majors. In Spring 2016, she taught ARTH304, *Northern Baroque Art: The Age of Rubens, Rembrandt and Vermeer*, along with an undergraduate/graduate seminar on *Vermeer’s Modernity*.

Professor Emeritus **Wayne Craven’s** manuscript for *Marble Halls: Civic and Urban Architecture in the Gilded Age* has been accepted for publication by the University of Delaware Press; it is a companion volume to *Gilded Mansions* (2008), and it takes a fresh look at the course of the Beaux-Arts classical style, of exteriors and interiors, between the Civil War and World War I. Craven is now completing a book, entitled *Before Berenson*, which tells the story of how paintings by the Old Masters first came to America—the fakes, forgeries, copies, the unscrupulous European art dealers who duped uncultured Americans into buying thousands of worthless canvases which they brought up from their cellars and to which they assigned the most imaginative attributions. The book is a prelude to the era of the formation of the great American collections formed by Frick, Morgan, Gardner, Widener, and so on. Though retired, Craven still goes into his faculty study in Morris Library every day and works away at research and writing.

Professor **Mónica Domínguez Torres** published the essay “Networks of Faith: Cultic Images and Objects in the Spanish Colonial World” as part of the exhibition catalogue *Power and Piety: Spanish Colonial Art from the Patricia Phelps de Cisneros Collection*, which opened on March 16, 2016, at the Museum of the Four Arts in Palm Beach, Florida. She served as the keynote speaker at the Rutgers Art History Graduate Student Symposium *Dislocation, Disjuncture, Dispute* on April 1, 2016. She also presented the paper “All the World’s Weapons in One Room: The Uffizi Armory as a Metaphor of Colonial Exchange,” in the session *Mobility, Stasis, and Artistic Exchange in the Global Renaissance II* of the Renaissance Society of America’s annual conference, in Berlin, Germany (2015).



Professor Emerita **Anne Gibson** writes: “Congratulations to all of us in this year of 2016 the 50th anniversary of the founding of the Department of Art History at the University of Delaware, its students present and past, staff, and of course its eminent professors, especially the ones I studied with as a graduate student and the ones I worked with when I came back as Chair in 1998. The only two still in the Department who were with me in both of my stays in Delaware are the present Chair, the indomitable Professor Larry Nees, and the multi-talented George Freeman, both my juniors in the birthday department. I retired in 2010, and since that time have been luxuriating in the beautiful state of Utah—hiking, skiing (50 days this year), 4-wheeling, and gardening. I also spend time reading drafts of my remaining ABD’s dissertations, some yoga, and cooking nice food. I do some writing as well, most recently an essay for the National Portrait Gallery’s catalogue for their exhibition *Elaine de Kooning Portraits*, which closed on January 10, 2016. My husband Steve Fogg took this picture of me on a snowshoe hike on a trail in a forest of pines, aspen, and scrub oak behind our house. None of this, and so many more good things in my life, would have taken place without my time at the University of Delaware.”



Anne Gibson. Photo by Steve Fogg.

Fever Within: The Art of Ronald Lockett, an exhibition curated by Professor Emeritus **Bernie Herman**, will open at the American Folk Art Museum in New York City in late June 2016 and then travel on to the High Museum in Atlanta and the Ackland Art Museum at the University of North Carolina. A book by the same name and published by the University of North Carolina Press accompanies the exhibition. Most of all, though, Herman celebrates the completion of the doctoral degrees of **Rebecca Ayers Schwartz** and **Jeff Klee**.

Professor **Jason Hill** completed his manuscript, *Artist as Reporter: Weegee, Ad Reinhardt, and the PM News Picture*, forthcoming with the University of California Press. A brief interview relating to this project appeared in the *New York Times* print and web editions in January

2016. His anthology, *Getting the Picture: The Visual Culture of the News* (Bloomsbury, 2015), co-edited with Vanessa Schwartz, was named a “Top 75 Community College Resource” by *Choice* in March 2016. His essay on the work of artist Patricia Fernández Carcedo and the Spanish *retirada*, “A Mountain Crossing,” appeared in *Patricia Fernández Carcedo: Cinco Caminos de Partida* (Burgos: Centre de Arte, 2016). His interview with artist Antonio Puleo appeared in *Antonio Adriano Puleo: Massimo Minimalismo* (LAXART, 2016). Professor Hill also published articles in *Oxford Art Journal* (Spring 2015) and *American Art* (Summer 2016) and a review of the Brandywine Museum’s “Things Beyond Resemblance: James Welling Photographs” for *caa.reviews*. Hill presented papers at the Courtauld Institute of Art (June 2015), the Smithsonian American Art Museum (November 2015), the Steven Kasher Gallery in New York City (February 2016), here at the University of Delaware (March 2016), and at a major conference on the history of photography and magazines at the New York Public Library (April 2016).

Professor **Jessica L. Horton** was awarded a 2015 Wyeth Foundation for American Art Publication Grant for her forthcoming book, *The American Indian Movement Generation: Modernisms on an Undivided Earth* (Duke University Press) and a 2016/2017 UD General University Research Grant for a future book about Native American art and diplomacy abroad during the Cold War. She published two essays, “Ojibwa *Tableaux Vivants*: George Catlin, Robert Houle, and Transcultural Materialism” in *Art History*, and “Pueblo Painting in 1932: Folding Narratives of Native Art into American Art History,” co-authored with Janet Berlo, in *The Companion to American Art History*. She wrote catalogue essays and spoke at symposia related to two traveling exhibitions, *Fritz Scholder: Super Indian, 1967-1980* (Denver Art Museum) and *Kay WalkingStick: An American Artist* (Smithsonian National Museum of the American Indian). Horton gave an invited lecture entitled “Oil, Shepherding, and Outer Space: *Contemporary American Indian Paintings* in and around Iran, 1964-1966” at the Smithsonian American Art Museum/Terra Foundation for American Art symposium, *Shifting Terrain: Mapping a Transnational American Art History*, in the fall of 2015 and presented “Indian/Vampire: Fritz Scholder Between the US Information Agency and the American Indian Movement” on a panel entitled *UnAmerican Art* at CAA in February 2016.

In the past year, Professor **Sandy Isenstadt** had his book, *Cities of Light: Two Centuries of Urban Illumination*, co-edited with Dietrich Neumann and Margaret Maile Petty, published by Routledge Press, which included three chapters, “Introduction,” “New York,” and “Los Angeles,” written by him. In addition, he published “Future Archive: Metropolis Regained,” an introduction to the scholarship of the urban journalist, Grady Clay, in *Places*, a leading journal of contemporary architecture, landscape, and urbanism. He chaired a conference session at the annual meeting of the Society of Architectural Historians (SAH) and organized, along with alumna **Carol Nigro**, the symposium *Green Light*, discussed elsewhere in this issue. In addition, Isenstadt delivered talks and gave media interviews on his current project on the architecture of electric lighting. At the same time, Isenstadt serves as an Officer for the SAH and has been responsible for organizing member tours to Argentina, Hawaii and Vietnam, as well as the Museum of Modern Art, New York, and the Salk Institute, La Jolla, California. He is also in charge of organizing future SAH conferences in Glasgow, United Kingdom, and St. Paul, Minnesota. In between these duties, he was able to travel to Barcelona, Uzbekistan, Uruguay, and Argentina, all the time taking lots of pictures to show and discuss in his classes.

Professor **Julie McGee**’s essay, “ReSoundings: Garth Erasmus & Siemon Allen,” was published in the exhibition catalogue by the same name. Curated by McGee, the exhibition, held in Mechanical Hall Gallery (September 9-December 11, 2015), was sponsored by the University of Delaware’s University Museums with support from a Creative Campus Interdisciplinary Research Grant. McGee’s essay, “Aesthetics of the Abstract and Explosive,” was published in *Nka: Journal of Contemporary African Art* in a special issue on “Visualizing the Riots” edited by Eddie Chambers (2015). For the 2016 College Art Association conference in Washington, DC, McGee served as Chair for the session *Race, Remembrance, and Reconciliation: International Dialogue in National Museums* with scholars David C. Driskell, Mabel O. Wilson, Susan Cahan, and Raél Jero Salley. Last spring, McGee was a guest speaker for the Voices in Contemporary Art (VOCA) third annual Artist Interview Workshop for ANAGPIC students and served as a guest critic for MICA, Rinehart School of Sculpture in Baltimore, Maryland.

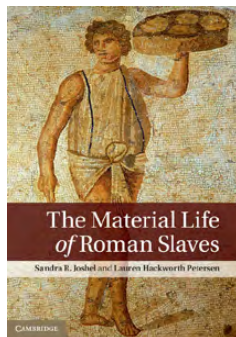
Lawrence Nees, Professor and Chair, published his sixth book, *Perspectives on Early Islamic Art in Jerusalem*, Arts and Archaeology of the Islamic World 5 (Leiden: Brill, 2016), and a related article on “Muslim, Jewish and Christian traditions in the art of seventh-century Jerusalem,” in Helen C. Evans, ed., *Age of Transition: Byzantine Culture in the Islamic World* (New York: Metropolitan Museum of Art, 2015), pp. 94-111. He also published two book reviews, of Juliet Mullins, Jenifer Ni Ghrádaig, and Richard Hawtree, eds., *Envisioning Christ on the Cross: Ireland and the Early Medieval West* (Dublin: Four Courts Press, 2013), in *Speculum* 90 (2015), pp. 281-283, and of Jane Hawkes, ed., *Making Histories: Proceedings of the Sixth International Conference on Insular Art, York 2011* (Donington: Shaun Tyass, 2013), in *Cambrian Medieval Celtic Studies* 68 (2015).

Nees presented lectures at the following conferences: “Books and Readers in the Pre-Modern World,” in the Department of Religious Studies at the University of Virginia, “Graphic Compositions and Monogrammatic Initials in the Early Medieval Illuminated Book: Origins and Functions,” at the Norwegian Institute in Rome, and “Les représentations du livre aux époques carolingienne et ottonienne,” in Paris, sponsored by the Institut national d’histoire de l’art (INHA) and the Sorbonne, and was invited to give lectures at Stanford University, University of Delaware, University of Minnesota, and the Courtauld Institute of Art, University of London. He received a grant from the Barakat Fund in Oxford to support the publication of his book on early Islamic art in Jerusalem, and a General University Research Grant from the University of Delaware in support of his next book project on Frankish illuminated manuscripts. During the fall semester he taught the introductory course ARTH153: *Pyramids to Cathedrals*, and the Seminar in Pedagogy associated with it.

In January 2016, Professor **Ikem Stanley Okoye** published “Good Bush, Bad Bush: Representing our Natures in Historical Southern Nigerian Landscapes,” a chapter contributed to the anthology *Cultural Landscape Heritage in Sub-Saharan Africa*, edited by John Beardsley (Washington, DC: Dumbarton Oaks, 2016). This volume is the first ever dedicated to studies of the African landscape from the perspective largely of Art History, though it includes contributions from allied fields such as cultural geography and environmental studies. In June 2015, Okoye delivered “Reading El Anatsui in Japan” at the conference *Swimming in a Bigger Pond* (on African contemporary art

scholarship in the global world) held at the Faculty of Arts, University of Nigeria, Nsukka. Okoye’s paper was an outcome of his observations attending the 2011 exhibition opening and related colloquium, *A Fateful Journey: Africa in the Works of El Anatsui* in Hayama, Tokyo (of the work of the Ghanaian/Nigerian Venice Biennale alumnus). Later in 2015, Okoye was part of a team, including **Julie McGee**, Curator of African American Art, University Museums, and Colin Miller, a former Director at the Institute for Global Studies and adjunct in the Music Department, which was awarded a small grant by UD’s Interdisciplinary Humanities Research Center (IHRC) for the project *Cape ReSoundings: South African Collaborations and Interventions* and the complementary exhibition in Mechanical Hall.

The Material Life of Roman Slaves, a prize-winning book co-authored by Professor **Lauren Hackworth Petersen** with Sandra Joshel (first published in 2014 with Cambridge University Press) was released in paperback and featured in the *UD Research Magazine* in Fall 2015. In addition, Petersen published two essays in major handbooks on Roman art: one on “arte plebea” in Blackwell’s *A Companion to Roman Art* (ed. Barbara Borg; 2015); and the other on non-elite patronage in *The Oxford Handbook of Roman Sculpture* (eds. Elise Friedland, Melanie Grunow Sobocinski, and Elaine Gazda; 2015). Among her activities in the past year, Petersen co-organized a session, *Material Realities of the Cambridge Latin Course* (with Margaret Laird) for The Classical Association of the Atlantic States Annual Meeting, held in Wilmington, Delaware, in October. This spring, she presented a paper (co-authored with Sandra Joshel), “Slaves and the Production of Roman Luxury,” at *Reframing Roman Luxury*, a conference held in conjunction with the exhibition, *Leisure and Luxury in the Age of Nero: The Villas of Oplontis near Pompeii*, at the Kelsey Museum of Archaeology, University of Michigan. An essay, “Thinking about Slaves at Villa A,” (also co-authored with Sandra Joshel) appears in the catalogue that accompanies the exhibition.



Professor **Vimalin Rujivacharakul** has had a productive year. One of her two recent books, *Architecturalized Asia*, was chosen as an Outstanding Academic Title of the year by *Choice*. In June 2015, her essay, “Connecting the Dots: Global Ideas, Local Agencies, and the Burden of Evidence-based Architectural History,” appeared in *Architecture beyond Europe*. In addition, she gave talks at both national and international venues. Aside from the three papers she gave at the annual meetings of the Association of Historians, the Association for Asian Studies, and the Society for Architectural Historians, she gave a lecture at the University of Cambridge in honor of Xu Bing, China’s renowned contemporary artist and the 2015 Humanitas Visiting Professor of the University of Cambridge, and also participated in the opening of his new exhibition at the Fitzwilliam Museum.

In Spring 2015, Rujivacharakul taught a seminar on Chinese art and archaeology, for which she teamed up with the University of Pennsylvania Museum of Archaeology and Anthropology. With help from Dr. Adam Smith and Dr. Stephen Lang, curators of the East Asian collections, she led her students to conduct research on a wide range of objects in the East Asian collections at the Penn Museum. The class proudly reported their semester-long research results at the end of the semester with public presentations, which included a discovery of a precious dynastic book of the Joseon dynasty (previously unbeknownst to the collection), a critical analysis of a Qi-dynasty stone votive stele, and a comprehensive analysis of the Penn Museum’s collection of Song-dynasty bronze mirrors, the latter of which resulted in a significant revision of the Museum’s database and a thank you note from the curators. Rujivacharakul and Drs. Smith and Lang are delighted with the results of their students’ research and look forward to more collaborations.



Vimalin Rujivacharakul with Xu Bing, Humanitas Visiting Professor and Chinese artist, together with James Lin, Curator, Fitzwilliam Museum, and Mei Jianjun, Director, Needham Research Institute, Fitzwilliam Museum, Cambridge, England. Photo courtesy of Vimalin Rujivacharakul.

