

Insight

Remembering
Professor Emeritus
Wayne Craven



Embracing
Change

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Right: Annabelle Wombacher, Jared Mar, Sierra Ratcliff and Benjamin Cahoon, *Colorful Hands 1 of 3*, 2018. (Photo courtesy of Unsplash.com)

Front cover: A 2013 portrait of Dr. Wayne Craven. (Photo courtesy of Kathy F. Atkinson, University of Delaware)

Back cover: Thomas Woolner, *Statue of Lord Palmerston*, 1876, London. (Photo courtesy of unsplash.com)

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Please contact us to pose questions or to provide news that may be posted on the department website, department social media accounts and/or used in a future issue of *Insight*.

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@UDArtHistory



commitments to one another and to our larger field.

As you will read in this issue of *Insight*, [graduate students pioneered a series of anti-racism efforts](#) following the harrowing killing of George Floyd and the stark, if not exactly sudden recognition of structural racism in this country. They saw that their careers as teachers and curators, focused on matters of visual representations, would affect the way future generations understood racial relations. Spurred to action, they are creating avenues in their work as art historians toward a more just and equitable society. Likewise, faculty rose up as one body to voice their unity with protestors against social injustice and to commit to scrub racist practices and tropes, however unwitting, from our curriculum, to energetically support greater diversity and inclusion in our community and to widen the scope of our activities to include publics beyond our campus. To such ends we came together several times this summer with recent graduates and venerable alumni to detail the ways our varied institutions reacted to pandemic closures and redoubled their efforts to dismantle structural racism. At the same time that such collective moments inspire us, we must adapt to these new conditions in deeply personal ways as well, as [Professor Domínguez Torres reminds us](#) in the following pages.

Conditions worldwide have been so altered by the events of 2020 and practices within our University have been so undone that we have no choice but to frankly assess our program and reimagine our pedagogy. The task is daunting but the measure of our community has been plumbed and has not been found wanting. I am heartened by the many ways colleagues and friends have answered the challenges before us—from faculty who have created rich environments for remote learning; from graduate students who have unhesitatingly taken on what amounts to a second curriculum in their studies; to alumni who are assuming leadership roles to navigate their institutions through a very rough passage. While such spirited actions are newly expressed, others still in formation and, no doubt, still others yet to be imagined, they all testify to the patterns of shared passions, frank and open exchange, abiding trust and mutual support that have long characterized our department. These traits, by now intrinsic to our community, have helped unify us in these turbulent and troubling times. Together, we can make our way forward, not to return to a prior, familiar state but to reshape our world to better comport with the values and ideals we hold in common.

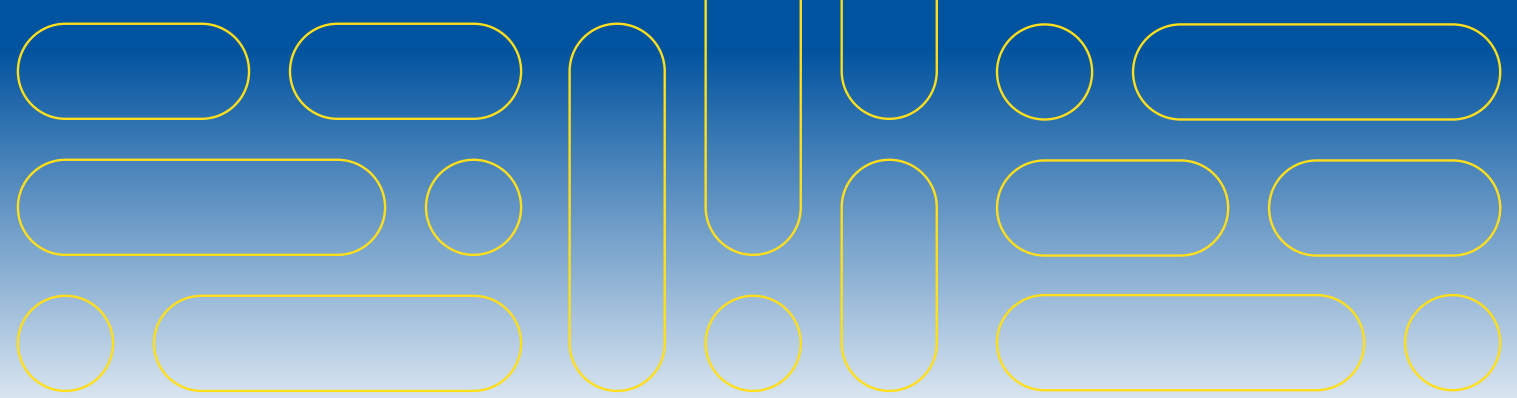
At this point, the chair usually wishes readers well. Today, I thank you.

Sandy Isenstadt
Professor and Chair, Art History

Who could have predicted that 2020 would be a year of ecological calamities worldwide, an awakening to racial oppression in the United States alongside unabashed expressions of white supremacy, a global pandemic ravaging nations and especially the most vulnerable, a country so politically polarized that as simple, cheap and effective a safety measure as a cloth mask is taken as a threat to personal freedom, and governmental factions that belittle the core institutions of democracy—from a free press to a fair vote—and, for many, tempt the very collapse of the American experiment?

I sure didn't, when I agreed just one year ago to become chair of the Department of Art History. Had I imagined such a world back then, I might well have balked at the prospect. Were that decision facing me right now, I would step up to it. What changed?

What changed was that I witnessed the extraordinary responses of our faculty, students and alumni, as well as other units of the University. Throughout overlapping crises that affected every individual in multiple ways, that precipitously transformed the way we teach and learn, that transmuted institutional roles almost beyond recognition and that converted settled routines into new challenges to be addressed by novel means, the members of our community have not just put in the extra time needed to fulfill our academic mission. They have gone above and beyond to develop new initiatives, to share and learn from unprecedented experiences, to confirm and to reaffirm our



I cannot believe the time has come again to share another year of scholarship and achievement within the Department of Art History at the University of Delaware. I am so proud of the Blue Hens featured on the pages of this issue of *Insight*, especially the students whose accomplishments required flexibility and adaptation due to the COVID-19 pandemic. The 2019-20 academic year, despite unforeseen challenges, involved exciting opportunities, travels and discoveries for students, faculty and alumni.

Although the pandemic required students and faculty to begin working from home in March, the camaraderie of the department remained strong—even across multiple time zones! Students have celebrated one another's accomplishments, sharing their peers' publications and news. Their kindness toward others continued into their efforts to enhance social equity in the classroom. Graduate students, for instance, collaborated with faculty members to develop anti-racism initiatives within the department and beyond ([page 6](#)). Faculty members also responded to racial injustice by creating a [Statement of Solidarity](#), which outlines their commitments to better each student's experience and education.

This year, we lost a beloved member of the department, Professor Emeritus E. Wayne Craven, Jr. I had the pleasure of meeting Dr. Craven at the 2019 Wayne Craven Lecture, where he shared stories about advising speaker Susan Rather and engaged with graduate students. On June 10, numerous alumni gathered virtually to celebrate the life and work of Dr. Craven, who founded the department alongside Professor William Innes Homer in 1966 ([page 7](#)). His scholarship and spirit will remain an important part of our department.

Looking forward, the University will continue to host excellent virtual events and publish online content. The department will host the 2020-21 Graduate Student Lecture Series (GSLs) via Zoom. The GSLs Committee, led by co-chairs Meghan Baker and Lea Stephenson, is working diligently to plan the speaker lineup and looks forward to sharing the schedule with the public in the near future. The University Museums have an array of [online exhibitions](#)

available, including *Art and Civil Rights* and *Black with a Drop of Red: Contemporary Cuban Posters*. These exhibitions will be on view until December 23, 2020. To remain up-to-date on news and events, visit our [website](#) or follow @UDArtHistory on [Instagram](#), [Facebook](#) or [Twitter](#).

I express immense gratitude to the students, faculty members and alumni who contributed content to this issue of *Insight*. This past academic year has been a unique and stressful time for everyone. Thus, I appreciate the time they dedicated to writing submissions and gathering photos. The fall 2020 issue of *Insight* is a success due to their outstanding work and generosity. Please explore and enjoy following pages!

Wishing you happiness and good health,

Kelsey Underwood
Communications Coordinator & *Insight* Editor



Around the Department

Graduate Students Develop Anti-Racism Initiatives

By: Julia Hamer-Light & Anne Cross, Ph.D. students

As graduate students and alumni of the Department of Art History at the University of Delaware, we mourn the deaths of George Floyd, Breonna Taylor, Tony McDade, Ahmaud Arbery, David McAtee, Elijah McClain, Rayshard Brooks and innumerable other Black lives ended by white supremacy and police brutality. We believe that Black Lives Matter, and we stand in solidarity with Black and Indigenous persons, and People of Color (BIPOC), against continued, systemic oppression within the United States and around the world.

With systemic racism newly visible to all Americans, and a global pandemic that only exacerbates racial inequities, we are compelled to urgently reconsider our standards, methods and practices. As scholars in the humanities, and future teachers and stewards of cultural heritage, we are well positioned to help forge more equitable futures. The field of art history, along with art museums and many other institutional arts organizations, have furthered anti-Blackness and white supremacy by perpetuating (neo)colonial and racist paradigms. The graduate students in the Department of Art History at the University of Delaware responded to this moment of national reckoning by gathering together to outline steps for direct action. Together, we asked how we can, as individual scholars and members of the University of Delaware community, better address systemic inequalities in our department and field. We began by developing a series of initiatives.