Professor **David M. Stone** was invited to Japan by the National Museum of Western Art in Tokyo to give a public lecture (May 30, 2015) on Guercino in conjunction with their large exhibition on the artist. Awarded a generous grant from the Kajima Foundation for the Arts, Stone spent two weeks in Japan, making trips to Nikko, Kamakura, and Kyoto, among other historic sites. He also gave a version of his recent *Art Bulletin* article, “Signature Killer: Caravaggio and the Poetics of Blood,” as a lecture at the Department of Art History, University of Kobe. Translated by the eminent Japanese art historian Professor Kikuro Miyashita, Stone’s text recently appeared in Japanese in the 2016 edition of the *Kobe Review of Art History* published by the University.



David M. Stone outside of the Guercino exhibition at the National Museum of Western Art, May 30, 2015. Photo by Linda Pellecchia.

Professor Stone was also invited to London by the Courtauld Institute’s Gallery to take part in a workshop on seventeenth- and eighteenth-century caricature in the Gallery’s drawings department (July 3, 2015). Stone, who spoke on Guercino’s genre drawings and caricatures, was one of four speakers. The seminar, which was open only to drawings specialists, included curators from Windsor Castle, the Louvre, the Ashmolean, the Morgan Library, the National Gallery, London, and several others. In January 2016, Stone presented a lecture, “Arrows and Eros: Guercino’s Representations of Saint Sebastian,” in a small symposium at the Princeton University Art Museum organized on the occasion of the loan of two exceptional Baroque paintings of Saint Sebastian, one by Guercino and the other by Simon Vouet. Stone had previously published on the Guercino canvas, which is owned by the painter, collector, actor, movie director, and

former *Sopranos* star, Federico Castelluccio. Professor Stone, who in Spring 2016 is the James S. Ackerman Scholar in Residence at the American Academy in Rome, is currently working on a book on Guercino and an article on Carlo Dolci. He was recently named a juror for the annual Sir Denis Mahon Essay Prize, organized by the Mahon Charitable Trust.



David M. Stone at the Courtauld Institute’s workshop on caricature, July 3, 2015. Photo by Camilla Pietrabissa.

Professor **Janis Tomlinson** published the bibliography on Francisco Goya y Lucientes in the online *Oxford Bibliographies* (New York: Oxford University Press, 2016). Her recent lectures include “Un mundo de invención: los cartones de Goya” given at the Prado Museum in March 2015, and “Goya’s Prints in Historical Context” offered at the Yale University Art Gallery in January 2016. She was also a speaker at the study day for *Goya: The Portraits* at the National Gallery, London, in October 2015.

Prior to beginning a six-month leave in July 2015, Tomlinson organized two fall exhibitions for the Old College Gallery, transforming the space with the prismatic abstractions of two UD alumni in *Color/Form: Dennis Beach/Donald McLaughlin*, and introducing recently acquired prints by Pietro Testa, Adrian van Ostade, and Francisco Goya in *Old Master Prints and Drawings from the University Collections*. Currently on view in Old College Gallery, the Spring 2016 exhibition *Artists and Friends* pays tribute to the generous donors who have given the University its art collection. Featured is the stunning wet-collodion albumen print *Chateau de Saint-Germain-en-Laye (Intérieur de la Chapelle Coté Nord)*, given by UD alumna **Carol Nigro** and Charles T. Isaacs in honor of Professor Emerita **Nina Athanassoglou-Kallmyer**.

Professor **Margaret Werth** published an essay on Henri Matisse and Stéphane Mallarmé in a volume on the impact of symbolism on modern art, *The Symbolist*

Roots of Modern Art, edited by Michelle Facos and Thor Mednick (Ashgate, 2015), with contributors writing on artists and writers in Greece, Russia, Belgium, France, Denmark, and Germany. Her essay, “A Laughter of the Look: Manet, Mallarmé, Polichinelle, and the Salon Jury in 1874,” was published in *Is Paris Still the Capital of the Nineteenth Century?: Essays on Art and Modernity, 1850-1900*, Hollis Clayson and André Dombrowski, eds., (Routledge, 2016). She continued work on her book on Manet, *Manet in the Eighteen-Seventies: Art, Friendship, and Opposition*, gathering illustrations with the help of a GUR grant from UD. Professor Werth’s review of Julian Brigstocke’s *The Life of the City: Space, Humour, and the Experience of Truth in Fin-de-siècle Montmartre*, appeared in *H-France Review* in April 2015.



Professor Margaret Werth’s graduate seminar trip to *Gustave Caillebotte: The Painter’s Eye*, at the National Gallery of Art, Washington, October 2015. L-R: Lan Morgan, Willie Granston, Kristina Gray, Galina Olmsted, Jessica Larson, Gabriella Johnson (not pictured: Alba Campo-Rosillo, Jordan Hillman, Kiersten Mounce). Photo by Margaret Werth.

In Fall 2015 Werth taught a graduate seminar on the art and visual culture of Paris from the 1860s to the 1880s, concentrating on recent literature and accounts of vision and visuality. The seminar took field trips to study two exhibitions—at the Philadelphia Museum of Art (*Inventing Impressionism: Durand-Ruel and the Modern Art Market*) and the National Gallery of Art, Washington (*Gustave Caillebotte: The Painter’s Eye*)—and met with the curators responsible for the exhibitions. It was lots of fun and graduate student **Galina Olmsted**, who was part of the exhibition team at the National Gallery, was on hand to offer her expert perspective on the work of Gustave Caillebotte. Werth also taught *Modern Art: The Nineteenth Century* to a group of enthusiastic and smart undergraduates.



Visit to the National Museum of the American Indian in Washington, DC. L-R: Rosey Verbin (Art Conservation, Art History), Carmen Estrada (Medical Laboratory Sciences), Stefanie Hamill (Art and Design), Harry Lewis (Honors: Art History, Political Science, Women and Gender Studies), Bryce Gates (Art History, History), Rachel Dunscomb (Honors: Art Conservation), Mónica Domínguez Torres (Art History), Maribel Beas (PhD student, Preservation Studies), Emily Tucci (Honors: Art and Design, Art History). *Photo courtesy of Mónica Domínguez Torres.*



Pow wow at the “Native American Voices” exhibition with Dr. Lucy Fowler Williams, Associate Curator, and Jeremy Sabloff, Senior Keeper for the American Section of the Penn Museum, Philadelphia. *Photo by Mónica Domínguez Torres.*

Exhibiting an Amazonian Indigenous Culture

In Fall 2015, seven majors in Art History, Art Conservation, Art and Design, and Medical Laboratory Sciences had the unique opportunity to learn about a vanishing Amazonian indigenous society while gaining hands-on experience in the design and conceptualization of a museum exhibition. The undergraduate seminar *Exhibiting Indigenous Cultures: The Ese'Eja, The True People,* offered by Professor **Mónica Domínguez Torres**, provided students with theoretical and practical tools to design an exhibition about the Ese'Eja, one of the few remaining foraging societies of the Peruvian Amazon. Featuring photos by Jon Cox (University of Delaware) and Andrew Bale (Dickinson College) alongside videos and artifacts documenting the life and material culture of the Ese'Eja, the exhibition *Connected by a Thread: The Ese'Eja People of the Amazon* will be on view from August 30 to December 9, 2016, at the Old College Gallery.

The seminar combined field trips, guest lectures, and reading discussions to reflect on the diverse issues involved in the public display of living Native American cultures. Faculty and students visited the reinstallation of *Ancient and Indigenous Art of the Americas* at the Princeton University Art Museum, the National Museum of the American Indian in Washington, DC, and the exhibition *Native American Voices* at the Penn Museum, Philadelphia. At each of the exhibitions curators Bryan R. Just (Princeton) and Lucy Fowler Williams (Penn Museum) offered insights about the challenges they faced and the rationale behind their curatorial choices. At UD, guest speakers such as Jon Cox (Department of Art and Design), Dr. Roger Mustalich (Amazon Center for Environmental Education and Research), Dr. Carla Guerrón Montero (Department of Anthropology) and Dr. **Jessica L. Horton** (Department of Art History) shared their experiences in working with the Ese'Eja and other Native American societies.

Undergraduate Awards

Laura Elizabeth Mosco
Trudy H. Vinson Memorial Scholarship (2015)



Director of Undergraduate Studies Vimalin Rujivacharakul presenting Trudy H. Vinson Memorial Award to Laura Mosco. *Photo by George Freeman.*

Natalie Ellen Giguere
Art History Faculty Award for Academic Excellence (2015)



Director of Undergraduate Studies Vimalin Rujivacharakul presenting Art History Faculty Award for Academic Excellence to Natalie Giguere. *Photo by George Freeman.*

OUR QUEST FOR UNDERSTANDING

Convocation Address by Natalie Giguere, Class of 2015

I was talking with my brother, Will, a physics major, when he casually mentioned his amusement that, “Everyone thinks their field is the most important.” “So you think physics is the most important field? I asked. “Of course,” he said, without pausing, “Why else would I be doing it?” But that casual confidence gave me pause. Do I really consider art history to be the most important field?

Thinking about it I am reminded of a quote by the artist Robert Motherwell: “Art is much less important than life, but what a poor life without it.” No offense to Robert Motherwell, but I have to disagree. I have spent the last four years working on a double major in Art History and Fine Art, and while I am not going to tell you that art is more important than life, I can tell you that it is an intrinsic facet of it. Art is not something we can easily separate out from life. Art allows us to express and understand the complexities and nuances of the human experience. As all the graduates in this room know, art history is not just about looking at a painting, and memorizing dates and titles; it is the study of centuries of people expressing what it means to live.

I am sure you have all heard the expression “We can’t know where we are going until we understand where we have been.” Well art history is the study of where we have been. Art functions in many ways, and exists in many forms, but to see it as just something beautiful to look at is to do it a disservice. Art has the ability to move our minds; it both reflects and shapes history. So our job as art historians and art conservators is to be translators and keepers of art, and the power that it holds.

Another art history major, also named Will, told me that he thought all artists make work because they are afraid of death. He thought the making of art was motivated by the fear of being forgotten and that we, as art historians, were charged with preserving these objects created in some kind of quest for immortality. Much like my brother’s remark, this Will caught me off guard and made me take pause.

What was so obvious an idea to him was entirely foreign to me. I believe that art is not an expression of the fear of death, but rather an expression of life. And this is

what I love about art history, and it is something I’ve learned in my four years here. Neither of us is wholly right or wrong. You can make a compelling argument for either case or think up several additional arguments as to why people make art. But whatever argument you choose, whether you think art is about life, death, or something else entirely, to make an argument demands passion. To study art history you have to have passion, you have to really love this. And I can say that with conviction; however different we may be, all the graduates in the room today are united by our love of the study and preservation of art. As all the graduates and parents in the room know, no one chooses to major in art history for the money. Because of this, in my four years here, I have had the opportunity to study with some truly exceptional minds, both students and faculty.

Something that links all of us as art history and art conservation majors is our fascination not just with art itself, but with the idea of the artist. We love the romance of the solitary artist, but as art historians and art conservators we know better; we know how to pick apart a story of a life or a work with science, observation, debate and many hours in the library. We may write about the reclusive genius of the artist, but we work together to understand and challenge what is known. Artists may be solitary creatures, but art historians are not. This is something I have truly come to appreciate in my time here.

In the fifteenth century it was said that the artist occupied a singular position among men, because he alone could create out of nothing. While I like the idea of the awesome power of the artist, I believe that art is not simply about creation. Art does not exist in a vacuum; it is indivisible from the space and time in which it is created, something that we as scholars spend hours trying to comprehend. We study not just what a work is now, but how it came to be.

A degree in art history might not qualify you to save a life or run the world, but it does prepare you to be a great thinker. For me, art is about the unending human quest for understanding. But art history is not about finding an answer or achieving complete understanding, but rather about developing our collective knowledge. I love



Natalie Giguere. Photo by George Freeman.

the wonder looking at a piece of art can provide. As the writer Jerzy Kosinski once said, “The principle of true art is not to portray, but to evoke.”

There is something timeless about looking at a work of art. Whether you are standing in front of a work from 200 years ago or 2000 years ago you can still feel the passion, and at times the desperation to say something, to be something. Standing here at the end of college, the culmination of my four years here, I can say with optimism that now is the time to embrace that desperate passion that I think is so much a part of art, and so much a part of life.

Whatever you believe—that art is about seeking immortality, or understanding life, or neither; that art history is the most important subject or not—don’t forget the passion that comes from studying art and asking these hard questions. Though many people have said this before, it bears repeating: graduation is not the end, it is the beginning. With degrees in hand we all now enter the next phase of our lives, having learned how to be critical thinkers and passionate people, qualities I hope will remain with all of us, graduates of the class of 2015, in the years to come.

And finally, I want to take a moment to say a few thank-yous on behalf of all the graduates. I want to first thank our amazing faculty, who have pushed and inspired us; we would not be art history majors without you. I also want to thank all of the parents, family and friends that are here today. You have supported us and loved us, and we would not be college graduates without you. Thank you all.

Undergraduate Student Notes

Laura Campbell has been accepted into Teach for America in the Southern New Jersey Corp, where she will be teaching middle school science for the next two years.

In Summer 2015, **Sophie Coco** was an Intern at Skinner Auctioneers in Boston, New England's leading auction house for antiques and fine art, where she worked extensively with the auction administration team. Her involvement in the Fine Jewelry Department allowed her to do comprehensive work for their September auction, including tagging and binning consignments, arranging photography layouts, and assisting in the execution of digital photography for the catalogue. "The ability to experience working in the art market was a valuable opportunity and has set me on a path to pursue a career in art business," Coco said.

Bryce Gates participated in the Summer Scholars program through the Office of Undergraduate Research in the summer of 2015. The program allowed him to start work on his Senior Thesis on Baptista Boazio's depictions of Sir Francis Drake's Great Voyage. In Gates's words: "The Summer Scholars program was a gratifying experience, one that has helped shape my future career aspirations. This program helps to enhance time management, writing, and research skills." After graduating in May 2016, Gates will be attending law school, concentrating on intellectual property, antitrust, patent, trademark and business law.

Francis Mahon interned as a docent in the Zwaanendael Museum in Lewes, Delaware, last summer. As part of his interpretation work, Mahon conducted extensive research on two quartz crystals recovered from a 1798 shipwreck, establishing their relationship with the North American religious tradition of Hoodoo. Based on his findings, Mahon proposed a background and identity for the sailor who carried the crystals in the ship, as well as the overall function of the crystals. He presented this work to the general public at the Zwaanendael Museum in February 2016.

Sarah Mailloux has accepted a graduate admission offer with scholarship from MIT, where she will be studying the History of Architecture in the History, Theory, and Criticism program. Mailloux is completing her senior thesis, "A Revised Account of the Gandharan Homme-Arcade and Its Architectural Beginning," with Professor Vimalin Rujivacharakul.

In Summer 2016, **Olivia Mann**, an Art History and History first-year double major, will be interning at the New-York Historical Society, located in Manhattan. As a Development Intern, Mann will be gaining hands-on experience in membership, individual giving, and institutional giving. She is excited to become familiar with Altru, a membership software for nonprofits. Mann is thrilled to assist the Development Office with drafting donor acknowledgements, major mailings and membership acquisitions, and helping to prepare and staff events.



ARTH301 class looking at works in Old College Gallery. L-R: Rachel Dunscomb, Rosey Verbin, Stefanie Hamill. Photo by George Freeman.



Art History Club visits *Audubon to Warhol: The Art of American Still Life* at the Philadelphia Museum of Art. Photo courtesy of Laura Campbell.

Art History Club News & Events

By Bryce Gates

In the 2015-2016 academic year the Art History Club explored art and visual culture in a variety of ways. In October 2015, students traveled to the Philadelphia Museum of Art for the exhibitions *Audubon to Warhol: The Art of American Still Life* and *The Wrath of the Gods: Masterpieces by Rubens, Michelangelo, and Titian*. In November 2015, Professor **Lawrence Nees** led the first *Art History on the Steps* with his talk, "Lost and Found Manuscripts," a prequel to the much-anticipated Stephen Greenblatt lecture on UD's campus about the history-altering rediscovery of the Lucretius manuscript. In December, the Art History Club had their second *Art History on the Steps*, featuring Professor **Wendy Bellion** and PhD candidate **Michele Frederick**. Over coffee and donuts, they discussed the two exhibitions that the Club viewed at the Philadelphia Museum of Art. The Art History Club ended 2015 with an end-of-the-semester party held by the Department.

In Spring 2016 the Art History Club resumed monthly meetings discussing current topics in the art world while continuing to plan future events. Additionally, throughout the spring semester, the club was involved in supporting the University Museums' openings and "Perspective" talks on current exhibitions as well as volunteering with the Newark Historical Society. In April 2016, Matthew Palczynski headed the year's third *Art History on the Steps*, discussing Mark Rothko and *Red* in conjunction with the Resident Ensemble Players production of *Red*, which the Club attended in May. The Art History Club visited Washington, DC, to take part in the cherry blossom festivities and to visit the National Gallery of Art. The Club also returned to the Philadelphia Museum of Art to view the exhibition *International Pop*.

Dissertation Proposal Workshop

By Caitlin Hutchison

From September to December of 2015, Professors **H. Perry Chapman** and **Lawrence Nees** led a Dissertation Proposal Workshop as part of the graduate program's professional development initiative. Designed by Professor **Wendy Bellion** (and modeled after similar workshops in other departments), the workshop helped doctoral students to develop and submit viable dissertation proposals by the end of the fall semester. It provided guidance to students for developing the structure, skills, and work habits necessary for the successful execution of a proposal and dissertation. The workshop was intended for students who had completed their coursework and passed their qualifying exams, but was also attended by more advanced students seeking to improve their proposals for grant applications. Taking part in the weekly meetings were **Caitlin Hutchison**, **Anna Juliar**, **Margarita Karasoulas**, **Craig Lee**, **Sarah Leonard**, **Galina Olmsted**, **Jeff Richmond-Moll**, **Emily Shartrand**, **Elizabeth Simmons**, and **Spencer Wigmore**.

Graduate Student Professional Development

By Caitlin Hutchison

The Department held three brown-bag lunch sessions during the academic year for graduate student professional development. **Kiersten Mounce** and **Caitlin Hutchison** (co-liaisons for the faculty and graduate students) organized sessions featuring such topics as "Applying to PhD Programs" (October 2015), "Applying for Major Fellowships and Grants" (November 2015), and "How to Publish an Article" (March 2016). Various professors, including **Wendy Bellion**, **Jason Hill**, **Jessica L. Horton**, **Lawrence Nees**, and **Lauren Hackworth Petersen**, were invited to have lunch and answer any questions students had pertaining to these topics.



Blue Hens alight at the Crystal Bridges Museum of American Art in November 2015! L-R: Amy Torbert, Anna Marley, Spencer Wigmore, and Kaila Schedeen. Photo courtesy of Anna Marley.

Stories from the Road...

Between April 2015 and May 2016, Department PhD candidates in the midst of their dissertation research traveled to at least six foreign countries (United Kingdom, France, Italy, Ecuador, Brazil, the Netherlands) and 19 American states in addition to the District of Columbia (Arizona, Arkansas, California, Connecticut, Delaware, Illinois, Kansas, Maine, Maryland, Massachusetts, Missouri, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, Texas). We share the following stories to offer lessons learned the hard way.

Emily Casey

- When going through customs, be prepared to defend not only the validity of your travel, but also the entire field of art history (and, just to be safe, any study of the humanities).
- Opening a bank account in the UK is the hardest thing in the world to do. It is harder than writing a dissertation draft in a timely manner.
- Research trips can be more successful than Tinder for the introverted doctoral student. More than one of us reported being picked up at an archive, museum, or conference.
- Bring cookies or other treats to the reference librarians. They let you touch the old things. Get on their good side. (Bonus points awarded if you combine the prior tip with this one.)
- One of the first questions you ask should be: "Where are your deck chairs?" Locate the congenial sunspots—both in order to relax and to regain feeling in your extremities following time spent in cold libraries. Also, Instagram your research travel.



Emily Casey seeks out lounge chairs/sunlight at the National Maritime Museum, Greenwich, London. Photo by Emily Casey.

Craig Lee

- Microfilm research is a contact sport.
- Librarians really don't want you standing on chairs. Ask for a step stool or stepladder to prevent distortions when photographing big maps, architectural drawings, plans, and prints.
- Binder clips and a Sharpie will come in handy more than you realize.
- It's often said that searchable online databases and digital archives have changed the nature of research. Airbnb deserves at least as much credit.
- From so much driving on the road, I have discovered I have an internal GPS for Cracker Barrel.



Craig Lee's suitcase/packing routine. Photo courtesy of Emily Casey.

Colin Nelson-Dusek

- Always double-check with your host before arrival, lest this situation befall you: "I had set up a place to stay in Paris through an academic homeshare website. When I got there, I found out that my host had completely forgotten I was coming and had left the city for a long weekend! There I was, bags and everything, with no place to stay (one of his family members was at his house and I tried to talk my way in, but she didn't believe me since the host never told her I was coming). The silver lining? The tense situation helped me get back into the swing of speaking French very quickly!"

Amy Torbert

- When living in a scholars’ residence during a short-term fellowship, remember a rule from your college days: it’s best not to leave your toothbrush unattended. If you do, your first introduction to a fellow fellow might come in the form of the question: “Which toothbrush is yours?” Followed by “Oh...I’ll buy you a new one.”
- Renewing the registration for one’s car is challenging if you don’t have a permanent address. Be aware of when this critical piece of information expires. If you don’t, you will find yourself making a 10-hour drive back to Delaware for the sole purpose of its renewal.
- Figure out which fellowship-granting institutions report your earnings to the IRS and which don’t (you may be surprised to learn that the Smithsonian falls into the latter category). Pay your estimated taxes accordingly.
- My top two travel necessities (in this order): a French press and a storage unit.



Amy Torbert consulting the 1768 edition of *Scenographica Americana* at the American Antiquarian Society. Photo courtesy of Emily Casey.

Katrina Greene Wood

- Doing dissertation research travel with your mother means that:
 - You will eat better.
 - You will have better lodging accommodations.
 - You will have someone to bail you out when your credit card is denied.
 - You will take restorative breaks from your research and marvel at your surroundings.
- Doing dissertation research travel with your mother also means that:
 - You will explain your dissertation topic every day.
 - You will allow her to take a picture of you while at work because it’s “cute,” and she is your mother.
 - You will get lost many, many times.

Karli Wurzelbacher

- Offer endless thanks to your parents, partner, friends, and anyone else collecting your mail, watching your pets and plants, and either traveling with you or coming to visit.
- Identify the local University of Delaware alumni and/or current students. There seems to be one at every institution!
- If you can’t figure out how to pay a toll, just drive through it and call the 1-800 number later with your credit card info.
- Bug spray is a must, especially in certain Airbnbs, in roadside motels, and when visiting Dogtown (near Gloucester, Massachusetts) where Marsden Hartley painted.
- Howling coyotes sound eerie but are no big deal.

Do you have stories or tips to contribute? Please submit them to the [University of Delaware Friends of Art History Facebook page!](#)

Jeff Richmond-Moll Wins CASVA Travel Fellowship

With the support of an Ailsa Mellon Bruce Predoctoral Travel Fellowship from the Center for Advanced Study in the Visual Arts, **Jeff Richmond-Moll** traveled through England, Belgium, and the Netherlands during Summer 2015 to explore the history of art and destruction during the Protestant Reformation. While it may sound futile to visit places and things “destroyed” long ago, Richmond-Moll found that the success of every kind of Reformation iconoclasm depended, ironically, on making an absent image—and, hence, a destroyed past—visible for the present and future.

The spaces and objects Richmond-Moll encountered during five weeks of travel presented the diversity of iconoclastic religious struggles during the Reformation. These included violent acts—remembered today only by fragments at British monasteries, London and Amsterdam museums, and churches in Cambridge and Ely, England, and in Utrecht and Delft, The Netherlands—and also subtler “iconoclasm,” like the replacement of figural painting and sculpture with vernacular religious forms, preserved today in Dutch churches and museums. Sites acknowledged their iconoclastic history in different ways: they declared it in the scars of centuries-old damage (Ely Cathedral, Utrecht’s Domkerk); they attempted to reconstruct their iconoclastic past (Canterbury’s stained glass, painted views of church interiors in myriad Dutch collections); or, their original sites now lost, the relics of iconoclasm reside in museums that search for ways to retell that past, often juxtaposing fragments with surviving Pre-Reformation art. At Antwerp’s cathedral, one highlight of his trip, Richmond-Moll saw a stunning installation of Catholic altarpieces that once belonged to the church (yet now reside in the Royal Museum of Fine Arts), whose curators sought to recreate the altar-filled character of the church as it might have looked before the Reformation.



Jeff Richmond-Moll at Whiby Abbey. Photo courtesy of Jeff Richmond-Moll.

This experience enriched Richmond-Moll’s approach to the relations between Protestantism and image-making in the United States, and helped him to consider the ways that acts of iconoclasm and anxieties about images have remained relevant throughout the history of American art.

Graduate Students Curate!

Michele Frederick served as the Samuel H. Kress Foundation Interpretive Fellow in the Department of European Paintings at the Philadelphia Museum of Art from September 2014 to May 2015. Frederick curated a reinstallation of one of the Museum's Early Netherlandish galleries, reorienting the focus of the gallery toward a masterpiece by Jan van Eyck and organizing the space under the theme of "A Closer Look: Early Netherlandish Painting." This reinstallation increased attendance in the gallery by more than 30 percent.

Frederick also contributed catalogue research and didactic and planning material to the exhibition *The Wrath of the Gods: Masterpieces by Rubens, Michelangelo, and Titian* held at the Philadelphia Museum of Art (September 12-December 6, 2015). Bringing Rubens's monumental *Prometheus Bound* (1612-1618) together with works by Michelangelo and Titian that served as its direct inspiration, the exhibition explored Rubens's creative process and engagement with his artistic predecessors, not only in Italy but also in Spain, the Netherlands, and his home country of Flanders (modern-day Belgium). The exhibition also investigated the impact of Rubens's *Prometheus Bound*, both on his subsequent work and on that of his contemporaries. Perhaps the biggest revelation to come from the works on view was the impact that Rubens's painting had on his fellow Antwerp painter Jacob Jordaens, who completed his *Prometheus* roughly thirty years after Rubens (1643, Wallraf-Richartz-Museum, Cologne).

At the Anne d'Harnoncourt Symposium, organized jointly by the PMA and the University of Pennsylvania in October 2015, in conjunction with the exhibition, Frederick presented a paper that explored the connections between the paintings by Rubens and Jordaens. Arguing for Jordaens's creative appropriation of Rubens's subject matter and format, she presented new provenance information indicating that Jordaens kept his *Prometheus* in his home until his death, suggesting that he painted it for himself and thus that it held great importance to him. She also critically reevaluated art historical discussions of Jordaens's painting, making a case for horror as the primary intended emotional response. Finally, she argued for Jordaens's painting as emblematic of his creative engagement with and emulation of Rubens, most pointedly in the exact replication of the large eagles in both works, which she investigated as a possible collaboration between Jordaens and

the animal painter Frans Snyders, who had completed the eagle in Rubens's painting several decades before.



Michele Frederick presents her talk at the Anne d'Harnoncourt Symposium in October 2015. Photo courtesy of Michele Frederick.

Margarita Karasoulas served as Guest Curator for the Bruce Museum's exhibition, *Electric Paris* (May 14-September 4, 2016). *Electric Paris* is an expanded version of a show first organized by the Clark Art Institute and Hollis Clayson in 2013. Each of the exhibition's four sections—Nocturnes, Lamplit Interiors, Street Light, In and Out of the Spotlight—revealed the prominent role of artificial illumination in the art of the period and in the making and transformation of modern Paris. Fifty works—paintings, drawings, prints, and photographs—by such artists as Edgar Degas, Mary Cassatt, Pierre Bonnard, Édouard Vuillard, Henri de Toulouse-Lautrec, Jean Béraud, James Tissot, Charles Marville, Childe Hassam, Charles Courtney Curran, Alfred Maurer, and Maurice Prendergast, among others, were on view.



Margarita Karasoulas conducting a tour of *Electric Paris* at the Bruce Museum during its opening on May 13, 2016. Photo by Alexandra Tremaine/Big Picture.

At the Bruce, Karasoulas was responsible for all aspects related to the planning and organization of the exhibition, from choosing and researching objects, writing the audio guide and wall and label text, compiling the catalogue, overseeing the installation, handling press interviews, and working with the Education department to plan the lecture series and programming. The exhibition also provided Karasoulas with an opportunity to further her research on the Ashcan School. Her catalogue essay, "The Glamour of the Footlights: Everett Shinn in the City of Light" situated Everett Shinn's early works within their larger historical, cultural, and transatlantic contexts, demonstrating how new and rapidly evolving technologies of urban lighting played an important role in shaping the artist's light-based aesthetic.

Jessica Larson served as the Curatorial Intern for the Prints and Drawings Department at the Princeton University Art Museum (PUAM) during the summer of 2015. Along with curators Calvin Brown and Laura Giles, Larson curated a small exhibition on political lithography. The show, *Print as Political Statement: Lithography and the Popular Press in Nineteenth-Century France*, charted the prominent role of lithographic prints, particularly political caricatures, in the development of the print media's satirical discourse. Within the broad theme of the development of the lithographic medium, *Print as Political Statement* focused on prints surrounding the events of the Franco-Prussian War, including the Siege of Paris and the Paris Commune. Included in the show were important prints by Honoré Daumier, Édouard Manet, and Cham. Following the end of the internship, Larson gave a talk in the fall at the PUAM on the creation and organization of the show.