First, the formation of an Anti-Racism Reading Group where we aim to foster ongoing dialogues between students and faculty members about how to implement anti-racism and anti-colonialism in our research and writing. This group meets once a month to discuss selections that range across sub-fields. Our goal is to provide a collaborative space to discuss our responsibilities and opportunities as scholars to tell just histories. A commitment to anti-racism requires consistent work and self-reflection. This group provides a space for us as a department

to workshop approaches that we will take with us to other institutions and futures.

Second, a commitment to adopting anti-racism and anti-oppression methods in our pedagogical training, coupled with a review of the department curriculum. Teaching is one of the most important services graduate students provide to the department and to the diverse student body of the University of Delaware. Even for those of us who do not intend to pursue a career in academia, critical pedagogy will give us professional tools to practice anti-racism in other contexts. This working group will meet every month to discuss pedagogical themes in collaboration with faculty members. We hope faculty members will informally share how they have engaged with racism, oppression and colonialism within their own research and teaching. Our goal is to compile resources on how to revise syllabi to include critical race and post-colonial topics and theories, introduce “non-canonical” BIPOC artists and makers to students and foster discussions on strategies for teaching students about race and oppressive histories in art history. More specifically, the Pedagogy Group hopes to work toward two goals: a review of the survey curriculum, and the coordination of anti-bias training for graduate student teachers.

Third, a commitment to support the work of BIPOC scholars through programming through the Graduate Student Lecture Series and other opportunities.

Anyone—alumni or UD community members—who would like to participate, or wishes to learn more about these initiatives, should view the faculty’s [Statement of Solidarity](#) or contact the [Department of Art History](#).



Department Members Honor Dr. Wayne Craven

By: Kelsey Underwood, Staff & Editor

A celebrated scholar in the field of art history and a founding member of the Department of Art History at the University of Delaware, Professor E. Wayne Craven, Jr. (1930-2020), established American art as a recognized field of study and became a distinguished authority in 19th-century American art. On June 10, 2020, faculty, alumni and friends celebrated the life of Dr. Craven—a beloved colleague, professor and friend.

Craven received his bachelor’s and master’s degrees from Indiana University, which he attended with his wife, Lorna. They married in 1953 and, in 1957, moved to New York City, where he attended Columbia University and received his doctorate in art history.

Craven began his career at the University of Delaware in the fall of 1960, when he was appointed the Henry Francis du Pont Winterthur Assistant Professor of Art History. He would go on to become department chair, earn Excellence in Teaching awards and receive the Francis Alison Faculty Award—UD’s highest faculty honor. In 2008, the University awarded him an Honorary Doctor of Humane Letters degree. He also served as the coordinator of UD’s Winterthur Program in Early American Culture (now the Winterthur Program in American Material Culture) and as the chair of the Delaware State Arts Council.

“Professor Craven had a particular gift for

evoking the experiences of the cultural life and the full range of 19th-century America, whether it was in the Hudson River School era or the Gilded Age, or everything in between,” said alumnus Franklin Kelly, deputy director and chief curator at the National Gallery of Art, Washington.

At UD, Craven was found in Morris Library almost daily, researching and enjoying a scone from the coffee counter. His work led to numerous books including *American Art: History and Culture*, *Sculpture in America*, *Colonial American Portraiture*, *Gilded Mansions* and *Marble Halls*. He continued to research diligently following his retirement.

“Wayne set an excellent example for his students—the professor who was always exploring new directions in his own research, completing one publication with the idea for another book waiting for his attention,” alumna Joan Marter, professor emerita at Rutgers University, said.

“I think his scholarship is an enduring gift to all of us,” said Wendy Bellion, Sewell C. Biggs Chair in American Art History and director of the Center for Material Culture Studies at UD. “Many of us in American art history continue to return to Wayne’s publications and often, just when we think we have a brand new research idea, we realized that Wayne got there first.”

According to Craven's goddaughter Kate Lemay, who became an art historian due to his influence, Lorna was his sounding board and assisted him with research often.

"As a scholar, I've come to appreciate Wayne very much, and one of the things that I've always liked about his scholarship is that he dedicated every book to Lorna," Lemay said.

In addition to conducting research, Craven enjoyed connecting with students at the library. Although alumnus Arthur DiFuria never had Craven as a professor, he still received his guidance.

"Whenever he would spot me in the library, he would—in his dry, deadpan way—guide me to the coffee and sit me down for about 10 minutes and [he] just wanted to know what I was doing and where I was in my studies," DiFuria said. "Without those conversations, I might have not survived graduate school."

Today, DiFuria teaches and serves as the chair of art history at the Savannah College of Art and Design (SCAD) in Savannah, Georgia.

Craven was devoted to supporting his students both academically and emotionally during their time at UD and beyond. His regularly open office door welcomed current students, while holiday cards, emails and phone calls united him with alumni.

"I enjoyed his class and his teaching, and I especially enjoyed sitting around with him talking about art and the world, and the art world," said alumna Jody Abzug, who, like many students, attended the University to study with Craven.

Following her first year, Abzug had to take a leave of absence from her studies.

"I really didn't think I was going to return, until I got a phone call from Dr. Craven," she said. "Dr. Craven's impact on my academic life was immense and I will always be grateful for his time and attention."

Arthur McLaughlin first met Craven when he took one of his introductory courses in 1968. Although he initially pursued a different career, McLaughlin eventually returned to art history because of Craven.

"I went on to a different career, but I came back a few years ago to the over-60 program with his encouragement, because we stayed in touch, even though I was in a completely different field," said McLaughlin, who now teaches art history at the Osher Lifelong Learning Institute at the University of Delaware in Lewes/Ocean View. "It was a moment of pride in my life when he wrote me a letter of

recommendation for graduate school admission."

Craven advised approximately 30 dissertations and supported numerous students with their research. He took great pride in seeing his students succeed.

"Not only did he encourage my research with just the right mix of prodding and praise, he was also an impeccable editor," said Crisse Bishop Klee, whom Craven advised for her dissertation. "If you missed the period at the end of a footnote or the third dot of an ellipse, he would see it."

Joyce Hill Stoner, the Rosenberg Professor of Material Culture at UD and a professor in the Department of Art Conservation, had the pleasure of working with Craven as both a colleague and student. When writing a paper on American painter Washington Allston during her doctoral studies, Craven provided her with a full box of his research.

"He was my role model," she said. "If I ever became a tenured professor, I wanted to dress impeccably and be kind to everyone."

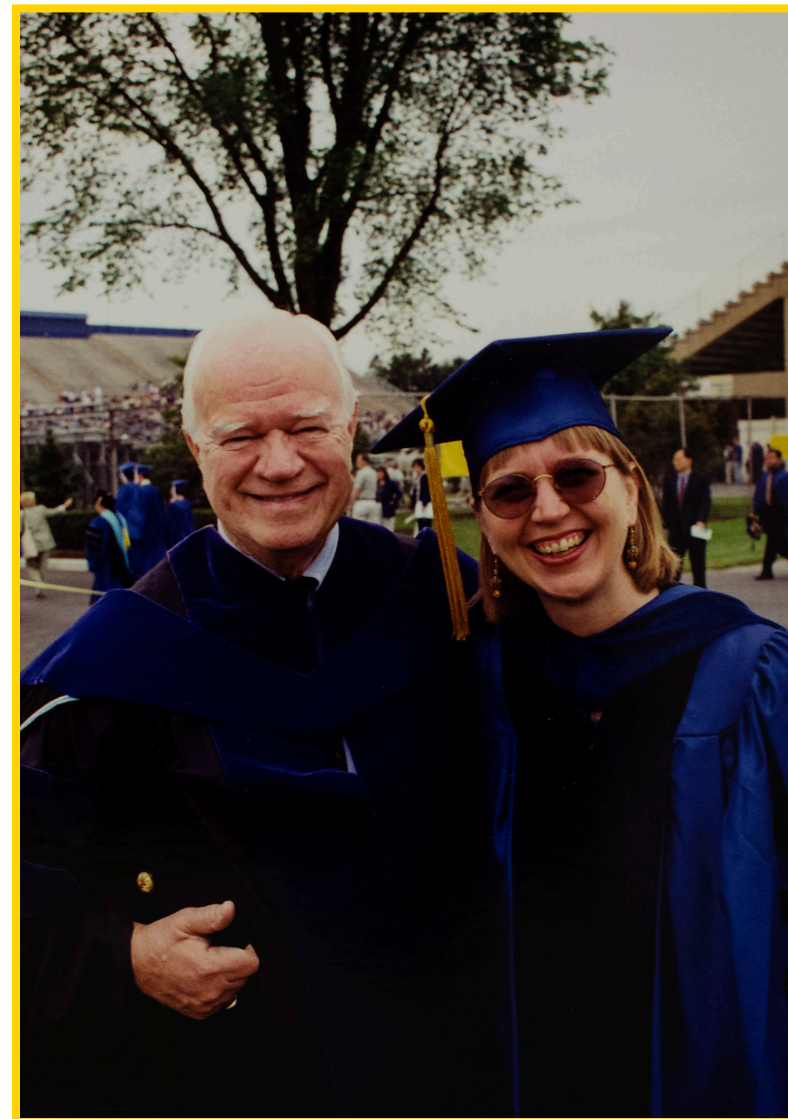


Craven was known for his elegant style, no matter the occasion. In the 1980s, he received an unofficial "Best Dressed Professor" award from undergraduate students. In addition to his attire, colleagues remember him for his mentorship, kindness and wit.