Jessica Larson at the Princeton University Art Museum. Photo by Galina Olmsted.

Sarah Leonard served as curatorial assistant for the exhibition *Poetry in Beauty: The Pre-Raphaelite Art of Marie Spartali Stillman* at the Delaware Art Museum (November 7, 2015-January 31, 2016). Organized by DAM curator Margaretta Frederick and Pre-Raphaelite scholar Jan Marsh, this was the first-ever retrospective exhibition of the work of Marie Spartali Stillman, an important but neglected member of the Pre-Raphaelite circle in Victorian Britain. The exhibition brought together approximately fifty works by Spartali Stillman, many of which are in private collections and had not been exhibited since the artist's lifetime. Leonard worked with the curators for over a year, and was closely involved with editing and research for the exhibition catalogue, the first book on Spartali Stillman's art. She also assisted with the exhibition design process, and spent the final weeks before the exhibition's opening helping the Museum's preparators with the gallery installation.

In November 2015, she also had the opportunity to lead a "slow art" gallery discussion of several of Spartali Stillman's paintings of William Morris's home, Kelmscott Manor. This series of works has been central to Leonard's research on

Morris's gardens and landscapes, and will feature prominently in her dissertation. She was thrilled to have part of the series on hand for close inspection and to be able to discuss them with the public.



Sarah Leonard at the opening of *Poetry in Beauty: The Pre-Raphaelite Art of Marie Spartali Sillman* at the Delaware Art Museum. Photo courtesy of Sarah Leonard.

As part of the internship component of the Curatorial Track program, **Galina Olmsted** helped organize *Gustave Caillebotte: The Painter's Eye*, the first major retrospective of the artist's work in over twenty years. On view at the National Gallery of Art, Washington, and at the Kimbell Art Museum, Fort Worth, in 2015-2016, the exhibition brought together over fifty of Caillebotte's best works and explored the depth of his commitment to original ways of seeing and representing modern life. Olmsted was a contributing author to the catalogue that accompanied the exhibition, which was jointly published by the National Gallery and University of Chicago Press.



Gustave Caillebotte: The Painter's Eye at the National Gallery of Art. Photo courtesy of Galina Olmsted.

Olmsted began her work on the exhibition as a graduate curatorial intern in the Department of French Paintings at the National Gallery in the summer of 2014 and continued as an exhibition assistant through the spring of 2015. As an undergraduate at Georgetown University, Olmsted first became interested in art history through her study of works in the National Gallery's unparalleled collection of French paintings. The opportunity to revisit the collection in depth and to work collaboratively across curatorial, exhibition, and editorial departments proved invaluable. Olmsted's position at the National Gallery also offered the chance to reconnect with other superb collections in Washington, and this access deeply enriched her own research.

Olmsted will be expanding upon her work on Caillebotte in her dissertation, "Making and Exhibiting Modernism: Gustave Caillebotte

in Paris, Brussels, and New York," which investigates how Caillebotte's extra-studio practice as an exhibition organizer and collector shaped his paintings. In the summer and fall of 2016, she will travel to twenty-two cities to study all of the paintings by Caillebotte currently in public collections in the United States.

As an intern at the Princeton University Art Museum, **Jeff Richmond-Moll** assisted in research and writing for the Spring 2018 exhibition *Nature's Nation: American Art and Environment*. Since ecocriticism emphasizes the interconnection of humanity and the natural world across spaces both large and small, Richmond-Moll's summer research explored themes of ecology in the art of the Spanish colonies and indigenous North America. Additionally, he developed themes for the exhibition's section on American still-life painting, from the exploitation of humans and nonhumans in American agriculture, to the changing relationships to food sources in the American diet throughout the nineteenth century. Side projects in the American art department led to the successful acquisition of Fitz Henry Lane's *Ship in Fog* (1860) and the investigation of a long-unattributed landscape of Vesuvius and the Bay of Naples, which Richmond-Moll successfully reattributed to the German artist Franz Ludwig Catel (1778-1856). The attribution was verified by the author of the current catalogue raisonné on Catel, and was published in October 2015 in the catalogue for an international retrospective on the artist.



Jeff Richmond-Moll in front of Franz Ludwig Catel's *Mount Vesuvius and the Bay of Naples, circa 1830*, at the Princeton University Art Museum. Photo courtesy of Jeffrey Evans, Princeton University Art Museum.

Richmond-Moll's work at Princeton exposed him to a wide range of curatorial responsibilities, not least of which was the art of multi-tasking. From focused attention on individual works in the collection, to the rigorous efforts involved in acquiring a work, to the sustained and synthetic thinking required of a large-scale traveling exhibition, the internship was a fundamental way to strengthen and develop art historical skills that will be indispensable in his future scholarly and curatorial endeavors.

Kaila Schedeen spent the summer of 2015 working with University Museums' Curator of African American Art **Julie McGee** on the exhibition *ReSoundings//Garth Erasmus and Siemon Allen* (Mechanical Hall Gallery, September 9-December 11, 2015). *ReSoundings* explored sound and South African heritage through these two contemporary artists and their transnational work. The exhibition formed part of the broader UD Creative Campus grant-funded project, *Cape ReSoundings*, sponsored by the College of Arts and Sciences Interdisciplinary Humanities Research Center (IHRC). As the Summer Graduate Research Assistant, Schedeen performed research on the artists that led to her design and creation of the exhibition webpage. Her other work over the summer included object handling, label copy drafting and editing, and assistance with the exhibition layout. Schedeen led a talk on her experiences in September 2015 as part of the gallery's "Perspective" series, in which curators and invited faculty discuss the objects, exhibitions, and ideas on display in University Museums' galleries.



Kaila Schedeen at the Winterthur Museum, Garden and Library. Photo courtesy of Kaila Schedeen.

Schedeen also served as Graduate Curatorial Assistant at the Winterthur Museum, Garden and Library for the 2015-2016 academic year. In this role she co-curated the exhibition *Lasting Impressions: The Artists of Currier & Ives* (September 17, 2016-January 8, 2017) with Fine Arts Curator Marie-Stéphanie Delamaire and fellow student **Spencer Wigmore**. The exhibition showcases the artists Frances F. Palmer and Arthur F. Tait, along with the many other figures involved in print production, while exploring their collaborations with the iconic publisher of Christmas cards and Americana.

Shifting Terrain Symposium Draws Together Delaware Faculty and Students to DC to Discuss New Directions in American Art History

By Emily Clare Casey

In late October 2015, a contingent of UD art historians gathered in Washington, DC, to participate in *Shifting Terrain*, a Terra Foundation Symposium on American Art in a Global Context. The event was the culmination of ten years' worth of symposia sponsored by the Terra and hosted by the Smithsonian American Art Museum, exploring the transnational turn in American art history. Delaware was well-represented on the program and in the audience. On the first day, **Jennifer Van Horn**, UD alumna and soon-to-be new faculty member, kicked things off with a presentation in the first panel on *Things*. Her talk, "Re-membering War: Prostheses and Citizenship in Revolutionary America," artfully drew together fine and decorative art histories with material culture theory to consider how dis-abled bodies inflected American sculpture and identity in the early national period. **Jessica L. Horton**, who joined the Department of Art History this year, spoke later in the afternoon in a panel on *Transactions*. Her presentation, "Oil, Shepherding, and Outer Space: *Contemporary American Indian Paintings* in and around Iran, 1964-1966" offered a compelling look at how the work of native artists was presented and perceived in a non-American context at the height of the Cold War. On the second day, doctoral candidate **Emily Casey**, currently a SAAM fellow, participated in the Graduate Student Lightning round. During her five-minute presentation, "Finding the Early American Republic at Sea," she used only a single image derived from her research in DC to encapsulate her dissertation project. While many Delaware faculty and graduate students were on hand to take part in lively discussions over the course of the weekend, doctoral candidate **Amy Torbert** participated from farthest afield, in Bentonville, Arkansas, where she was following the proceedings through a live webcast. Torbert even chimed in as the only attendee to submit a question online!



Emily Casey (2015-2016 Terra Foundation Predoctoral Fellow at the Smithsonian American Art Museum) (far right) on a panel at the symposium *Shifting Terrain: Mapping a Transnational American Art History* in October 2015. Photo by Eugene Young.



Professor Jessica L. Horton and UD alumna Melody Deusner present at the same event. Photo by Eugene Young.



Soon-to-be UD Professor Jennifer Van Horn responds to questions at the same event. Photo by Eugene Young.

Spotlight at the Philadelphia Museum of Art

By Nicole Cook and Galina Olmsted

Each year, the Philadelphia Museum of Art *Spotlight* series selects one graduate student in Art History each from the University of Delaware, Bryn Mawr College, Temple University, and the University of Pennsylvania to lead scheduled conversations in the galleries about works of art from the Museum's permanent collection. These *Spotlight* tours draw large crowds of museum visitors, docents, and staff, and prompt close looking and sustained engagement with a single work of art.

Galina Olmsted, a doctoral candidate in the Curatorial Track program, represented the department as a *Spotlight* Educator for the 2015-2016 academic year. In the 2014-2015 academic year, doctoral candidate **Nicole Elizabeth Cook** represented UD in the program.

The museum pairs *Spotlight* Educators with artworks inside and outside of their areas of expertise. Cook selected five objects from the Museum's collection of early modern art, from the regions of the Netherlands and Italy, including Peter Paul Rubens's *Prometheus Bound*, Meindert Hobbema's *Landscape with a Wooded Road*, and Agnolo Bronzino's *Portrait of Cosimo I de' Medici as Orpheus*. Olmsted's five objects, chosen from the Museum's collection of modern European art, included Edgar Degas's *Little Dancer, Aged Fourteen*, Henri Matisse's *The Breakfast*, and Pablo Picasso's *Self-Portrait with a Palette*.

Like the other *Spotlight* Educators, Cook and Olmsted had the opportunity to conduct new research about each work and prepared handouts that were distributed to participants and archived in the Museum's Department of Education. Each *Spotlight* conversation brought new and diverse audiences into the galleries and the discussions varied widely. Cook especially enjoyed interacting with the PMA's curatorial and conservation departments to join together historical and technical research. Her tours often included Philadelphia-area artists, who made thought-provoking contributions to discussions of facture and workshop practice.

Olmsted's *Spotlight* tours included conversations about material and process, the history of a painting's exhibition and eventual acquisition by the museum, the framing and installation of a work within a particular gallery, and the evolution of an artist's interest in a motif from one canvas to the next. Participants in these conversations ranged from school-age children to retired volunteers, and their questions and comments brought new interpretations to bear on the Museum's outstanding collection of modern art.

For Cook, the *Spotlight* program was an opportunity to gain museum experience while also expanding her teaching strategies to be more object-focused, audience-directed, and interdisciplinary. While Olmsted had previously completed graduate internships and held curatorial positions at the Cleveland Museum of Art, the National Gallery of Art, and the Museum of Fine Arts, Boston, her participation in the *Spotlight* program offered a new opportunity to work in museum education and to interact with a deeply engaged public audience.

Both Cook and Olmsted observed that by encouraging museum visitors to have sustained group interactions with work of arts, the *Spotlight* program promotes thoughtful engagement in a collaborative, welcoming, and fun environment.



Nicole Cook giving a *Spotlight* tour at the Philadelphia Museum of Art, September 2014.
Photo by Liz Simmons.



Galina Olmsted giving a *Spotlight* tour at the Philadelphia Museum of Art, April 2016.
Photo by Richard Betzel.

Mellon Summer Workshops

By Rachel Zimmerman and Craig Lee

Rachel Zimmerman was one of sixteen PhD students selected to participate in the 2015 Summer Institute in Technical Art History (SITAH) held at the Conservation Center of the Institute of Fine Arts at NYU. The intensive, two-week workshop, *Material Movement: Global Artistic Interdependencies and Exchanges*, examined the artistic use of materials from across the globe, and how technical analysis can provide insight into a material's place of origin. Funded by the Andrew W. Mellon Foundation, SITAH trains students to adopt methods from the burgeoning field of technical art history. The participating students had a diverse set of research interests from religious art in the ancient Near East to political sculptures in contemporary China; however, they all aimed to consider the significance of materials and techniques in their research.

During the workshop, art historians, conservators, and scientists shared their expertise on a broad variety of materials including feathers, cochineal, lacquer, stone, textiles, and paper. Students gained hands-on experience handling and examining materials. They viewed textiles and minerals through microscopes, mixed tempera paint, and dyed with indigo. The workshop included frequent visits to museums, where students were able to meet curators and conservators, and closely examine objects. Zimmerman particularly enjoyed visiting the Ratti Textile Center, handling ivory and bone objects at the Metropolitan Museum of Art, and learning about *barniz de pasto*, Mexican lacquer, and feather painting at the Hispanic Society of America.

Craig Lee was also in New York last summer, as part of the second class to complete the CCL/Mellon Foundation Seminar in Curatorial Practice. The comprehensive, two-week program, organized by the Center for Curatorial Leadership (CCL), and supported with a grant from the Andrew W. Mellon Foundation, convened a select group of fifteen art history doctoral candidates interested in pursuing careers as art museum curators.

The Seminar featured a robust schedule of museum visits that included the Metropolitan Museum of Art, Studio Museum in Harlem, and recently opened Whitney Museum of American Art. Students learned from critical conversations with a host of curators, directors, executive staff, conservators, and educators about exhibition planning, collections development, audience engagement, mission statements, organizational structure, and, especially valuable, career paths.

In addition to thinking about art museums today, students learned about the art market, made paper at Dieu Donn , visited an artist's studio, and had a session exploring the efforts of the Google Cultural Institute. Classes led by faculty at the Columbia Business School about negotiation and organizations, along with mentorship pairings with senior curators, further contributed to professional development.

A highlight for Lee was a visit to the Brooklyn Museum, where **Terry Carbone**, Andrew W. Mellon Curator of American Art, and UD alumna (MA 1986), led an engaging tour of *American Identities: A New Look*, her permanent collection installation that opened in 2001. The program culminated in a group project that evaluated several museums based on criteria used by a cultural consulting firm and developed appropriate recommendations. For Lee, the Seminar provided a valuable opportunity to share ideas and experiences with peers and professionals, and to think about the place of architecture and design in art museums.



Rachel Zimmerman (at left) mixing tempera paint. Photo by Sarah Barack.



Craig Lee (at left) participating in a papermaking session. Photo courtesy of Center for Curatorial Leadership.

Graduate Student Awards



2015 incoming graduate students. L-R: Kristina Gray, Sabena Kull, Rachael Vause, Laura Sevelis, Gabriella Johnson, Alba Campo Rosillo, Anne Cross. Photo by George Freeman.



2015 Art History Awards, Graduate Student Awardees. L-R: Isabel Oleas-Mogollón, Caitlin Hutchison, Spencer Wigmore, Director of Graduate Student Studies Lauren Hackworth Petersen. Photo by George Freeman.