"Wayne was a wonderful mentor to me, more by example than anything else," said Lawrence Nees, the H. Fletcher Brown Chair of Humanities and an art history professor at UD. "He set a standard that I at least tried to follow and I think this has been true for many of his colleagues and students over the years."

From his time as a professor into his retirement, Craven valued lunchtime with colleagues and friends. Commonly referred to as the "Lunch Bunch," they frequently dined at the Scrounge and Blue and Gold Club.

"Eating lunch...was how Wayne kept his finger on the pulse of the University and really had an impact in terms of what was going on," Perry Chapman, a



professor of art history at UD, said. "I always admired him for that. Eating lunch is something we have lost."

Craven's pals Leo Lemay, Jay Halio and Damie Stillman were regulars of the Lunch Bunch. Lemay and Halio taught in the Department of English, while Stillman worked alongside Craven in the Department of Art History.

"It was to them that I always referred when some problem came up where I needed some advice from people who had the University of Delaware Press at heart," Halio said. "I will always carry with me a great fondness and a great admiration for one of the best colleagues I've ever had."

"He was charming, funny and a tease, as well as, of course, a great fellow student," said Stillman, who met Craven while studying at Columbia 63 years ago.

"One of my favorite memories from those years came in 1958, when he and Carl Barnes, another Ph.D. student, proceeded to trick two new M.A. students by asking them about a made-up American artist, who they said might turn up on the screening exam required for all new M.A. students," he said. "I will remember him most for his humor, wit and sly smile—and the pleasure of sharing a career with him."

Professor Craven helped establish the Department of Art History as a top institution to study American art, a position it still holds today, over 50 years later. He molded multiple generations of prominent scholars and curators, and leaves an academic legacy for art historians to come. The Department of Art History is forever grateful for Dr. Craven's contributions to the field of art history and the department, and will honor him by emulating his hunger for knowledge, passion for teaching and dedication to helping others.

Page 7: Professor Emeritus Wayne Craven and Susan Rather with the 2019-20 GSLS Committee. (L-R) Genevieve Westerby, Christine Bachman, Meghan Angelos, Jordan Hillman, Thomas Busciglio-Ritter, Wayne Craven, Susan Rather, Michael Hartman, Victoria Sunnergren, Natalie Giguere and Erin Hein. (Photo by Kelsey Underwood)

Page 8 (Top): Professor Craven and his wife Lorna. (Photo courtesy of the Department of Art History)

Page 8 (Bottom): Wayne Craven and Wendy Bellion share a laugh at the Mark Samuels Lasner Collection in Morris Library during a 2010 interview. (Photo by George Freeman)

Page 9: Professor Craven with a student outside of Delaware Stadium on graduation day. (Photo courtesy of the Department of Art History)



Students Make History at the Biggs Museum

By: Kelsey Underwood, Staff & Editor

When philanthropy, expertise and collaboration converge, UD students and arts organizations win. This summer, three students from the Department of Art History and Department of Art Conservation completed the first fully-funded summer internships at the Biggs Museum of American Art in Dover, Delaware. Made possible by the generous support of The Choptank Foundation, a new three-year pilot program was created to support student internship experiences. This new program allowed each of the students to gain experience in one of three areas—education, collections management and curation—expanding their training and professional development beyond the classroom.

“I found this to be very valuable not only because it was an internship in a summer where so many others were cancelled or because I am, in fact, interested in collections management, but because it was a very real internship,” said Olivia Reiff, an art conservation senior who worked virtually from her home in North Carolina due to the COVID-19 pandemic. “I worked on a current issue at the Biggs and my report of recommendations are being implemented.”

Under the supervision of curator Ryan Grover and registrar David Clapp, Reiff developed a renovation plan for an office space, which in the near future will be repurposed for collections storage. Her final report included guidelines for housing artwork in the room, addressing the risks of temperature, lighting, water, fire and general security, among other issues.

“I learned a lot of new things from this project,

but was also able to apply what I have learned as an art conservation student,” she said. “Preventative conservation has a strong focus on environmental control and regulation.”

During her research, Reiff contacted numerous collection managers and curators at institutions along the East Coast, many of whom shared similar projects and expertise. Each week, she spoke with Grover about her progress, often discussing school and life as well.

“The Biggs Museum staff are wonderful and knowledgeable people and I am fortunate to have had the opportunity to work with them,” she said.

Michael Hartman, a doctoral student in art history, also worked virtually in collaboration with Grover, researching and cataloging 220 cabinet-makers and silversmiths active in Delaware prior to 1830. He found that 22 percent of the craftspeople were enslaved and mostly unidentified. Using his research, Hartman assisted Grover with reinterpreting the museum’s Janvier Gallery of Delaware Furniture.

“Featuring furniture and decorative arts objects made in Delaware between 1770 and 1830, the Janvier Gallery traditionally focused on individual white makers and attributed objects on display to a single white craftsman,” Hartman said.

Hartman updated museum labels, often called tombstones, to acknowledge both free and enslaved craftspeople, known and unknown, who contributed to the craftwork. For example, a tombstone originally attributing an object to John Janvier now reads “The Workshop of John Janvier.”

“Creating the labels for this project proved to be a steep learning curve that challenged me to distill a large dataset into small, impactful and informative blocks of information,” Hartman said. “In my own career as a curator, I hope to give similar attention to prints, paintings, drawings and decorative arts objects in order to develop collections-based narratives that are not only diverse, but more inclusive of the histories they can speak to.”

Jane Allen, an art history senior, worked virtually alongside Kristen Matulewicz, curator of community and academic programs, to develop curricula for children’s programs. She first planned a two-day children’s winter camp to replace canceled summer camp programs. Her final report included guidelines for a theme, tours and activities for children of various ages. Allen then developed a Halloween-inspired program, where children tour the museum with flashlights to help solve the mystery of a “missing” artwork.

“I found that one of the most useful things about these experiences was the balance of independence and guidance I was given by Kristen,” Allen said. “The independence challenged me to creatively come up with ideas and solutions, and the feedback and discussions I had with Kristen encouraged my projects to grow and evolve.”

In addition to children’s program development, Allen wrote scripts for exhibition videos, contacted guests about upcoming events and evaluated future program curricula based on Delaware state education standards.

“It was most meaningful to me to have the opportunity to create programs that would directly benefit the museum’s community, and that the work I did would have a life beyond my summer at the museum,” she said.

“This is the kind of interinstitutional partnership at which UD excels and we are grateful to The Choptank Foundation for making these student experiences possible,” said Professor Wendy Bellion, Sewell C. Biggs Chair in American Art History and director of the Center for Material Culture Studies.

“Museum internships offer invaluable training for many of our students, enabling majors to expand their education beyond the classroom and enabling graduate students to develop curatorial practice, leadership skills and professional networks. UD’s partnership with the Biggs also helps to strengthen the presence of the arts and culture statewide.”

Information about 2021 summer internships at the Biggs Museum of American Art will be available in November for interested UD majors in art history and art conservation.

Page 10: The Biggs Museum of American Art. (Photo courtesy of Biggs Museum of American Art)

Top: Michael Hartman studies Native American, African and European-descended craftspeople during the 43rd Museum of Early Southern Decorative Arts (MESDA) Summer Institute in 2019. (Photo courtesy of Michael Hartman)

Left: Olivia Reiff works from her North Carolina home. (Photo courtesy of Olivia Reiff)

Bottom: Jane Allen. (Photo courtesy of Jane Allen)





Graduate Student Lecture Series 2019-2020



Jennifer Van Horn

Assistant Professor of Art History & History
University of Delaware
'Stealing a Glance': Enslaved Viewers and Iconoclasts in the Plantation South

Susan Rather

Wayne Craven Lecture
Professor, Department of Art and Art History
University of Texas, Austin
Memento: Samuel F.B. Morse's First Art Teacher and the Resonance of Miniature Painting



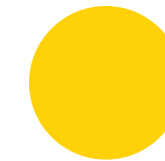
Carol Mancusi-Ungaro

Andrew W. Mellon Curatorial Track Ph.D. Lecture
Associate Director for Conservation and Research
Whitney Museum of American Art
Beyond the Image: Materiality and Meaning



Top left: Peter Candid, *Standing Man with a Sword (Alexander the Great)*, c. 1601. (Photo courtesy of the Metropolitan Museum of Art)

Faculty News



Domínguez Torres Completes Timely Fellowship

By: Mónica Domínguez Torres, Professor

Professor Mónica Domínguez Torres had a very productive year, despite some unforeseen disruptions. She finished writing her second book, tentatively titled *Pearls for the Crown: European Courtly Art and the Rise of the Atlantic Pearl Trade, 1498-1720*, during a full-year sabbatical leave. For this she secured a very prestigious fellowship at the Getty Research Institute in Los Angeles, where she was part of a cohort of important scholars working on issues of art and ecology.

"It was very timely to start discussing topics related to art and ecology at the Getty," Domínguez Torres said. "Shortly before, a sudden and destructive wildfire—dubbed 'the Getty fire' because of its proximity to the Getty Center—forced a week-long closure of the iconic L.A. site, as well as a quick evacuation of all the fellows from the Getty Scholar Housing complex, and we ourselves experienced the (continued on next page)



Professor Domínguez Torres examines Ulisse Aldrovandi's book about mollusks and all sort of marine creatures at the Special Collections Reading Room. (Photo courtesy of Mónica Domínguez Torres)

New Faculty



An assistant professor in the Department of Africana Studies for the past two years, Tiffany E. Barber joins the Department of Art History as a joint faculty member. She is a scholar, curator and critic of 20th- and 21st-century visual art, new media and performance. Her work focuses on artists of the Black diaspora working in the United States and the broader Atlantic world. Her writing appears in *Rhizomes*, *InVisible Culture*, *TOPIA*, *Black Camera*, *ASAP/Journal*, *Dance Research Journal*, *Afterimage* and various anthologies, exhibition catalogs and online publications, including *Afrofuturism 2.0: The Rise of Astro-Blackness*, *Prospect.3: Notes for Now*, *Suzanne Jackson: Five Decades* and the *Black One Shot* series. She has curated physical and virtual exhibitions for the Delaware Art Museum and the Black Speculative Arts Movement. From 2016 to 2018, she was a predoctoral residential research fellow at the University of Virginia's Carter G. Woodson Institute for African-American and African Studies. During the 2021-22 academic year, Barber will complete her first book manuscript as a postdoctoral fellow at the Getty Research Institute in Los Angeles.

fear and uncertainty of being displaced from our temporary homes.”

These events were further magnified in March by the COVID-19 outbreak in Los Angeles that forced the center’s closure again, this time for several months, and Professor Domínguez Torres’s early return to her home in Delaware.

“All these experiences certainly shaped and enriched our discussions about the impact that climate change, disaster management and globalization have on artistic production, which I hope will materialize in a volume the Getty is planning to publish next year,” Domínguez Torres said.

As a scholar in residence at the Getty, Domínguez Torres was also invited to participate in a two-day seminar to prepare an exhibition about Alfredo Boulton at the Getty in 2022. Boulton was a pioneer in the field of colonial art in Venezuela, and actually the broker who initiated in the 1950s the scientific study of Cubagua Island, the first pearling center of the Caribbean, which plays an important role in Professor Domínguez Torres’s current scholarship.

“The Getty Research Institute is in the process



The winter cohort of Getty Scholars at the Getty Research Institute. (Photo courtesy of Mónica Domínguez Torres)

of acquiring Boulton’s personal archives and is organizing an exhibition and publication using those important materials.” she said. “It was a terrific experience to share ideas with GRI curator Idurre Alonso and a group of Latin American colleagues conversant with Boulton’s work as an artist and a historian. It will be an incredible honor to contribute an essay for the exhibition catalog featuring the work of a Venezuelan scholar who was so influential in my own development as an art historian.”

Exhibition Honors Artist David Driskell

By: Julie L. McGee, Professor

Curated by Julie L. McGee in collaboration with the Portland Museum of Art in Maine and the High Museum of Art in Atlanta, the exhibition *David Driskell: Icons of Nature and History* and its accompanying [catalogue](#) survey seven decades of David Driskell’s painterly practice from the 1950s forward. Born in Eatonton, Georgia, David C. Driskell (1931-2020) is equally well-known as a curator, art historian and educator, and his career as both artist and scholar have created a durable public record of the long history of art made by Black Americans. Dates include:

High Museum of Art, Atlanta
February 6–May 9, 2021

Portland Museum of Art, Maine
June 19–September 12, 2021

The Phillips Collection, Washington, D.C.
October 16, 2021–January 9, 2022



David Driskell stands next to one of his works, “Shaker Chair and Quilt,” 1988, at the Bowdoin College Museum of Art. (Photo by Julie L. McGee)

Faculty Notes

In a year that has brought unexpected challenges for all, Professor **Wendy Bellion** has never been more grateful for the Department of Art History’s strong community of colleagues, students and alumni. When the pandemic disrupted campus life in spring 2020, faculty quickly revived their informal Delaware Americanist Writing Group—DAWGs—to provide a creative virtual space for faculty and graduate students to continue sharing and advancing their research. Two advisees—Margarita Karasoulas and Spencer Wigmore—successfully defended their dissertations and continued their excellent work as curators for, respectively, the Brooklyn Museum and Amon Carter Museum of American Art. Professor Bellion continues to conduct research (online, for now!) for her new book project on the visual culture of theater in the early United States (*Pictures Onstage*) and to develop a co-edited volume of essays about 18th-century material culture with UD alumna Dr. Kristel Smentek (*Things Change*). She has also contributed essays for the Minneapolis Institute of Art’s forthcoming catalogue, *Supernatural America*,



Professor Bellion catches up with Professors Matthew Baigell and Carla Yanni after delivering the Mitnick Jacobs Distinguished Lecture at Rutgers in November 2019. (Photo courtesy of Wendy Bellion)

and a roundtable about the history of New York City monuments for the Gotham Center. As the Director of the Center for Material Culture Studies, Professor Bellion is busy developing programs and projects to advance interdisciplinary scholarship, and as the coordinator for a new funded internship program in partnership with The Choptank Foundation and Biggs Museum of American Art, she’s actively working to expand professional development opportunities for UD students in art history and art conservation. They welcome your support for this initiative! Please email wbellion@udel.edu to learn more.

Professor **Perry Chapman** taught her last course for the department in spring 2020. It was ARTH 154, “Introduction to Art History: Renaissance to the Present,” which was a success as a suddenly-online course, thanks to the extraordinary efforts of five wonderful TAs: Meghan Angelos, Christine Bachman, Zoë Colón, Natalie Giguere and Gabby Johnson. Before that, she made a brief editorial board meeting and research trip to the Netherlands. Traveling now seems a distant memory, and a distant hope, in these times of COVID-19.

In 2019-20, Chapman (with Thijs Weststeijn and Dulcia Myers) published an edited volume, *Connoisseurship and the Knowledge of Art / Kennerschap en kunst* (Nederlands Kunsthistorisch Jaarboek 69), for which she co-wrote (with Thijs Weststeijn) “Connoisseurship as knowledge. An introduction.” She also completed two articles: “Making as Thinking in the Dutch Painter’s Studio,” forthcoming in *Spaces of Making and Thinking: Environments of Creative Labor in the Early Modern Period*, ed. Colin Murray, Sophie Pitman and Tianna Uchacz, New York: Bard Graduate Center (*Cultural Histories of the Material World* series), 2020;

and “Rembrandt: Retour aux Origins,” for *Aging & Arts: L’Art aux risques de l’âge*, ed. Nadeije Laneyrie-Dagen, trans. Turner Edwards and Nadeije Laneyrie-Dagen, Paris: CNRS Éditions, forthcoming 2020.

Chapman’s retirement date is August 2021. She is now on sabbatical, easing into her new life. Her plans for the future include pursuing her research and writing, and assuming the position of editor-in-chief of *Journal of Historians of Netherlandish Art*, the open-access online journal of Historians of Netherlandish Art, which is taking a leading role as a platform for digital art history projects.

In addition to her prestigious fellowship at the Getty Research Institute in Los Angeles (see article on [page 13](#)), Professor **Mónica Domínguez Torres** was also granted spring fellowships at the Bard Graduate Center (BGC) in New York City, the Center for Spain in America at the Clark Art Institute in Williamstown, Massachusetts, and the Madrid Institute for Advanced Study during her sabbatical year. She declined the latter opportunities to join the Bard’s spring cohort, but unfortunately the COVID-19 pandemic forced the cancellation of her residence at the BGC. The pandemic also compelled her to postpone a research trip to Spain and Italy to finalize archival research needed for her upcoming book until summer 2021. For this trip, she has secured the support of a 10-Year Anniversary Faculty Grant from the University of Delaware’s Interdisciplinary Humanities Research Center, as well as a National Endowment for the Humanities Summer Stipend grant.

During this unprecedented year, Professor Domínguez Torres saw the publication of her essay “Mastery, Artifice, and the Natural Order: A Jewel from the Early Modern Pearl Industry” in *The Oxford Handbook of History and Material Cultures Studies*, edited by Ivan Gaskell and Sarah A. Carter. The essay “Pearls for the King: Philip II and the New World Pearl Industry,” is also forthcoming in the volume *Picture Ecology: Art and Ecocriticism in Planetary Perspective*, edited by Karl Kusserow from the Princeton University Art Museum. During the past year, she presented the papers “Imperial Gems: The Art, Ecology and Politics of Pearls in Habsburg Spain” at the Getty Research Institute (November 2019), “Traders, Cannibals and Slaves: Early Modern Images of Native Americans in the Atlantic Pearl Industry,” at the Indigenous Material and Visual Culture in the Americas (IMVCA) working group of the University of California, Los Angeles

(March 2020), and chaired the panel “Artifice and Agency” of the colloquium “Languages of Ecology: Ancient and Early Modern Approaches to Nature,” organized at the Getty Research Institute (May 2020). Since winter 2019, Domínguez Torres has also worked as the art subject editor for *The Routledge Encyclopedia of the Renaissance World*, a new digital platform that will offer students and scholars a new way to navigate societies of the “Renaissance” conceived broadly temporally (ca. 1300-1700) and geographically (the Americas to eastern Europe and Asia and beyond).

Professor **Jason Hill** continues to develop his new book project, studying a key but overlooked dimension of the visual culture of crime and policing in the United States. The book, deeply indebted to the pioneering work on policing and media undertaken decades ago by Stuart Hall, and provisionally entitled *Police Work*, centers the technology of police radio as a key component in a singularly determinant American image-making machinery. In August 2020, Hill presented part of this research, “Looking at Police Radio with Frederick Wiseman,” on Wiseman’s film *Law and Order*, as a guest of the seminar “Atlas Fever,” led by W.J.T. Mitchell and Ori Levin at the University of Southern California. His essay “An Exact Instant in the History of the Modern,” on curator Ed Steichen’s 1949 MoMA exhibition on the history of news photography and the appearance of crime reporting within it, appeared in *Modern in the Making: MoMA and the Modern Experiment*, co-edited by Sandra Zalman and Austin Porter (Bloomsbury, 2020). His essay “On Deadline: LIFE as a Weekly News Magazine,” appeared in *The Power of LIFE: LIFE Magazine and American Photography, 1936–1972*, co-edited by Kristen Gresh and Katherine Bussard (Princeton, 2020).