La Tanya S. Autry

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

Emily Casey

Terra Foundation Predoctoral Fellow in American Art, Smithsonian American Art Museum (2015-2016)

Phillips Library Research Fellowship, Peabody Essex Museum (2015)

Caird Library Research Fellowship, National Maritime Museum, Greenwich, London (2015)

Nicole Cook

Professional Development Award, Office of Graduate and Professional Education, University of Delaware (2015)

Michele Frederick

Sotheby's Institute of Art Research Award (2016 nominee)

Collection-Based Research Grant, Office of Graduate and Professional Education, University of Delaware (2015)

Samuel H. Kress Fellowship in European Paintings at the Philadelphia Museum of Art (2014-2015)

Caitlin Hutchison

Anna R. and Robert T. Silver Award for Excellence in Teaching, Department of Art History, University of Delaware (2015)

Anna Juliar

Editorial Assistant, *The Art Bulletin* (2016)

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

Margarita Karasoulas

Professional Development Award, Office of Graduate and Professional Education, University of Delaware (2016)

Jessica Larson

Graduate Curatorial Internship, Princeton University Art Museum (2015)

Craig Lee

John Nolen Research Fund, Cornell University Library (2016)

CAA Graduate Student Conference Travel Grant, College Art Association (2016)

Library Research Grant, Getty Research Institute (2015-2016)

CCL/Mellon Foundation Seminar in Curatorial Practice, Center for Curatorial Leadership (2015)

Sarah Leonard

Andrew W. Mellon Foundation Fellow, Curatorial Track PhD, Department of Art History, University of Delaware (2015-2016)

Graduate Curatorial Internship, Delaware Art Museum (2015-2016)

Isabel Oleas-Mogollón

NEH Research Fellowship, Center of Medieval and Renaissance Studies, Saint Louis University (2016)

University Graduate Fellow Award, University of Delaware (2015-2016)

Outstanding Achievement in Graduate Studies Award, Department of Art History, University of Delaware (2015)

Summer Research Fellowship, Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware (2015)

Summer Institute in Technical Art History for Doctoral Students in Art History (SITAH), Conservation Center, Institute of Fine Arts, New York University (2015) (declined)

Galina Olmsted

Andrew W. Mellon Foundation Fellow, Curatorial Track PhD, Department of Art History, University of Delaware (2015-2016)

Spotlight Educator, Department of Education, Philadelphia Museum of Art (2015-2016)

CTPhD Internship Summer Fellowship, Department of Art History, University of Delaware (2015)

Graduate Research Internship, Paintings, European Art, Museum of Fine Arts, Boston (2015)

Tiffany Racco

Samuel H. Kress Institutional Fellow, Bibliotheca Hertziana – Max Planck Institute for Art History, Rome (2014-2016)

Jeff Richmond-Moll

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 (2015)

Graduate Curatorial Internship, Princeton University Art Museum (2015)

Ashley Rye-Kopec

Harry Ransom Center Research Fellowship in the Humanities (Dissertation Fellowship) (2015)



Delaware Public Humanities Institute, June 2015: Art History PhD candidates Liz Simmons, Isabel Oleas-Mogollón, and Hannah Segrave pictured at left. Photo courtesy of the Delaware Public Humanities Institute at the University of Delaware.



Mónica Domínguez Torres's graduate seminar in *Art and Religion in the Iberian World* visiting the *Made in the Americas* exhibition at the Winterthur Museum, Garden and Library. L-R: Alba Campo Rosillo, Laura Sevelis, Sabena Kull, Sophiana Leto, Francis Mahon, Gabriella Johnson, and Kristina Gray. Photo courtesy of Mónica Domínguez Torres.

Hannah Segrave

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

Summer Research Fellowship, Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware (2015)

Liz Simmons

Summer Research Fellowship, Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware (2015)

Amy Torbert

Tyson Scholar Fellowship, Crystal Bridges Museum of American Art (2015-2016)

Fellowship for Graduate Research in Early American and Transatlantic Print Culture, Lapidus-Omohundro Institute of Early American History and Culture (2015)

Spencer Wigmore

The Finkel Fund in Support of Curatorial Internships, University of Delaware, Center for Material Culture Studies (2016)

Anna R. and Robert T. Silver Award for Excellence in Teaching, Department of Art History, University of Delaware (2015)

Katrina Greene Wood

Woman of Promise Award, Office of Equity and Inclusion, University of Delaware (2016)

Black Metropolis Research Consortium Summer Short-term Research Fellowship, University of Chicago (2015)

Winterthur Short-term Research Fellowship, Winterthur Museum, Garden and Library (2015)

Karli Wurzelbacher

Fellowship, Georgia O'Keeffe Museum Research Center (2016)

Professional Development Award, Office of Graduate and Professional Education, University of Delaware (2016)

Ansel Adams Research Fellowship, Center for Creative Photography, University of Arizona (2015)

Rakow Grant for Glass Research, Corning Museum of Glass (2015)

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

Collection-Based Research Grant, Office of Graduate and Professional Education, University of Delaware (2015)

Rachel Zimmerman

Summer Institute in Technical Art History for Doctoral Students in Art History (SITAH), Conservation Center, Institute of Fine Arts, New York University (2015)

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

Dissertation Research Travel Funds, University of Delaware (2015)



Colleen Terry (2015 recipient of the Wilbur Owen Sypherd Prize in the Humanities for her dissertation "Presence in Print: William Hogarth in British North America") at the hazing ceremony. Photo courtesy of Wendy Bellion.

Graduate Degrees Awarded

PhD Degree Awarded (2015)

Wood Kirchoff, Mary Catherine Lee, "Benjamin West's Nelson Memorial: Neoclassical Sculpture and the Atlantic World, c. 1812" (W. Bellion)

MA Degrees Awarded (2015)

Acquisto, Kiernan, "Gold, Goddess, Guardian: Amuletic Jewelry and Isiac Cult at Pompeii" (L. Petersen)

Brown, Justin M., "Franciscan Imaginings of Apocalyptic Mission in Cristóbal de Villalpando's St. Francis Defeats the Antichrist" (M. Domínguez Torres)

Graduate Student Notes

During the second year of her curatorial fellowship at the Yale University Art Gallery, **La Tanya S. Autry** enhanced her skills in curation and program development. She co-curated *Donald Blumberg Photographs: Selections from the Master Set* (August to November 2015) with director Jock Reynolds. For the exhibition of over 200 black-and-white photographs that spanned more than five decades of the artist's career, Autry selected works, secured new prints from the artist, identified archival materials, researched objects and historical contexts, and wrote labels, wall texts, essays, and program descriptions. In concert with the director and the Editorial and Graphic Design team, she also produced two exhibition publications: *In Front of Saint Patrick's Cathedral: A New Edition* and *Words and Images from the American Media*. At present she is researching Lee Friedlander's 1957 civil rights photography for her next exhibition—her first solo curatorial project—which will open in January 2017 and then travel to multiple US venues.

Autry has continued to advocate for greater diversity and inclusion in art museums. Last summer she led an internal workshop for museum educators on discussing race in art museum settings. This past spring she collaborated with co-workers to develop and facilitate *The Art of Black Dissent*, an interactive, dialogue-centered public program spotlighting twentieth- and twenty-first-century visual culture of the African-American liberation struggle.

Outside of the gallery, Autry regularly participates in museum-centered initiatives. In collaboration with museum professionals from across the country she is identifying ways museums can support civic engagement. The workgroup *Museums and Civic Discourse* held its first meeting at the March 2016 convening of the National Council on Public History in Baltimore. As part of the YWCA's *Stand Against Racism* program, Autry demonstrated the importance of instituting antiracism measures in her presentation "Making Black Lives Matter in Art Museums" at Central Connecticut State University in April. The following month she moderated the panel discussion *Photography and the Politics of Representation*, featuring artists Sheila Pree Bright, Steffani Jemison, and Shikeith at the Vera List Center for Art and Politics & Aperture, The New School, New York City.

Emily Casey was awarded fellowships from the Smithsonian American Art Museum in Washington, and from the National Maritime Museum in Greenwich (London). After a summer of research in London, Casey moved to DC in the fall, where she is the Terra Foundation Predoctoral Fellow in American Art at the Smithsonian American Art Museum. In the past year, Casey has presented her work at conferences in London, DC, Pittsburgh, Philadelphia, and New York. In Spring 2015, she co-chaired the Material Culture Symposium for Emerging Scholars at Winterthur. Casey also served as a curatorial assistant for the exhibition *The Artist's Garden: American Impressionism and the Garden Movement, 1887-1920*, which opened at the Pennsylvania Academy of the Fine Arts in February 2015 and is currently touring the US.

In 2015 **Nicole Cook** contributed to the exhibition catalogue for the first monographic show about the art of Godefridus Schalcken, the subject of her dissertation, at the Wallraf-Richartz-Museum in Cologne, Germany. She also had the opportunity to present her research at two conferences in the Cologne region, at the Arbeitskreis für niederländische Kunst- und Kulturgeschichte (ANKK) conference in October 2015, and at the scholarly symposium on Schalcken hosted by the Wallraf-Richartz-Museum in January 2016. In February 2016, Cook gave a paper at the College Art Association meeting in Washington, DC, where she was honored and thrilled to speak in a panel that also included her advisor, Professor **H. Perry Chapman**. She is currently working as the curatorial and collections management assistant at the private Leiden Collection in New York.

In the summer of 2015, **Elizabeth Berry Drago** participated in the two-week workshop, *Building a Digital Portfolio: Digital Humanities Summer Institute for Art History*, funded by the Getty Foundation and presented by the Roy Rosenzweig Center for History and New Media. In the fall, she presented a talk entitled "A Digital Book: Conservation, Community, and Social Media," at the *Making & Knowing* symposium, co-presented by the Chemical Heritage Foundation and Pamela Smith's *Making & Knowing Project* at Columbia University. She also delivered the annual Spring 2016 "Fellow in Focus" lecture at the Chemical Heritage Foundation, with a talk exploring the relations between distillation, laboratory work, and artists' materials in the Dutch Republic.

Drago successfully defended her doctoral dissertation in February 2016, and will graduate in May. She is currently serving as long-term Public History Fellow in the Museum and Institute for Research of the Chemical Heritage Foundation (2015-2018). In this capacity, she is developing an exhibition on the aesthetics, science, and cultural impact of materials decay.

In May 2015, **Michele Frederick** completed a nine-month appointment as the Samuel H. Kress Interpretive Fellow in European Paintings at the Philadelphia Museum of Art. The exhibition on which she worked in her capacity as Kress Fellow, *The Wrath of the Gods: Masterpieces by Rubens, Michelangelo, and Titian*, was on view at the PMA from September to December 2015. In August 2015, Frederick participated in the Amsterdam-Maastricht Summer University in Amsterdam and The Hague, a week-long course for emerging museum professionals and students in the field of Early Modern Dutch art. She received a Collection-Based Research Grant from UD's Office of Graduate and Professional Education to fund independent research while in the Netherlands. In September 2015, she published an article, "Imitatio and Aemulatio: Reevaluating Aert de Gelder's *Self Portrait as Zeuxis*" in the journal *Athanon*. In October 2015 she delivered a paper at the Anne d'Harnoncourt Symposium at the University of Pennsylvania entitled "Put a Bird on It: A Case for Collaboration and Emulation in Jordaens's *Prometheus*," for which she was nominated for a 2016 Sotheby's Institute of Art Research Award by the Philadelphia Museum of Art Library.

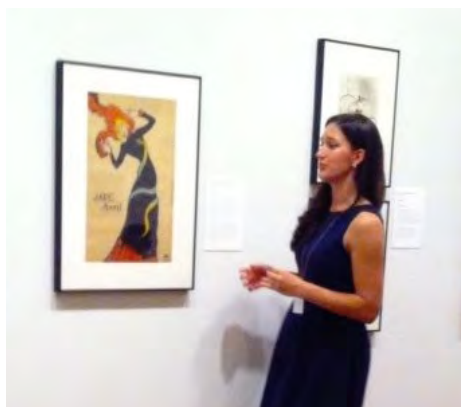
Jordan Hillman presented a talk based on her Master's Paper, "At the Foot of the Printing Press: Public and Pictorial Execution in Late Nineteenth-Century Paris," at UD's Department of Art History Graduate Student Symposium in March 2016.

Caitlin Hutchison received the Anna R. and Robert T. Silver Award for Excellence in Teaching (2015) and enjoyed the past year's opportunities to teach *Early Medieval Art* for the Department and *Passport to the Liberal Arts* for the College of Arts and Sciences (CAS). She continued to advise students through CAS's New Student Orientation program in the summer of 2015. In February 2016, Hutchison presented a paper at the 104th Annual Meeting of the College Art Association, entitled "Cross-Communication: A Methodological Comparison of the Monumental Crosses of Ireland and New Spain." She was also recently appointed to the Medieval Academy

of America's Graduate Student Committee, serving a two-year rotation (2016-2018). For the 2015-2016 academic year, she served as co-chair for the Department of Art History's Graduate Student Lecture Series and co-liaison between graduate students and faculty. Hutchison also served as the representative for Art History in the University's Graduate Student Senate, where she helped organize the 6th Annual University of Delaware Graduate Student Research Forum (April 2016).

In the months preceding her first semester at the University of Delaware in the fall of 2016, **Gabriella Johnson** worked at the Philadelphia Museum of Art as assistant to the Director of Development. She also volunteered weekly as a curatorial assistant in the European Decorative Arts Department, conducting research for an upcoming exhibition. Additionally, she worked as a research assistant to a private collector of Italian Baroque art, acting as a liaison between the collector and outside scholars to resolve attribution issues.

Anna Juliar concluded the second year of the Margaret R. Mainwaring Curatorial Fellowship in the Prints, Drawings, and Photographs Department of the Philadelphia Museum of Art in the summer of 2015. As part of her fellowship, she curated the exhibition *Dance: Movement, Rhythm, Spectacle*, which was on view from May through August in the Museum's Berman Gallery. Showcasing a diverse selection of modern and contemporary prints, drawings, and photographs of the nineteenth and twentieth centuries, the exhibition explored the relationship between the realms of visual art and dance. At the start of 2016, Juliar received the position of Editorial Assistant at *The Art Bulletin*, the scholarly journal of the College Art Association. Since January she has assisted the Editor-in-Chief Designate, Professor Emerita **Nina Athanassoglou-Kallmyer**—Juliar's advisor—in reviewing, editing, and preparing articles for publication.



Anna Juliar conducting a tour of her exhibition, *Dance Movement, Rhythm, Spectacle* at the Philadelphia Museum of Art during its opening on May 9, 2015. Photo courtesy of Anna Juliar.

Margarita Karasoulas published her essay, "Visual Irony and Racial Humor in Winslow Homer's *The Watermelon Boys*," in Florida State University's journal *Athanos* (2015). She delivered a paper on John Sloan's picture and word puzzles at the Delaware Art Museum in September 2015 (in a program held in conjunction with the exhibition she curated, *The Puzzling World of John Sloan*) and at the Nineteenth-Century Studies Association's annual conference in Lincoln, Nebraska, in April 2016. She also gave a talk on George Bellows's lithograph *The Law is Too Slow* at the University of Delaware in March 2016.