He is presently writing two new commissioned essays. One, “This is not a Magazine,” on some of the pictorial considerations that distinguish daily newspapers from weekly and monthly magazines, is slated to appear next year in the volume *Print Matters: Photography in Print*, co-edited by Andrés Mario Zervigón and Antonella Pelizzari (Getty Research Institute, 2021). Another, an essay on Mary Ellen Mark’s photographs of promgoers, should appear next year in the catalogue for an exhibition of Mark’s work at the Hood Museum at Dartmouth College, curated by Brian Wallis.

In September 2020, Hill offered a discussion

of documentary filmmaker Joseph Louw’s terrible photographs of the assassination of Martin Luther King, Jr., at the symposium “Behind the Iconic Images in Life Magazine” at the Princeton University Art Museum. In April, he presented a guest lecture on photojournalism and the coronavirus for the course “Getting the Pictures: Photojournalism in the USA and Russia,” led by Katherine Bussard and Katherine Reischl, also at Princeton. Hill is presently having a blast teaching a course on “The Art of the Vote,” which considers the dynamics of American art and politics through the lens of Americans’ never-ending fight for the franchise. He looks forward to teaching a pair of courses on alignment of photography, evidence and truth in the spring of 2021.

Professor **Jessica L. Horton** received two major fellowships which allowed her to work full-time on her second book, *Earth Diplomacy: Indigenous American Art and Reciprocity, 1953-1973*, during the 2019–20 academic year. She spent the fall term in residence at the Clark Art Institute in Williamstown, Massachusetts. Before the pandemic interrupted her research travel in the spring, Horton was supported by a Creative Capital/Andy Warhol Foundation Arts Writers Book Grant to visit collections and conduct oral histories related to an exchange between Mapuche and Diné (Navajo) artists in 1968. Professor Horton is grateful to the Center for Material Culture Studies for supporting the publication of her essay, “Performing Paint,



Mapuche weaver Juanita Becerra inside her workshop in Curarrehue, Chile in February 2020. (Photo by Jessica L. Horton)

Claiming Space: The Santa Fe Indian School Posters on Paul Coze’s Stage in Paris, 1935,” in a special issue of the online journal, *Transatlantica: Revue d’Études Américaines*, devoted to “Dialoguing the American West in France” in 2019. A Chinese translation of her article, “Indigenous Artists Against the Anthropocene,” originally published in *Art Journal* in 2017, appeared in a special issue of the *Journal of the National Academy of Art* devoted to “Ecological Art Practices” in 2019. Professor Horton was named the Lunder Institute for American Art Distinguished Scholar for 2020–21 and will lead a group of research fellows to pursue original scholarship on artistic modernisms of the Southwest at Colby College in Maine and Taos, New Mexico.

In 2019–20, **Professor Lawrence Nees** was on research leave and looked forward to returning to full-time teaching in fall 2020. During his leave, he finished final revisions on his book *Frankish Manuscripts 7th-10th Centuries*, to appear in the series *Manuscripts Illuminated in France*, published by Harvey Miller Ltd. and Brepols. This series is a detailed catalogue of 100 manuscripts, with introductory essay, publication of which was promised for 2020, although the recent death of the distinguished publisher may cause a delay. Nees completed the revision of a book manuscript, *Illuminating the Word: On the Beginnings of Medieval Book Decoration*, which has been submitted to a publisher and is going out to readers now. Since the last issue of *Insight*, he published no articles, although three were delayed and are now in press and scheduled to appear in 2020 or (with so many problems delaying everything we do) in early 2021: “Antique and faux-Antique in Carolingian Manuscripts,” to appear in Deirdre Carter, Elna Gertsman and Karlyn Griffith, eds., *Tributes to Richard K. Emmerson. Crossing Medieval Disciplines* (London: Harvey Miller and Turnhout: Brepols, 2020); “The European Context of Manuscript Illumination in the Anglo-Saxon Kingdoms, 600–900,” to appear in Claire Breay and Joanna Story, eds., *Manuscripts in the Anglo-Saxon Kingdoms* (Dublin: Four Courts Press, 2020); “A Copper-Alloy Plate with Architectural Imagery in Berlin . . . and Jerusalem?” in Carole Hillenbrand and Robert Hillenbrand, eds., *The Making of Islamic Art* [Festschrift in Honor of Sheila Blair and Jonathan M. Bloom], *Edinburgh Studies in Islamic Art* (Edinburgh: Edinburgh University Press, 2021).

Nees had planned to present lectures at two conferences during the past year, but both were

postponed. During the coming year, he has commitments for four conference lectures: Conference on the Gellone Sacramentary, at the Israel Institute for Advanced Study, February 20-22, 2021; Settimana di Studio sull'Alto Medioevo, "I Franchi," Centro Italiano per Studi sull'Alto Medioevo, Spoleto, April 8-14, 2021; "What is Frankish about Merovingian Art?"; 'Merovingian' or 'Carolingian'? Court or Provincial? The Gellone Sacramentary and the Problem of Categorizing Frankish Illuminated Manuscripts," Colloquium in honor of Charles T. Little, Columbia University, April 16, 2021; "All that Glitters is not Gold: 'Purple' and 'Gold' in Carolingian Manuscript



Okoye enjoyed the company of Nikki Greene, UD Art History alumna and assistant professor of art at Wellesley College, at the opening reception of *Home's Horizons*. (Photo courtesy of Nikki Greene)

Illumination," First Millennium Network Conference, Washington, D.C.: "Perspectives on the Art of the First Millennium" (postponed to date uncertain).

Professor Nees will retire from teaching at the end of the fall term in 2021. He looks forward to three more semesters at the University of Delaware, where he has taught since 1978. It has been a privilege to do so. He looks forward to teaching the introductory art history course this year, its online avatar being unexpectedly exciting, and expects to teach the same course again in 2021. His last seminar will be devoted to Charlemagne in spring 2021. He expects to continue to advise his current doctoral students and, he hopes, to continue to be engaged in scholarly research.

Last September, Professor **Ikem Stanley Okoye** was invited to participate in a series of events held for the opening of the art exhibition *Home's Horizons* at the Davis Museum, Wellesley College. The show was a solo exhibition of the work of contemporary artist Fatimah Tuggar and also featured the first iteration of Tuggar's installation called *Deep Blue Wells*. He gave a roundtable statement on Tuggar's work and contemporaneity more broadly, before engaging the artist, the exhibition's curator Amanda Gilvin (Sonja Novak Koerner '51 Senior Curator of Collections at Wellesley) and the audience in a conversation about Tuggar's work, contemporary art, Hausa history, indigo dye pit traditions and architecture among other things.

In mid-November, Okoye traveled to London to deliver an invited talk, titled "Emergent Evacuations?: African Women's Corporate Bodies and Art Historical Insight," at the Courtauld Institute of Art. The talk was part of the Courtauld's Frank Davis Memorial Lecture series that featured three other renowned art historians. The series was inaugurating the Courtauld's then imminent hiring of new faculty in the area of modern and contemporary African art, part of their Mellon-funded initiative. Shortly after his return, Okoye traveled to Boston, where he gave a paper, "Africa's First Feminist?: Positioning Adelina Wari and Her Property," at the annual conference of the African Studies Association, and as part of the panel Architectural Histories of Entanglement.

Okoye was the recipient of a two-year Center for Canadian Architecture/Mellon research grant for his *Where was Modernism* project. This followed an earlier short term CCA/Mellon grant that had concluded soon after its Addis Ababa workshop—a second and final selection stage of the "Centring Africa" initiative's competitive granting process. In relation to this award, Okoye spent a few days in Montreal in early December, attending workshops with seven other co-recipients of the grant—all affiliated with European or African universities. Okoye was the only North America-based scholar who received the award. During the workshop, Okoye presented the paper "Fugitive Futurities: Early Twentieth Century Architecture of Enugwu-Ukwu and Nimo," a version

of which the CCA posted as [Facebook](#) and [Instagram](#) posts on July 6, 2020. Okoye was also part of a specially convened public roundtable and event, where he joined Huda Tayob (University of Johannesburg), Itohan Osayimwese (Brown University), Anooradha Siddiqi (Barnard College) and Christina Sharpe (York University) in a discussion framed as "Centring Africa? The Spaces of Pan-African Agency," which engaged the question "How or why should scholars invest in the cultural politics of space undertake practices that centre Africa?"

Spring 2020 of course turned into a difficult semester for Professor Okoye as for everyone else. However, in April, Okoye delivered a lecture to a graduate history of architecture seminar at the University of Witwatersrand, Johannesburg, South Africa, via Zoom, on his developing theory of African Masquerade as spatial and political praxis.

Professor **Lauren Hackworth Petersen** has been appointed associate dean for the humanities in the College of Arts and Sciences at UD. Despite the heavy administrative demands, this past year witnessed the publication of two articles and a book review, with other projects underway. Her essay, "People and Gods in the Necropoleis of Pompeii: Isis in the Last Decade," was published in *Reflections: Harbour City Deathscapes in Roman Italy and Beyond*, eds. Niels Bargfeldt and Jane Hjarl Petersen, Edizioni Quasar (Analecta Romani Instituti Danici – Supplementa 53). With co-author Sandra Joshel, she penned the chapter, "Seeing Slaves at Villa A," in *Villa A ("of Poppaea") at Torre Annunziata, Italy. Vol. 2: The Decorations: Painting, Stucco, Pavements, Sculptures*, eds. John R. Clarke and Nayla K. Muntasser (ACLS Humanities E-book, 2019). She also presented her work on Roman slavery with a talk, "Representing Slavery: Voices, Images, and Artefacts," for the conference, "A Deep History of Slavery: Antiquity and Modernity in Dialogue," held at the Gilder Lehrman Center for the Study of Slavery, Resistance and Abolition at Yale University last year.

Professor **Janis Tomlinson's** biography *Goya: A Portrait of the Artist* was published on Sept. 15, 2020 by Princeton University Press. The culmination of her decades-long study of the artist, the book was recognized as "a top notch biography" in a coveted starred Kirkus Review (May 15, 2020), and included among the [Art, Architecture and Photography Top](#)

[Ten](#) for fall 2020 by *Publishers Weekly*. It was featured on Tyler Green's Modern Art Notes podcast in mid-September. Her early study of Goya's paintings within their political context, *Goya in the Twilight of Enlightenment* (1992) is now available on the Yale University Press Art and Architecture portal.

Professor **Jennifer Van Horn** continues work on her second book, now titled *Portraits of Resistance: Activating Art During Slavery*, under contract with Yale University Press. She has presented her scholarship at several venues (now virtually): Columbia, University of Illinois, Tulane, Massachusetts Historical Society and the White House Historical Society. Together with Professor Tiffany Barber she is co-leading a working group through the Center for Material Culture Studies entitled "Blackness and Publicness."

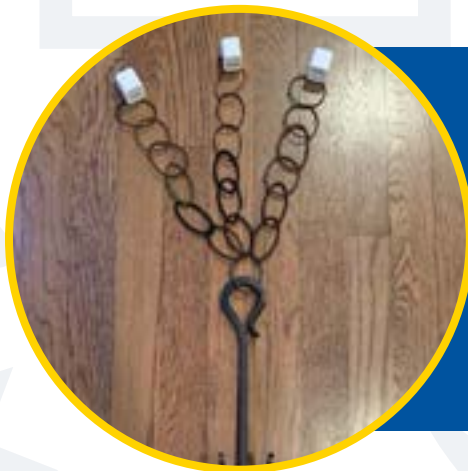


Professor Jennifer Van Horn delivers "Stealing a Glance: Enslaved Viewers and Iconoclasts in the Plantation South" as part of the annual Graduate Student Lecture Series in September 2019. (Photo by Kelsey Underwood)

Undergraduate News



Junior **Miriam-Helene Rudd** took second place in the 2019 Seth Trotter Book Collecting Contest for her collection of over 350 20th-century mystery novels featuring female leads, such as Nancy Drew. An art conservation and art history double major, Rudd applies her skills as a student assistant in Morris Library, where she preserves and restores books. She continues to search for new additions to her collection, such as foreign editions. (Photo courtesy of [UDaily](#))



During the spring 2020 semester, undergraduate students got creative at home when Professor Gallant tasked her medieval art class with reconstructing artworks out of household items. **Julia Podest** recreated a 16th-19th century military flail from the Metropolitan Museum of Art collection out of hair ties and USB power adapters. (Photo courtesy of Julia Podest)



During the spring 2020 semester, **Jane Allen** studied abroad at John Cabot University in Rome, Italy. Although her trip was cut short due to the COVID-19 pandemic, she was able to experience the culture of Rome with new friends. Allen visited iconic art and architecture that she studied at UD, including the Vatican and Pantheon. To learn more about her study abroad experience, visit the [@UDArtHistory Instagram](#) account and select the “Takeovers” highlight icon. (Photo courtesy of Jane Allen)



Professor Sandy Isenstadt, department chair, and Vimalin Rujivacharakul, director of undergraduate studies, with undergraduate students at the “Lunch with the Chair” event in October 2019. (Photo by Kelsey Underwood)

Degrees Awarded | 2020

Bachelor of Arts

Alexandra Taylor Ashman
Catherine Eleanor Canning
Margaret W. Elkins
Destiny Howell-Conkey
Lauren Lee
Arielle Elizabeth Mobley
Adrianna Nelson
Jason Sadel
Rachel Townsend
Kiley Tucker
Ashley May Ware
Jasmin Nicole Waye

Minor

Sierra Tyler Bacon
Martha Rose Allen Echols
Sara Leonowitz
Corey Michael Lynch
Emily Katherine McCavera
Casey Axelia Orledge
Elizabeth Ann Page
Amelia Ritter

Departmental Awards | 2020

Trudy H. Vinson Memorial Scholarship

Awarded to an outstanding junior in the department
Bianca Thiruchittampalam

Art History Faculty Award for Academic Excellence

Awarded to an outstanding senior in the department
Catherine Eleanor Canning

Graduate News

Inside Look: Letters of George Peter Alexander Healy

By Alba Campo Rosillo, Ph.D. student

One of the virtues of my dissertation project is the wealth of extant archival material from the artist I am writing about. With the title “Artistry and Industry: The Portraiture of George Peter Alexander Healy (1830-1871),” I am writing a monograph that explores Healy’s portrait production both in receiving inspiration and in shaping industrial capitalist culture. As I have traveled extensively throughout the U.S. visiting archival repositories, where I have discovered more than 140 letters that the artist both wrote and received between February 1838 and April 1892, I’ve gained significant insight into his life and work thanks to the artist’s revelations.

First, Healy often mentioned his painting materials, techniques and logistics. Born in Boston in 1813, Healy trained in the city and took up local methods, like using a compass to measure the face of his sitters. In 1840, Healy had spent some time in

London and obtained his materials from the art dealer Robert Davy at 83 Newman St. Oxford St. By 1843, Healy was active in Paris and using “David’s famous [color] tubes,” which Healy shipped to his friend and fellow U.S. artist Charles Bird King. When he received a commission to copy the portrait collections from British Royal Palaces, Healy was given a room at St. James Palace where he and his assistants painted the copies; later in his life his brother Thomas Cantwell would join him in painting tours to assist him in finishing the portraits.

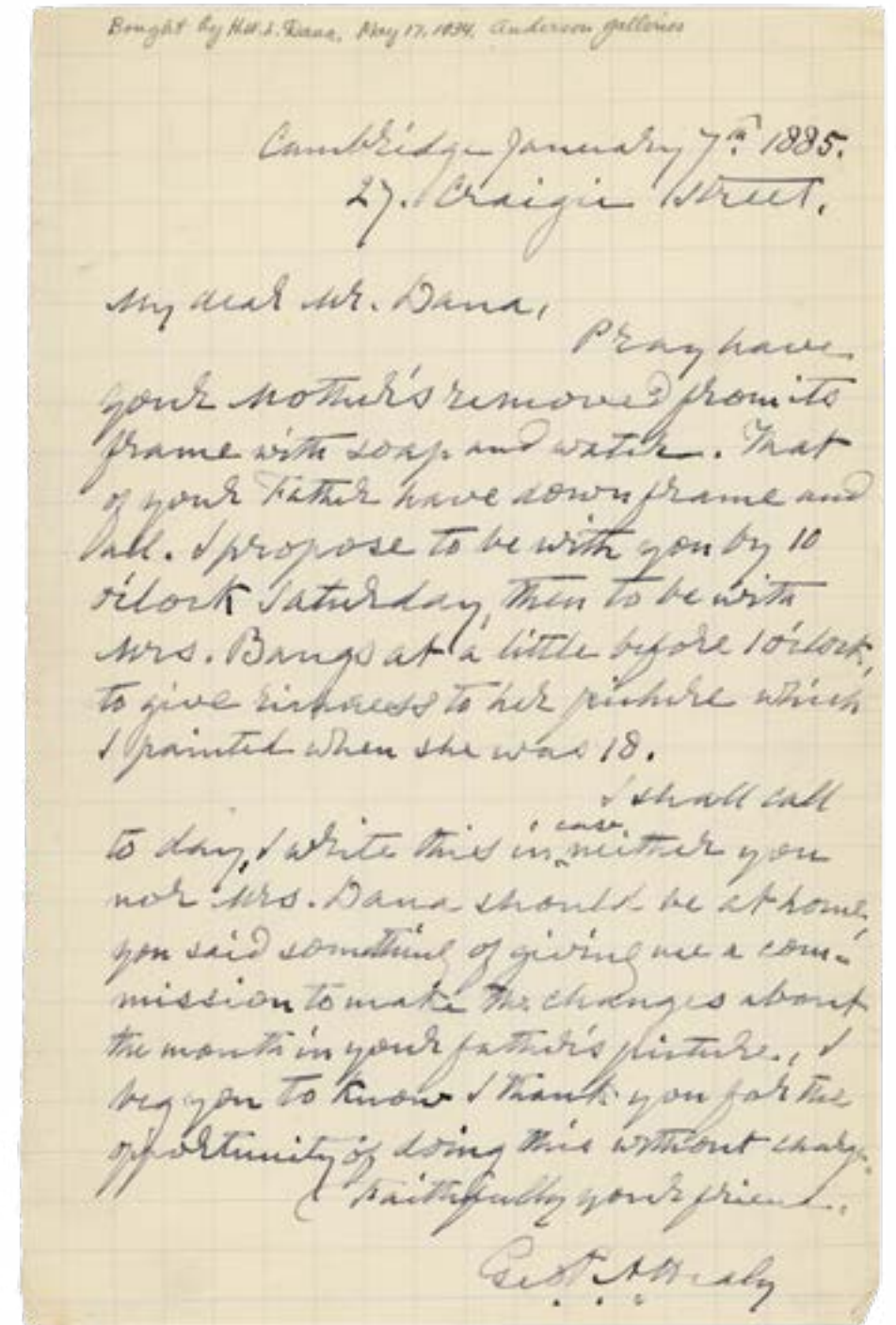
Second, Healy’s logistics and public relations. The artist joined the Royal Academy of Art in London as a student thanks to British Royal Academician David Wilkie’s referral. In his letters, Healy would often mention the portraits he was painting at the moment and the positive feedback that people would give him for the addressee’s admiration. He

also sent regular invitations to his contacts to visit him at his studio to see his latest works. I have been impressed to see the good relations Healy kept with fellow artists, with whom he corresponded—like Hiram Powers, Thomas Couture—and in whose studios he would paint when he traveled and worked in portrait commissions. Last, Healy had a network of “agents” spread across multiple cities to help him in his business, with James S. Earle, from the “Looking Glass” shop Earle & Son, at 816 Chestnut St. in Philadelphia.