Margarita Karasoulas gives a lecture related to her exhibition, *The Puzzling World of John Sloan* at the Delaware Art Museum in September 2015. Photo courtesy of Delaware Art Museum.

Karasoulas served as guest curator for the exhibition *Electric Paris* at the Bruce Museum in Greenwich, Connecticut (May 14-September 4, 2016). She also contributed an essay, "The Glamour of the Footlights: Everett Shinn in the City of Light," to the accompanying catalogue.

Craig Lee received grants from the Getty Research Institute and Cornell University Library to complete dissertation research. In June 2015, he participated in the Center for Curatorial Leadership's two-week CCL/Mellon Foundation Seminar in Curatorial Practice in New York City. He presented "The Adscription and the Skyline Spectacular: PSFS, Signage, and Modern Architecture in America" at the Buell Dissertation Colloquium at the Temple Hoyne Buell Center at Columbia University in May 2015 and "Speculative Skyline: Outdoor Advertising, Architecture, and Capitalism in Early Twentieth Century New York" at the annual conference for the Association for American Geographers in San Francisco, in March 2016.

Since Fall 2014, **Sarah Leonard** has been a curatorial intern at the Delaware Art Museum. There, she spent more than a year assisting with the exhibition *Poetry in Beauty: The Pre-Raphaelite Art of Marie Spartali Stillman*. In November 2015, she gave a gallery talk, "Slow Art: Marie Spartali Stillman's Kelmscott" in conjunction with the exhibition. She is now

providing assistance for the upcoming exhibition *Truth & Vision: 21st Century Realism*. This year, she received a Mellon Curatorial Fellowship to support her continued pursuit of the Curatorial Track PhD. At the end of April 2016, she presented a lecture, "The Arts and Crafts Garden in Britain and Delaware" as part of the *Objects as Cultural Artifacts* series at UD's Osher Lifelong Learning Institute.

Focused on building community and encouraging professional development within the Department of Art History, **Kiersten Mounce** served as co-chair for the Graduate Student Lecture Series and co-liaison between faculty and graduate students during the past academic year. She gave two papers on topics in modern European architecture: "The Unlikely Metropolis: Cottages of *The Studio*" at Bryn Mawr's 10th Biennial Graduate Group Symposium and "The Trocadéro, Cycloramas, and Nineteenth-Century Modes of Vision" at UD's Department of Art History Graduate Student Symposium in 2016. She continues to contribute as a member and peer-reviewer to the University of Oregon's *Fembot Collective*, an academic organization dedicated to publishing and promoting feminist voices on issues of new media and digital representation.

Colin Nelson-Dusek presented "The Unification of Architecture and Sculpture: Antoine Bourdelle's Exterior for the *Théâtre des Champs-Élysées*" at the 41st Annual Cleveland Symposium in October 2015. The symposium was co-sponsored by Case Western Reserve University and the Cleveland Museum of Art, and Nelson-Dusek received an Honorable Mention award for his paper. In January, Nelson-Dusek also started teaching as an adjunct instructor in the Department of Art History at the University of St. Thomas in St. Paul, Minnesota.

Isabel Oleas-Mogollón received the award for Outstanding Achievement in Graduate Studies in Art History (Department of Art History, University of Delaware). She also received a University Graduate Fellow Award from the University for the academic year 2015-2016 and a fellowship at the IFA's Summer Institute in Technical Art History (declined). During the summer of 2015, she participated in the Delaware Public Humanities Institute (DELPHI). During the months of March and April of 2016, Oleas-Mogollón worked as an NEH Research Fellow at the Center of Medieval and Renaissance Studies at Saint Louis University.

Oleas-Mogollón presented her Master's Paper, "Troubling Encounters: Portrait of Don Francisco de Arobe and His Sons, by Andrés Sánchez Gallque," at the University of New Mexico Art Museum in October 2015. This paper was published by the University of New Mexico's peer-reviewed magazine *Hemisphere: Visual Cultures of the Americas* in October 2015. She also presented research related to her doctoral dissertation at the Osher Lifelong Learning Institute in March 2016 ("The Problem of Originality: Selection and Use of European Prints in Spanish Colonial Painting") and at the Center of Medieval and Renaissance Studies, Saint Louis University in April 2016 ("A Jesuit Painting Workshop in Quito? The Myth of Hernando de la Cruz"). Oleas-Mogollón was also a member of the committee for the Department's Graduate Student Lecture Series in 2015-2016.



Facade of the Church of Guápulo, Quito, Ecuador. Photo by Isabel Oleas-Mogollón.

Galina Olmsted received continued support for her graduate studies as an Andrew W. Mellon Foundation Fellow in the Curatorial Track PhD program for the 2015-2016 academic year. In the spring of 2015, she was invited to participate in a graduate seminar on drawings by François Boucher at the Morgan Library and Museum in New York. She received a CTPHD Internship Summer Fellowship award in 2015 to support her work as a graduate research intern in French paintings at the Museum of Fine Arts, Boston. There, Olmsted worked to secure the provenance, publication, and exhibition histories for a group of paintings by Edgar Degas in the permanent collection. She also developed curatorial files for two understudied works by the French portraitist Léon Bonnat. Olmsted's dissertation, "Making and Exhibiting Modernism: Gustave Caillebotte in Paris, Brussels, and New York," includes a chapter on Caillebotte's early training in Bonnat's studio, and the opportunity to study Bonnat's works in depth enriched her dissertation research. Olmsted represented the University of Delaware as a *Spotlight* Educator at the Philadelphia Museum of Art in 2015 and 2016, leading a series of scheduled gallery conversations about objects from the Museum's collection of modern European

art. Olmsted also served as a committee member for the Graduate Student Lecture Series and as an interviewer for the Georgetown University Alumni Admissions Program, where she works with prospective freshmen interested in studying the humanities at her undergraduate alma mater.

In June 2015, during the first year of a two-year Samuel H. Kress Institutional Fellowship, **Tiffany Racco** presented "New Works by Old Masters: Luca Giordano's Appropriation of Styles and Signatures," at her host institution, the Bibliotheca Hertziana – Max Planck Institute for Art History, in Rome. In April 2016 she delivered a paper, "Time on Display: Luca Giordano and the Marketability of Speed" at the conference *Now or (n)ever: Rethinking Time: Topics, Theories, and Methods in Art History* at the Accademia di Danimarca and DSDRA, Sapienza Università di Roma.

Jeff Richmond-Moll won a Predoctoral Fellowship for Historians of American Art to Travel Abroad from the Center for Advanced Study in the Visual Arts for Summer 2015. He traveled for one month through England, Belgium, and the Netherlands to study the history of iconoclasm in the Christian church. Upon returning, he joined the Princeton University Art Museum as a graduate curatorial intern for the exhibition *Nature's Nation: American Art and Environment*, which opens in Spring 2018.

Alba Campo Rosillo presented a paper, "The Industrial Romantic: Intellectual Ownership and Material Reproducibility in the Portrait of Charles Goodyear" at the 14th Annual Material Culture Symposium for Emerging Scholars, *Possessed: The Material Culture of Ownership*, held at the Winterthur Museum, Garden and Library.

Ashley Rye-Kopec is currently serving as adjunct instructor of Art History at Widener University. In 2015, she received a Harry Ransom Center Research Fellowship in the Humanities, which allowed her to conduct research related to her dissertation in Austin, Texas. She has served as the book review editor for Winterthur Portfolio since the fall of 2014. In Fall 2015, Rye-Kopec presented the paper "Venetian Bead-Stringers as Images of Late Nineteenth-Century Female Labor" at the Southeastern College Art Conference in Pittsburgh, Pennsylvania. In April 2016, she presented the paper "Modernization and Photography in Nineteenth-Century Venice" and co-chaired the panel *New and Novel Ways of Teaching the Nineteenth Century* at the Nineteenth-Century Studies Association's annual conference in Lincoln, Nebraska.

Along with serving on the committee for the Department's Graduate Student Lecture Series, **Kaila Schedeen** was involved in multiple University organizations between 2015 and 2016. As co-chair of the 14th Annual Emerging Scholars Symposium (sponsored by the Center for Material Culture Studies and held at the Winterthur Museum, Garden and Library), Schedeen has gained invaluable experience in planning an event by and for young scholars of material culture. The theme of this year's symposium (2016) was *Possessed: The Material Culture of Ownership*. In November 2015, Schedeen received a *Picturing the Americas* travel stipend, sponsored by the Terra Foundation for American Art that allowed her to travel to the Crystal Bridges Museum of American Art for their exhibition symposium.

Rebecca Ayres Schwartz successfully defended her dissertation, "Thomas Cole on Architecture: Picturing the Gothic," in February 2016.



Rebecca (Ayres) Schwartz's dissertation defense. L-R: Ritchie Garrison, Alan Wallach, Bernie Herman, and Wendy Bellion. Photo courtesy of Wendy Bellion.

In Summer 2015, **Hannah Segrave** was awarded a fellowship with the Delaware Public Humanities Institute and the Department's Global Dissertation Development Grant. In the fall, she undertook dissertation research in England, Italy, and Denmark. In January 2016, Segrave presented dissertation research at *Magic: Between Embodiment and Ontology*, McGill University's Art History and Communication Studies Faculty and Emerging Scholars Symposium with a talk entitled "*UT PICTURA POESIS* or Hags, Horace, and Humanist Theory in Salvador Rosa's *Scenes of Witchcraft*." She also taught a winter session course at UD: *Monuments and Methods in Art History*.

Prior to beginning her Master's studies at Delaware in the fall of 2015, **Laura Sevelis** worked as the McDermott Curatorial Intern for European Art at the Dallas Museum of Art, was a guest instructor with the AP Art History program in Dallas high schools, and was employed by The Warehouse, a contemporary art gallery in Dallas, Texas.

Emily Shartrand began an internship this past summer with the Schoenberg Institute for Manuscript Studies at the University of Pennsylvania Libraries. There she was tasked with curating the Institute's social media presence in an effort to bring an understanding of, and appreciation for, medieval manuscripts to a wider audience. Since finishing that project, she has been working with members of the Institute to create an informal course for graduate students on object-based digital humanities, and is looking forward to participating in the course herself once it is up and running.

Liz Simmons is currently conducting research for her dissertation, "Volterrano as a Draftsman: Drawing in Late Seicento Florence and the Rise of the Connoisseur-Collector." Simmons held a summer fellowship with the Delaware Public Humanities Institute and served as a Teaching Assistant during the 2015-2016 academic year. In November 2015, she participated in the Morgan Library and Museum Drawing Institute's Graduate Seminar on Italian Drawings of the Cinquecento.

Amy Torbert spent the 2015-2016 academic year as a Tyson Scholar at the Crystal Bridges Museum of American Art. She is happy to report that the isolation of Bentonville, Arkansas paid off in the form of three completed dissertation chapters. During the past year, she published essays in *Common-place.org*, the French journal *Perspective*, and the *Yale University Art Gallery Bulletin*. Torbert spoke on aspects of her dissertation research at the Graduate Student Forum hosted by the Colonial Society of Massachusetts (2015) and the Middle Atlantic Graduate Student Symposium (2016). She also presented papers at the American Studies Association Annual Meeting alongside **Sarah Beetham** (PhD 2014) and at the fall symposium organized by the Center for Historic American Visual Culture at the American Antiquarian Society, alongside **Catherine Holochwost** (PhD 2011), **Clay Zuba** (PhD 2016), and Professor **Wendy Bellion**.

Spencer Wigmore received the Department's Anna R. and Robert T. Silver Award for Excellence in Teaching. He also presented a paper, "Crowded Deserts and Empty Gardens: Custer's Black Hills Exhibition, Landscape Stereography, and the Dilemma of Federal Oversight," at UD's Department of Art History Graduate Student Symposium in 2015.

Outside the department, he worked at the Petrie Institute of Western American Art at the Denver Art Museum, researching and

drafting catalogue essays for an upcoming collection catalogue. As the graduate assistant at the Winterthur Museum, Garden and Library, he proposed and co-curated the upcoming exhibition *Lasting Impressions: The Artists of Currier & Ives* (September 17, 2016-January 8, 2017).

Katrina Greene Wood presented "In Search of a Modern Outer Form: Color and Patination in William Zorach's Sculpture," in April 2015 at the Association of Art Historians Conference in Norwich, England. In 2015, she was awarded a Black Metropolis Research Consortium Short-Term Summer Fellowship and a Winterthur Short-Term Research Fellowship. In 2016, she was recognized by the University of Delaware's Office of Equity and Inclusion as a "Woman of Promise."

Karli Wurzelbacher published an essay, "Painting in Motion," in the catalogue accompanying the exhibition *Robert Kushner: Tenderness and Thorns*, on view in 2015 at the Hokusasonso Hashimoto Kansetsu Garden & Museum in Kyoto. She also served as a research assistant to Katy Siegel, co-curator of the upcoming exhibition *Postwar: Art Between the Atlantic and the Pacific, 1945-1965*, opening in 2016 at the Haus der Kunst, Munich. Wurzelbacher received support for her dissertation research on American modernism and reverse painting on glass from the Department of Art History at the University of Delaware, the Center for Creative Photography, and the Corning Museum of Glass. In January 2016, she began a six-month fellowship at the Georgia O'Keeffe Museum Research Center in Santa Fe, New Mexico. She presented public talks on artist Rebecca Salsbury James at the O'Keeffe Museum and the New Mexico Museum of Art in the spring of 2016. She also delivered a paper, "At the Margins of a Circle: Reverse Painting on Glass by Rebecca Salsbury James," at the University of Missouri's graduate symposium, *Outside the Box: Art History and Archeology from the Margins*.



Karli Wurzelbacher at Georgia O'Keeffe's home and studio in Abiquiu. Photo courtesy of Karli Wurzelbacher.

In June 2015, **Rachel Zimmerman** participated in the Summer Institute in Technical Art History on "Material Movement: Global Artistic Interdependencies and Exchanges" at the Conservation Center of the Institute of Fine Arts at NYU. She received the Theodore E. D. Braun Research Travel Fellowship from the American Society for Eighteenth-Century Studies, and Dissertation Research Travel Funds from the Department. With these grants, she spent Fall 2015 in Brazil, where she completed the archival and field research for her dissertation. Zimmerman presented "An American Status Symbol: The Hammock as an Honorary Mode of Transportation in the Portuguese Atlantic" at UD's Department of Art History Graduate Student Symposium in March 2016 and at the Philadelphia Museum of Art Graduate Student Symposium in April 2016. She lectured on "Hammocks, Chocolate and Silk: Luxurious Living in the Mining Region of Eighteenth-Century Brazil" at UD's Osher Lifelong Learning Institute in April 2016.



Rachel Zimmerman with the ruins of an eighteenth-century residence on the Morro Santo Antonio in Brazil. Photo courtesy of Rachel Zimmerman.