Finally, as I read through Healy’s letters I recognized another persistent theme: Healy’s ever-present worries about debt. In London, his source of credit would be a tailor with whom Healy also shared confidences. Later on, the

artist would accumulate so much debt in Chicago that he exchanged paintings for land and later on would even give the land away so that his patron Thomas Barbour Bryan would “buy” his debt.

Healy’s letters have given me deeper knowledge into the business of portraiture and American art making in the 19th century. My goal is to publish them as an edited volume, and I am open for suggestions concerning formats and partners of the endeavor. In the letter I am sharing here, Healy instructs his addressee—Mr. Dana—on how to remove two old portraits from their frames, with the idea that the artist would find the paintings ready to make quick retouches. The secret on how to remove the frames? Soap and water!



Right: George Peter Alexander Healy to Richard Henry Dana Jr., January 7, 1885, in Collected Material, “Miscellaneous Famous People,” in the Henry Wadsworth Longfellow Dana (1881-1950) Papers, 1774-1972 (bulk dates 1850-1950) (LONG 17314), Longfellow House—Washington’s Headquarters National Historic Site.



Alba Campo Rosillo next to George Peter Alexander Healy’s *Self-Portrait*, 1870s, at the National Portrait Gallery, Smithsonian Institution. (Photo courtesy of Alba Campo Rosillo)

Degrees Awarded | 2020

Doctorate in Art History

Margarita Karasoulas
Sarah M. Leonard
Colin G. Nelson-Dusek
Galina Kathleen Olmsted
Emily Rachel Shartrand
Spencer W. Wigmore

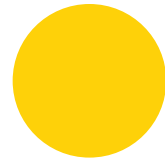
Master of Arts for Museum Professionals

Vivien Lafcadia Barnett

Master of Arts in Art History

Adam Grimes

Graduate Notes



During the 2019–20 academic year, **Meghan Angelos** was a committee member of the Graduate Student Lecture Series and received an Outstanding Graduate Student Achievement Award from the Department of Art History. In February 2020, her essay, “George Silk, ‘Perfect Ten Point Landing’ (1962),” was published in *LIFE Magazine and the Power of Photography*. In May, she began serving as the department’s graduate student liaison. During the summer, she was a research assistant for the Ad Reinhardt Foundation and participated in the 2020 CCL/Mellon Seminar in Curatorial Practice’s online program.



Meghan Angelos holds up her essay, “George Silk, ‘Perfect Ten Point Landing’ (1962),” published in *LIFE Magazine and the Power of Photography*. (Photo courtesy of Meghan Angelos)

In spring 2020, third-year CTPHD student **Thomas Busciglio-Ritter** started interning at the Metropolitan Museum of Art in New York City. He assisted curators Elizabeth Kornhauser and Shannon Vittoria in researching the show *Jules Tavernier and the Elem Pomo*, scheduled to open on Aug. 16, 2021 in the Native American galleries of the museum’s American Wing. The centerpiece of the show will

be Tavernier’s *Dance in a Subterranean Roundhouse at Clear Lake, California* (1878), acquired by the Met in 2016. The exhibition will bring together around 45 works—paintings, watercolors, prints, photographs, Pomo baskets and regalia—to examine the encounter of Tavernier with the Elem Pomo, and intersections between Western-style landscape painting and Native material culture. Busciglio-Ritter will continue assisting with the show during the fall of 2020.



Thomas Busciglio-Ritter stands in front of Jules Tavernier’s *Dance in a Subterranean Roundhouse* (1878), on display in room 760 of the American Wing, Metropolitan Museum of Art, New York. (Photo courtesy of Thomas Busciglio-Ritter)

In summer 2019, **Danielle Canter** worked as the Getty graduate fellow in Prints and Drawings at the Cleveland Museum of Art (CMA). At the CMA she conducted research for a forthcoming exhibition and catalogue of 19th-century French drawings. During the 2019–20 academic year, Canter was the graduate assistant in the Mark Samuels Lasner Collection at the University of Delaware Library. In this role, she assisted with the exhibition *Whistler and His Artistic, Literary, and Social Circles*, which is set to open in Old College Gallery in spring 2021. She also continued to serve as lecture coordinator for the Association

of Print Scholars. In February 2020, Canter began to work on her dissertation, “The Singular Impression: Monotype in Nineteenth-Century France.” During the 2020–21 academic year, she will be the graduate research assistant for the University of Delaware Special Collections and Museums.

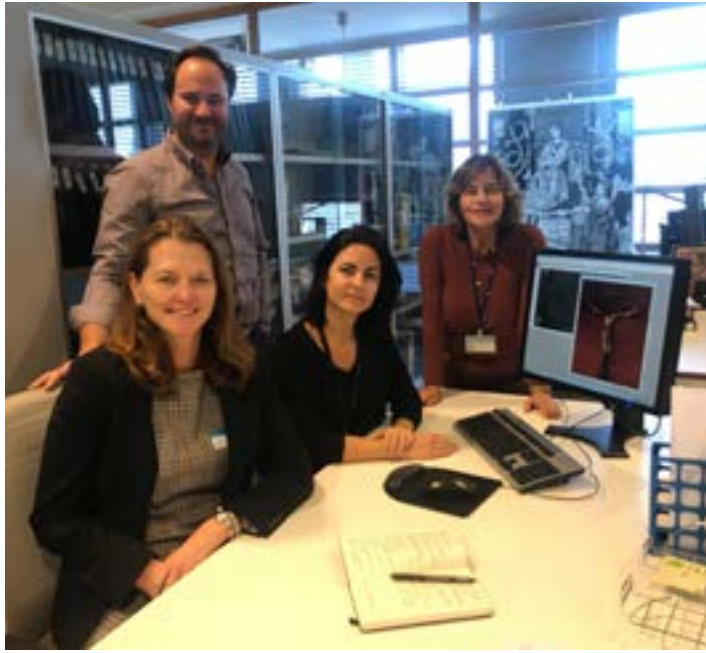
Alba Campo Rosillo spent the summer of 2019 doing the Grand Tour in Europe with a Terra Foundation for American Art Grant, following the footsteps of the artist about whom she is writing her dissertation: “Artistry and Industry: The Portraiture of George Peter Alexander Healy (1830–1871).” In September, she started her year-long residential research fellowship at the National Portrait Gallery, Smithsonian Institution, where she researched the intersections of portraiture, industry and politics in mid-19th-century American art. During her residency, Campo Rosillo participated in the PORTAL Gallery Talk, where she discussed George Peter Alexander Healy’s portrait of Abraham Lincoln at the Presidential Gallery with an audience in English on Feb. 27, 2020, and in Spanish on Feb. 29, 2020. In addition, she continued assisting curator Marie-Stéphanie Delamaire for the forthcoming exhibition at the Winterthur Museum entitled *Caribbean Bound: Painters at Sea in the Age of Sail*, on painting in the 18th-century Caribbean area. Campo Rosillo gave the guest lecture “Painter of American Heroes &



Alba Campo Rosillo gives a PORTAL Gallery talk on George Peter Alexander Healy’s portrait of Abraham Lincoln at the Presidential Gallery in Spanish on Feb. 29, 2020. (Photo courtesy of Alba Campo Rosillo)

European Royalty: George P. A. Healy,” at the Chicago Union League, and participated at the Smithsonian American Art Museum and its Renwick Gallery 2020 Fellows’ Lectures with “Portraiture and Risk in G.P.A. Healy’s Chicago Period (1855–1867).”