UD at SCAD

By Art DiFuria (PhD 2008)

Savannah College of Art and Design's Department of Art History boasts three Blue Hen professors. **Steve Wagner** (PhD, Nees, 2004), **Jeffrey Hamilton** (PhD, Stillman, 2007), and **Art DiFuria** (PhD, Pellecchia/Chapman, 2008) all cut their teeth in Old College. With 32 full-time faculty, SCAD has the largest art history department in the country. But no other institution is represented within its ranks as well as Delaware. Hamilton has been a department mainstay since the early 2000s, with Wagner joining in 2004. DiFuria is a recent addition, having moved south to join his graduate school colleagues there in the fall of 2010. All three have made a positive impact in the classroom: Hamilton has chaired numerous thesis committees, Wagner consistently receives rave reviews from students who find themselves inspired to pursue medieval thesis topics after taking his classes, and DiFuria received the Dean's Award for Excellence in Teaching in 2015. Wagner's years of tutelage under Professor **Lawrence Nees** have enabled him to excel at mentoring SCAD's graduate students in art history, as he has functioned as Graduate Director since the fall of 2008. DiFuria was recently appointed Program Coordinator of Art History. There is no doubt that because of the three of them our department has made an indelible impact on one of the world's premier art and design colleges.



Three UD PhDs hanging out under the art at the Savannah College of Art and Design. L-R: Arthur DiFuria (PhD 2008), Jeffrey Hamilton (PhD 2006), Stephen Wagner (PhD 2004). Photo courtesy of Stephen Wagner.

Alumni Notes

Jennifer Amundson (PhD 2001) was appointed as the Interim Dean of the School of Art, Design & Architecture at Judson University in Elgin, Illinois, for a two-year term beginning in August 2015. As Dean she has inaugurated a new leadership program for women in the design fields (see Deborah-Circle.org). She also recently published a review of *Isaiah Rogers: Architectural Practice in Antebellum America* by James F. O'Gorman (Amherst, 2015) in the Fall 2015 issue of *Nineteenth Century*.

In 2015, **Allan Antliff** (PhD 1998) was Senior Research Fellow in Residence at the Clyfford Still Museum (June-July 2015), where he presented a paper, "On the Margins of Anarchy: Clyfford Still's Romanticism." He also co-edited a special issue on anarchist poet, critic, and historian George Woodcock for the UK-based journal, *Anarchist Studies* 23:1 (2015). Antliff contributed a co-authored introduction, "George Woodcock's Transatlantic Anarchism," and a short piece, "Woodcock on 'The Anarchist Critic.'" His feature article, "Poetic Tension, Aesthetic Cruelty: Paul Goodman, Antonin Artaud and the Living Theatre," appeared in *Anarchist Developments in Cultural Studies* 4:1 (2015). Antliff gave a talk, "Subversive Pedagogy," as part of a panel on *UnAmerican Art* at the College Art Association's annual conference in Washington, DC (2016). He also served as respondent for a panel, *Anarchism and Modernism, Across Arts and Nations*, at the Modernist Studies Association's annual conference in Boston (November 19-21,

2015). His book review of *Renew Marxist Art History* (Warren Carter, Barnaby Haran, and Frederic J. Schwartz, eds.) appeared in *The Art Bulletin* XCVII: 4 (2015). He continues to serve as art editor for *Anarchist Studies* and *Cultural Developments in Anarchist Studies*.

Jody Blake (PhD 1992) continues to enjoy the challenge of researching, exhibiting, and building the McNay Art Museum's Tobin Collection of Theatre Arts, one of the most significant of its kind in the US. Current exhibitions include: *Dressed to Kill: Glam and Gore in Theatre* and *My Royal Past: Cecil Beaton and the Art of Impersonation*. During the past year, she organized *All the Rage in Paris: Diaghilev's Ballets Russes; Design, Fashion, Theatre: The Art of Pochoir in France; Art History Goes to the Theatre: Research Secrets of Great Designers*; and *Artists Take the Stage: Theatre Design from Picasso to Nevelson*. Last summer, she also contributed "Performing Garments: Lesley Dill and the Russian Avant-Garde," to *Lesley Dill: Performance as Art*, organized at the McNay with René Barilleaux. Blake takes special pleasure in her new role as a "producer," presenting, most recently, a one-person show inspired by Cecil Beaton's spool memoir *My Royal Past* and Tristan Tzara's Dada play *Le Coeur à Gaz*. Blake recently moved to a loft on the Museum Reach section of San Antonio's famous River Walk.

Heather Campbell Coyle (PhD 2011) is currently at work on exhibitions about the Society of Independent Artists and John Sloan that will be on view at the Delaware

Art Museum in 2017. Starting in the spring of 2016, she will be writing about the illustrations of Sloan and his circle for *Illustration History* (<http://www.illustrationhistory.org/>) with a fellowship from the Rockwell Center for American Visual Studies.

Sandra Cheng (PhD 2008), CityTech CUNY, delivered a paper, "Caricature, Portraiture, and Imitation Reconsidered in the Carracci Academy," at the 2015 Renaissance Society of America Conference in Berlin. She recently published "Silent Protest and the Art of Paper Folding: The Golden Venture Paper Sculptures at the Museum of Chinese in America" in *Locating American Art: Finding Art's Meaning in Museums, Colonial Period to the Present*, an anthology dedicated to Professor **William Innes Homer**, and edited by fellow UD alumna **Cynthia Fowler** (Routledge, 2015). Cheng continues as 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 interesting in publishing in *Open Inquiry Archive*.

Arthur DiFuria (PhD 2008) won the Dean's Award for Effectiveness in Teaching (2015-2016). He was appointed Program Coordinator of Art History at the Savannah College of Art and Design, and received a publication subvention fellowship from the Historians of Netherlandish Art. Later, he was elected to the Historians of Netherlandish Art's Board of Directors. DiFuria's publications include a book he

edited and for which he wrote the introduction entitled *Early Modern Genre Imagery in Northern Europe: New Perspectives* (Ashgate, 2016); an essay entitled, “Maerten van Heemskerck’s *Caritas* and the Rhetoric of Animating Stone with Paint,” in *Intersections: Personification: Embodying Meaning and Emotion*, edited by Walter Melion and Bart Ramakers (Brill, 2016); four catalogue entries for Stanford University’s Cantor Museum’s exhibition, *Myth, Allegory and Faith: The Kirk Edward Long Collection of Mannerist Prints*, edited by Bernard Barryte (Silvana Editore, 2016); and reviews of Elizabeth Cleland’s *Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry* (New York: Metropolitan Museum of Art, distributed by Yale University Press, 2014), and Stijn Alsteens, “The Drawings of Pieter Coecke van Aelst,” in *Master Drawings* (volume LII, no. 3, 2014), in the Spring 2015 issue of the *Journal of the Historians of Netherlandish Art*.

In December 2015, **Julie Dunn-Morton** (PhD 2005) celebrated her thirteenth anniversary as Curator of Fine Art Collections at the St. Louis Mercantile Library at the University of Missouri- St. Louis. Over the past year she contributed essays to two exhibition catalogues: *As I See It: The Photographs of Heidi Lopata Sherman* (2015) and *The Rivers: A Celebration of Life and Work on our Inland Waterways* (2016). Her forthcoming book, *170 Years of Art at the St. Louis Mercantile Library: A Supplement to the Handbook of the Collections* (2016), is a tenth anniversary complement to the first handbook of the Mercantile Library’s art collection, which she wrote in 2006. The supplement’s publication coincides with a comprehensive reinstallation of the art collection. Dunn-Morton continues research for the catalogue raisonné of the works of Frederick Oakes Sylvester (1869-1915).

Diane Evans (MA 1996, PhD ABD) is Executive Director of the Museums of Sonoma County, overseeing the Art Museum of Sonoma County and the History Museum of Sonoma County, a sculpture garden, and a collection of over 17,000 art and historic objects. In April 2015, the Museum completed construction on a new 4,500 square foot contemporary art gallery: “We are now on our fifth changing exhibition and have plans to expand the Art Museum significantly in the coming years. Last year, we also completed a two-year grant-funded project to bring art workshops to immigrant communities in schools and community centers throughout the region.” Evans is an active player on tennis teams throughout northern California.

In May 2015, **Cynthia Fowler** (PhD 2002) was promoted to full professor at Emmanuel College, Boston, where she has taught since Fall 2007. *Locating American Art: Finding Art’s Meaning in Museums, Colonial to the Present* (Ashgate, 2016), edited by Fowler, was dedicated to Professor **William Innes Homer** and includes essays by two graduates of the PhD program, **Sandra Cheng** and **Jessica Murphy**. Other publications include “Gender, Modern Art and Native Women Painters in the First Half of the Twentieth Century,” in *American Women Artists: Gender, Culture, and Politics 1935-1970*, Helen Langa and Paula Wisotzki, eds. (Ashgate, 2016); “A Progressive View on Religion and Modern Art: The 1944 *Religious Art of Today* Exhibition at Boston’s Institute of Modern Art,” in *Religion and the Arts* (Spring 2016); and “Brenda Miller and Post-Minimalist Art,” in *Woman’s Art Journal* (Fall/Winter 2015).

Nikki A. Greene (PhD 2009) is an Assistant Professor of the Arts of Africa and the African Diaspora in the Art Department at Wellesley College. Greene was recently awarded the Woodrow Wilson Career Enhancement Fellowship and the Richard D. Cohen Fellowship at the W.E.B. Du Bois Research Institute at the Hutchins Center for African and African American Research at Harvard University for the 2016-2017 academic year, where she will complete her book, *Rhythms of Glue, Grease, Grime, and Glitter: The Body in Contemporary African American Art*. Featuring Romare Bearden, David Hammons, Renée Stout, and Radcliffe Bailey, the book considers the intersections between the body, African American identity, and the musical possibilities of the visual. In May 2015, she presented on the artist Radcliffe Bailey at the *Black Portraiture{s} II* conference in Florence, Italy. At the CAA conference in Washington, DC, Greene enjoyed participating on the panel, *Performance as Portraiture*, co-chaired by fellow Blue Hen **Dorothy Moss**, Associate Curator at the National Portrait Gallery, where she discussed the work of Afro-Cuban artist María Magdalena Campos-Pons. Greene’s forthcoming articles include “Romare Bearden and the Hand of Jazz,” in the edited volume, *Permeable Boundaries: Music and Visual Art from the 1840s Onwards* (December 2016); and “‘Wind, Sunshine, and Flowers’: Alma Thomas’s *Washington, DC*,” in the exhibition catalogue *Alma Thomas* (Tang Museum of Art & The Studio Museum in Harlem, June 2016).

Randall Griffin (PhD 1994) became a University Distinguished Professor at Southern Methodist University, one of ten

among the faculty. He also served as Interim Chair of Art History.

Marjorie Hall (Panadero) (MA 1975) received her PhD in the History of Art from the University of Michigan in 1984. She taught for three years at Ithaca College, and has been chairing the Arts Department at Wheelock College in Boston since 1993, and teaching in the areas of Ancient, Medieval, and Islamic Art History, and Aesthetics.

Amy H. Henderson (PhD 2008) works as an independent scholar and museum consultant in Washington, DC. In Fall 2015, she was a three-month fellow at the Fred W. Smith National Library for the Study of George Washington at Mount Vernon, conducting research for two separate articles on George and Martha Washington’s French furniture and Chinese export porcelain. Henderson recently had several photographs of historic furnishings published in Lucie Stephens Holland and Rebecca Martin, “George Mason’s Gunston Hall: Celebrating 240 Years of American Liberties,” *The Washington Antiques Show* (January 8-10, 2016); and an article, “Material Matters: Reading the Chairs of the Republican Court,” in the *Journal of the Early Republic* (Summer 2015). She presented a paper, “Rich, Elegant, Plain, and Neat: George Washington’s French Chairs and the Making of Meaning through the French Style,” at the workshop *Visions of Frenchness: American Imaginaries of France in the Early and Mid-19th Century*, hosted by the Center for Advanced Studies, Ludwig-Maximilians-Universität, Munich, Germany (February 2016); and a second paper, “Collaborative Consumption: Men and Women Shopping in Federal America,” at the Mount Vernon Decorative Arts Symposium, *The Lady of the House: Women and American Decorative Arts, George Washington’s Mount Vernon*, the first Mount Vernon symposium to focus on the essential role women have played historically in shaping their material culture (May 2015). Henderson also gave special lectures and tours at the Powel and Hill-Physick Houses in Philadelphia and the Baltimore Museum of Art, and appeared as a featured historian in “Elizabeth Powel and the *Sinful Feast*,” an episode of chef Walter Staib’s cooking show, *A Taste of History* (forthcoming on PBS in 2016).

In February 2016, **Nenette Luarca-Shoaf** (PhD 2012) became Associate Curator of Education, Learning & Interpretation at the Art Institute of Chicago. *Navigating the West: George Caleb Bingham and the River*, the exhibition she co-curated for the Amon Carter Museum of American Art and the Saint Louis Art Museum, was on view at

the Metropolitan Museum of Art in Summer 2015. The catalogue was published by Yale University Press. She is on the editorial board for *Open Rivers* (<http://editions.lib.umn.edu/openrivers/>), an open access, online journal published by the University of Minnesota, and will serve as guest editor for the Summer 2016 issue on *Art and Water*.

The past two years have been busy ones for **Anna Marley** (PhD 2009). In February 2014 Marley and partner Tim welcomed their son Gabriel McLean Marley into the world. Upon returning from maternity leave Marley curated *Spiritual Strivings: A Celebration of African American Works on Paper*. 2015 saw the publication of the award-winning catalogue and national tour of *The Artist's Garden: American Impressionism and the Garden Movement, 1887-1920*, which opened at the Pennsylvania Academy of the Fine Arts and toured to the Chrysler Museum of Art; Reynolda House Museum of American Art; Huntington Library, Art Collections, and Botanical Gardens; and Florence Griswold Museum. In 2016 Marley was thrilled to see the first work from her dissertation published as "Landscapes of the New Republic at Thomas Jefferson's Monticello" in *Building the British Atlantic World*, edited by Bernie Herman and Daniel Maudlin (University of North Carolina Press, 2016), as well as to contribute "Henry Ossawa Tanner" to *The Art of Handwriting*, edited by Mary Savig (Archives of American Art and Princeton Architectural Press, 2016). Marley is in her third year as Chair Emeritus of the Association for Historians of American Art and her first year as member of the Advisory Board of the Frances Lehman Loeb Art Center at her undergraduate alma mater Vassar College. She is looking forward to celebrating the 50th Anniversary of the Department this fall, as well as teaching the Mellon Seminar in Curatorial Studies in the Department in Spring 2017.

Joan Marter (PhD 1974), Board of Governors Professor of Art History, Rutgers University, is co-organizer of *Women of Abstract Expressionism*, an exhibition that opens in June 2016, at the Denver Art Museum. She is editor of the accompanying book, *Women of Abstract Expressionism* (Yale University Press, 2016). Essayists include Joan Marter, **Ellen Landau** (PhD 1981), Robert Hobbs, and Susan Landauer. Marter conducted an interview with Irving Sandler which is also published in the book, along with biographical essays on thirty women artists. Marter's recent publications include "Melvin Edwards, Liberation and Remembrance" in *Sculpture*, 35 (May 2016). In September 2015 she appeared on PBS in an *American Masters* documentary. Marter

was featured in a film devoted to photographer Pedro E. Guerrero, who photographed mobiles, installations, and public sculptures by Alexander Calder for decades. While preparing her dissertation and a later monograph on Alexander Calder, she visited both Calder and Guerrero in Connecticut and in France. For ten years, Marter has been Editor-in-Chief of *Woman's Art Journal*, and she continues her production of new issues, supported by Old City Publishing, Philadelphia, and Rutgers University.

David McCarthy (PhD 1992) published his book *American Artists Against War 1935-2010* (University of California Press, 2015). In February 2016 he discussed the project in a public conversation with Martha Rosler and Joyce Kozloff at the New York Public Library. Currently he is researching H. C. Westermann's relationship with American art in the 1960s and 1970s.

Elizabeth J. Moodey (MA 1987) was promoted to Associate Professor of Art History with tenure at Vanderbilt University.

William Morgan (PhD 1971) was the second recipient of a doctorate in Art History from the University of Delaware. His dissertation, done under the guidance of George Tatum, was later published as a book (*The Almighty Wall: The Architecture of Henry Vaughan*, MIT). He taught at Princeton, where he published *Bucks County* (with Aaron Siskind, Horizon). The next twenty-five years were spent at the University of Louisville, where he earned the University's service, research, and teaching awards. He also was the architecture critic for the *Louisville Courier-Journal*. Morgan and his wife Carolyn moved to Providence, Rhode Island, where he has taught at Roger Williams University, Wheaton College, and Brown. Since moving to New England, Morgan has published a number of books, including two for Abrams (*The Abrams Guide to American House Styles and American Country Churches*), three for Princeton Architectural Press (*The Cape Cod Cottage*, *Peter Rose: Houses*, and *Yankee Modern*). He has also written *Heikkinen + Komonen* (Monacelli), *A Simpler Way of Life* (Norfleet), and *Monadnock Summer* (David R. Godine), the last of which was nominated for a Pulitzer Prize. Morgan was twice a visiting lecturer at Åbo Akademi, the Swedish-language University in Turku, Finland. He has regularly contributed to a variety of magazines and newspapers. Morgan was the architecture critic for *Art New England*, and currently writes about architecture for the magazine *Design New England*.

In November 2015 **Jessica Murphy** (PhD 2009) began a new role at the Brooklyn Museum as Associate Manager of Audience Engagement. She is the team lead for ASK Brooklyn Museum, an app supported by Bloomberg Philanthropies that allows visitors to chat in "real time" with educators and art historians about the Museum's collections and special exhibitions. In December 2015 she published "Arthur Dove's *Carnival: Nature, Structure, and the Problem of Permanence*" in *Locating American Art: Finding Art's Meaning in Museums, Colonial to the Present*, edited by **Cynthia Fowler**.

Harold B. "Hal" Nelson (MA 1972), Curator of American Decorative Arts at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California, has, for the past two years, been involved in the reinstallation of five of the Huntington's American galleries and in planning seven new galleries of American art, scheduled to open in the fall of 2016. The galleries will feature selections from the Gail-Oxford Collection of early American decorative art, a recent gift to the Huntington, and work from the collection of Jonathan and Karin Fielding, major collectors of American folk art of the eighteenth and early nineteenth centuries. He is also in the process of organizing an exhibition exploring the work of Hudson Roysner (1911-1993), a Los Angeles-based silversmith who produced silver for churches throughout Southern California in the postwar period. The Huntington is the repository for the Hudson Roysner archives and for a sizable collection of Roysner silver. In addition to his work at the Huntington, Nelson and his partner Bernard Jazsar have organized *Little Dreams in Glass and Metal: Enameling in America, 1920 to the Present*, a traveling exhibition featuring 121 pieces from the collection of the Los Angeles-based Enamel Arts Foundation. They have also co-authored a book of the same title which is distributed by the University of North Carolina Press. Nelson and Jazsar, two of the leading scholars in this field, created the non-profit Enamel Arts Foundation, in 2007, in an effort to increase awareness and appreciation of modern and contemporary enamels. For more information, please visit the website at www.enamelarts.org.

Micheline Nilsen (PhD 2003) was promoted to Professor of Art History at Indiana University South Bend in July 2015. She is currently at work on her fifth book, *From Turnips to Lawn Chairs: Allotment Gardens in Europe, 1920-1975* (under advance contract with the University of Virginia Press), which continues the study of allotment gardens in Europe between 1920

and 1980. As the recipient of IU South Bend's Distinguished Research Award for 2015, she delivered the campus award lecture, on October 26, 2015. Her research was supported by an IU South Bend Faculty Research Grant during Summer 2015.

In 2016, **Michael W. Panhorst** (MA 1982, PhD 1988) published "Lest We Forget: Memorial Art and Architecture on Civil War Battlefields," for *The Essential Civil War Curriculum* online resource, and has several articles in press. He was profiled in the Spring 2016 University of Alabama Alumni Magazine's Bama People column (BA 1977) for his work in historic preservation.

Theresa Papanikolas (MA 1990, PhD 1999) is in her eighth year as Curator of European and American Art at the Honolulu Museum of Art, where she continues to raise awareness of the art of the West in a community focused on Asia and the Pacific. At the museum, she is leading two major exhibition projects: *Abstract Expressionism: Looking East from the Far West* (2017) and *Monet, Whistler, and the Painting of Modern Life* (2019). She has also been invited by the New York Botanical Garden to serve as guest curator for *Georgia O'Keeffe's Hawaii*, the centerpiece of the Garden's 2018 schedule. As a Fellow in the Center for Curatorial Leadership's 2016 class, she is honing her leadership skills and her expertise in museum management.

Susan Rather (PhD 1986) celebrated a career highpoint with the early 2016 release of *The American School: Artists and Status in the Late Colonial and Early National Era* (Yale University Press and the Paul Mellon Centre for Studies in British Art). As a breather while shepherding the book through final preparatory stages, she composed "Eakins's Socks" for a special Spring 2016 issue of *Source*, a tribute by editorial board members to longtime editor Laurie Schneider Adams. Still at the University of Texas at Austin, Rather currently serves as Associate Chair for the Department of Art and Art History, which has nearly seventy full-time faculty in art history, studio, design, and art education.

Tess Sol Schwab (MA 2007) has been the Director of Driscoll Babcock Gallery since 2012 and has taken a lead in expanding the scope of the gallery from primarily American masters to include an exciting international roster of contemporary artists. She has curated numerous gallery exhibitions, including most recently, *Secret Identities: Superheroes and Selfhood* (2015), a group exhibition featuring artists whose works address how identity is experienced, constructed and performed. Taking as its

starting point the popular icon of the superhero, this exhibition explores ways in which contemporary expectations and expressions of identity are complicated by current artistic practice. Paintings, digital prints, and needlework by Katherine Bradford, Caroline Wells Chandler, Chitra Ganesh, Mark Newport, Nathaniel Mary Quinn, Peter Williams, and Jason Bard Yarmosky address the experiences of marginalized or unsung outsiders, subverting and reinventing popular narratives of empowerment and heroism. The exhibition was chosen as a "Critic's Pick" in *Artforum* and explored in a video featured on artinfo.com.

Leo Sewell (MA 1969) grew up near a dump in Annapolis, Maryland. He loved to play with man-made objects. His father taught him to use simple tools and he began to assemble the pieces. Art was not a consideration. In 1963 he entered the University of Delaware. He completed a degree in business and attended some classes in art history. By 1967 he dedicated himself to being a junk sculptor. He stayed at Delaware to receive an MA in Art History. He has continued this pursuit for the last 50 years. He has refined his craft and sold over 4,000 works worldwide.

Kristel Smentek (PhD 2008) is Associate Professor of Art History in the Department of Architecture at MIT. She is currently working on her second book, *Objects of Encounter: China in Eighteenth-Century France*, for which she has been awarded an ACLS fellowship for 2016-2017. She has published articles related to this project in the Getty's edited volume, *Qing Encounters: Artistic Exchanges between China and the West* (Getty Research Institute, 2015), the *Journal of Early Modern History* in January 2016, and the new online journal, *Journal18*, in April 2016. Over the past year she has presented her research at conferences and invited talks at the ETH in Zurich, The Frick Collection, The Morgan Library, New York University, Seton Hall University, Harvard University, and at the Renaissance Society of America's annual conference in Boston. In September 2016 she will participate in the CIHA world congress in art history in Beijing, and in June 2015, she traveled to Uzbekistan with faculty and graduate students from her program at MIT.

Pepper Stetler (PhD 2009) was promoted to Associate Professor with tenure at Miami University, Oxford, Ohio. Her book, *Stop Reading! Look!: Modern Vision and the Weimar Photographic Book* was published in December 2015 by the University of Michigan Press.

Joyce Hill Stoner (PhD 1995) wrote a review of the exhibition and catalogue for *Andrew Wyeth: Looking Out, Looking In* (National Gallery of Art) for *caa.reviews* (Fall 2015). She also published "Vignettes of interdisciplinary technical art history investigations supplemented by the FAIC Oral History Archive in honor of Roger H. Marijnissen" in *Tribute to R. Marijnissen*, <http://ceroart.revues.org/> (June 2015). Stoner wrote the lyrics for a musical theatre piece to improve campus climate and diversity at UD and beyond: *Campus Chatter*, with Xiang Gao (music) and Scott F. Mason (book). To form the basis for real-life situations in the lyrics and dialogues, she interviewed many UD students, including four art history graduate students, using IRB guidelines; the show was successfully performed March 20-21, 2015, in Mitchell Hall.

Sandra L. Tatman (PhD 1994) has retired as Executive Director of the Athenaeum of Philadelphia, an organization founded in 1814 and housed in a National Historic Landmark Building designed by John Notman in 1845-1847. During her eight years at the Athenaeum, Tatman concentrated on the repair and restoration of the building as well as the expansion of programming and outreach to the community.

After graduation, **JoAnne Wertzel** (MA 1972) taught Art History at the Philadelphia Musical Academy (now The University of the Arts) for a year before she, her husband, Gary, and her baby daughter moved to the San Francisco Bay Area. There, she taught at Foothill Community College for a few years, started the Northern California Chapter of the Women's Caucus for Art, and grew more and more interested in writing. She began working in public relations and advertising, freelanced travel articles to *The San Francisco Examiner* and *The LA Times*, and wrote a history column for *Gentry* magazine. Three of her children's books have been published. The most recent, *Playing Juliet* (Sky Pone Press, 2015) is a mystery for 8- to 13-year-olds set in a children's theater. Her fourth book, *My First Day at Mermaid School*, a picture book for 4- to 5-year-olds, will be published by Alfred A. Knopf in 2018. Wertzel writes: "Congratulations to the Department on your 50th Anniversary."

Donors and Friends

Gifts of \$10,000 or more

Paul Gerald Crawford

Gifts of \$1,000 or more

American Endowment Foundation

Jeffrey B. Bruce

H. Perry Chapman

Wayne M. Foresman

Charles T. Isaacs

Carol A. Nigro '97M '09PhD

Penn Lighting Associates

Ingrid Steffensen-Bruce '94PhD

Gifts of \$250 or more

Cynthia Woerner Foresman '69

Karen C. Hinson '81

Maureen Keefe '81

Mark Samuels Lasner

Karl F. Miller

Lawrence Nees

Margaret V. Nees

P&G Fund of The Greater Cincinnati

Foundation

Susan Silver

Damie Stillman '56M

Diane B. Stillman

Roberta Kupfrian Tarbell '68M '76PhD

Monica Dominguez Torres

Jack R. Vinson

Joann Sheaffer Vinson '73 '83M

Midge Vinson

Stephen S. Vinson '82

Gifts of \$100 or more

Julie A. Aronson '95PhD

Barbara A. Baxter '79

Jody L. Blake '92PhD

Sandra Cheng '00M '08PhD

H. Nicholas Blake Clark '75M '82PhD

Helen L. Crawford

John S. Crawford

Audrey Raught Dahlenburg '91

Kimberlie Gumz Fixx '88M

Ellen J. Friedman '76

Noriko E. Gamblin '89M

Barbara Elliott Hallett '63

Pamela M. Jett

Richard T. Jett '83M

Michael J. Leja

Scott J. Mangieri '08M

Joan Mastrangelo Marter '70M '74PhD

Jacqueline Corman Meisel '71M

Elizabeth J. Moodey '87M

Jennifer K. O'Keefe '00

Emily J. Reynolds-Goodman '78M

Marianne Richter '90M

Vimalin Rujivacharakul

Karol Grubbs Schmiegel '75M

Deborah Williams MacIntyre Sheldon '01

Ernest C. Soffronoff Jr. '65

Patty E. Soffronoff

Catherine L. Turrill '78M '86PhD

Sue Murray Van Fleet '58

Jack R. Vinson Jr. '74

Margaret Werth

Other Gifts

Mary Cay Armstrong

Stephen Armstrong Jr. '78

Kathleen Motes Bennewitz '97M

William S. Bennewitz

Jeanne K. Brody '01PhD

JoAnne C. Debes

William L. Foley Jr.

Kathryn Davis Gardner '87M

Holly N. Haahr '91

Edward J. Heimiller '08

Bonnie J. Ivankow

Walter S. Ivankow

Howard S. Kliger '67M '70PhD

Janet H. Kliger

Kathryn S. LaPrad '07 '10M

Danielle S. Liss '98

Chase T. Markee '13

Alexis A. Mucha '04

Shannon A. Permenter '14

Deborah A. Reinholz '75

Richard M. Rice

Helen P. Ross '83

Gail Shrott '78

Heather Karasow Smith '92

Douglas J. Stewart

Patricia G. Stewart

Saul E. Zalesch '84M '92PhD

Judith K. Zilczer '75PhD

How to Donate!

Thanks to all the friends and alumni who have made generous contributions to the Department between January 1, 2015 and December 31, 2015. Your gifts are used for many worthwhile purposes—to create professional development opportunities for our students, to support programs that enrich our curriculum, and to fund special events that deepen our understanding in the history of art.

Please see below for the various ways you can make a gift:

- Mail a check made out to the University of Delaware, with the allocation in the memo line, to:

Development and Alumni Relations
Gifts Receiving and Processing Office
83 East Main Street, 3rd Floor
Newark, DE 19716

- Make a gift online by clicking [here](#).
- Call us toll free during normal business hours at 1-866-535-4504.

Thank you for your support of the Department of Art History.

Insight

University of Delaware
Department of Art History
318 Old College
Newark, DE 19716-2516