This year, **Zoë Colón** has had an exciting, and yet strangely paused, transition from doctoral student to candidate. In February and May 2020, Colón passed her qualifying exams while handling the transition to online learning as a teaching assistant. In this grant cycle, she was awarded several research travel fellowships. From the Center for Advanced Study in the Visual Arts, Colón was awarded the Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad. She will use this award to study Tibetan art in China and Tibet. From the Graduate College of the University of Delaware, she was awarded the Unidel Louise Roselle Collections-Based Research Travel Award. She will use this award to travel to Seattle, Washington and British Columbia, where she will study collections of Northwest Coast Native artworks and material culture for a dissertation chapter on Indigenous graphic arts and human-salmon relations. From the Terra Foundation, she was awarded the International Research Travel Grant for U.S.-based Scholars. She will use this grant to visit collections and archives related to Inuit and Cold War military-environmental history in southern Canada. After completing this background research, Colón will travel to Nunavut, where she will visit Kinngait Studios (the first and largest Inuit art co-operative in the world) and interview Inuit artists. With travel restrictions forcing these research trips to be postponed, she spent summer 2020 as a fellow of the Delaware Public Humanities Institute at the Center for Material Culture Studies. The Institute sponsors fellows for the summer and gives them training to become public-facing scholars through a workshop, this year held online. Meanwhile, Colón is also working on an article on contemporary Shinnecock artist Courtney Leonard and whales as a medium, as well as her dissertation proposal. Additionally, she is editing a chapter on Inuit drawings and caribou relations that will appear in an anthology titled *The Aesthetics of Intervention: Federal Governments and Native Art across North America*, edited by Alexander Brier Marr and Nancy Palm Puchner. The book is scheduled to be published by the University of Washington Press sometime in 2021.



Tiarna Doherty examines digitized x-rays in the Technical Documentation Department at the Prado Museum. (L-R) Tiarna Doherty, Jaime García-Máiquez, Laura Alba Carcelén and Inma Echeverría Elvira. (Photo courtesy of Tiarna Doherty)

In January 2020, **Tiarna Doherty** presented “Vicente Carducho’s Modelling of Artistic Practice and Connoisseurship” at the conference “Artists as Collectors: Models and Variants. From the Modern Age to the 19th Century” held on January 23 and 24 at the Instituto Moll in Madrid. Funding from the Center for Material Culture Studies allowed for Doherty to extend her stay in Madrid and carry out preliminary research on Vicente Carducho at the Archivo de Protocolos in Madrid and at the Prado Museum. Her time at the Prado Museum included time in the Department of Technical Documentation (Documentación Técnica y Laboratorio de análisis Área de Restauración) examining the high-resolution digital images of x-rays for some of the paintings by Carducho for the Monastery of El Pualar. The time spent in Madrid helped her understand the extent of materials available that will be relevant to her dissertation research going forward.

During the 2019-20 academic year, **Michael Hartman** worked as Dr. Stephanie Delamairé’s graduate curatorial assistant at the Winterthur Museum. He presented “Albert Bierstadt’s American West as ‘The Italy of America in a Primitive Condition’” in October 2019 at the Un-Fair Trades Conference hosted at the CUNY Graduate Center. Later in the month, he also presented “Dancing through Light and Mechanical Locomotion: Harry C. Ellis’s Photographs

of Loie Fuller and the Early Twentieth-Century Parisian Cityscape” at the Annual SECAC Conference (previously Southeastern College Art Conference). Hartman was co-chair of the 2019-20 Graduate Student Lecture Series and is a co-organizer of the 2021 Center for Material Culture Studies Emerging Scholars Symposium “Animaterialites: The Material Culture of Animals and Humans.” In the summer of 2020, Hartman was also the graduate curatorial assistant at the Biggs Museum where he assisted curator Ryan Grover on a reinterpretation and reinstallation of the Janvier Furniture Gallery to highlight the contributions of enslaved craftspeople to Delaware’s early cabinetmaking tradition (see article on [page 10](#)).

Erin Hein received the University Graduate Scholar Award for the 2020-21 academic year from the University of Delaware Graduate College. She presented a paper entitled “Surviving Caravaggio: Civic Legacy and Identity in the Burial of Saint Lucy (1608)” at SECAC (previously Southeastern College Art Conference) in the fall of 2019. During the 2019-20 school year, Hein served as the Vice President of Internal Affairs in the Graduate Student Government at the University of Delaware.

During the 2019-20 academic year, **Kristen Nassif** served as the graduate assistant in Special Collections at Morris Library. Nassif also had the opportunity to teach her own class, “American Art to 1900,” over the winter session. In February, with the support of a College Art Association (CAA) Travel Grant, she presented a paper drawn from her dissertation’s first chapter at the 108th Annual College Art Association Conference in Chicago. Nassif continued working on her dissertation and a forthcoming article during the spring semester, and she was thrilled to receive the Outstanding Graduate Student Achievement Award by the Department of Art History. In summer 2020, Nassif was awarded a University of Delaware Summer Doctoral Fellowship, which enabled her to focus on dissertation writing. She was also nominated to take on the role of intern for the Disability History Association, where she serves as a co-editor for the blog “All of Us.” Nassif has additionally begun working for the Center for Material Culture Studies as a graduate assistant, which she will continue through the 2020-21 academic year.

Doctoral candidate **Liz Simmons** is finishing her dissertation, “Volterrano as a Draftsman: Style, Technique, and Connoisseurship of Drawings in Seicento Florence,” with the support of the Robert R. Davis Fellowship. Also toward her dissertation, she will complete a virtual, short-term research fellowship through Winterthur Museum, studying Volterrano’s ornamental drawings and plans for theater sets.

In August, Simmons concluded a two-and-a-half year research position at the Cincinnati Art Museum where she helped curate a major [exhibition](#) on the art of Frank Duveneck. She contributed an essay, “Discovering Frank Duveneck’s Drawings,” for the catalogue [Frank Duveneck: American Master](#), edited by Julie Aronson and published with D Giles Ltd. Simmons also participated in museum outreach by leading an Art + Feminism Wikipedia-Edit-A-Thon and by creating [videos](#) for CAM Connect, the museum’s virtual education program.

In February, **Lea C. Stephenson** participated in the Washington University in St. Louis Graduate Student Art History Symposium “Close at Hand: Touch and Tactility in Art.” At this symposium, she presented her research on “Sumptuous Threads: Lady Mary Curzon’s Wardrobe and Tactility in the British Empire.” Her article, “Kingscote’s Dining Room and the Multi-Sensorial Interior,” was accepted for publication in a special summer 2021 issue of the journal *Nineteenth-Century Art Worldwide* on ambient interiors in the United States. The article examines the Newport cottage Kingscote and its 1881 dining room as a case study for multi-sensorial spaces of the Aesthetic Movement and how rooms could educate the senses. This article also incorporates a digital component that explores the ambient light effects of Tiffany & Co. tiles and an annotated image highlighting how different senses connected to objects in the McKim, Mead & White designed room. Stephenson was invited to speak at the “Portrait Miniatures: Artists, Functions, and Collections” Symposium for the Tansey Miniatures Foundation in Celle, Germany. At this international symposium in May 2021, she will present her paper “Racial Capital: Peter Marié’s Miniatures and Gilded Age Whiteness,” in which she explores how miniatures of society women reaffirmed a particular racial vision for Gilded Age audiences and constructed a gallery of whiteness.



Lea C. Stephenson researching the Newport cottage Kingscote. (Photo by Jennifer Robinson)

In the fall of 2019, **Genevieve Westerby** began her second year in the Curatorial Track Ph.D. program as an Andrew W. Mellon Foundation fellow. In November, she presented a paper entitled “Monet and Nature at Night” at the Twelfth Biennial Bryn Mawr College Graduate Group Symposium. In April, she presented a paper on the early exhibition practice of Mary Cassatt in New York and Paris at the Department of Art History’s Annual Graduate Symposium. She began an internship at the Philadelphia Museum of Art in the Department of European Paintings at the beginning of the spring term. While her work was suspended as a result of pandemic-related closures, she plans to complete the internship this fall. She will continue to conduct research on Paul Gauguin related to a loan scheduled for 2021 and to assist with the re-installation of two 19th-century paintings galleries.

Meghan Angelos

Outstanding Graduate Student Achievement Award, Department of Art History, University of Delaware, 2020

Global Dissertation Development Grant, Department of Art History, University of Delaware, 2020

Unidel Louise Roselle Collections-Based Research Travel Award, Graduate College, University of Delaware, 2020

Danielle Canter

Getty Graduate Fellowship, Prints and Drawings, Cleveland Museum of Art, Summer 2019

Alba Campo Rosillo

Residential Predoctoral Fellowship, National Portrait Gallery, Smithsonian Institution, 2019-20

International Research Travel Grant for US-based Scholars, Terra Foundation, 2019-20

Zoë Colón

Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad, Center for Advanced Study in the Visual Arts, 2020

Unidel Louise Roselle Collections-Based Research Travel Award, Graduate College, University of Delaware, 2020

International Research Travel Grant for U.S.-based Scholars, Terra Foundation, 2020

Fellow of the Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware, Summer 2020

Anne Cross

Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship in American Art, September 2020-May 2021

Tyson Scholar of American Art, Crystal Bridges Museum of American Art, 2020-21 (Declined)

Jay and Deborah Last Fellowship, The American Antiquarian Society, Summer 2020

Tiarna Doherty

Graduate Research Travel Grant, Center for Material Culture Studies, University of Delaware, 2020

Natalie Giguere

Robert T. and Anna R. Silver Prize in Art History, Department of Art History, University of Delaware, 2020

Erin Hein

University Graduate Scholar Award, Graduate College, University of Delaware, 2020-21

Gabby Johnson

Robert T. and Anna R. Silver Prize in Art History, Department of Art History, University of Delaware, 2020

Sir Denis Mahon Essay Prize, Sir Denis Mahon Foundation, 2020

Kristen Nassif

Travel Grant, College Art Association, 2020

Outstanding Graduate Student Achievement Award, Department of Art History, University of Delaware, 2020

Summer Doctoral Fellowship, University of Delaware, 2020

Emily Shartrand

Lynn Herrick Sharp Curatorial Fellowship, University of Delaware and Delaware Art Museum, 2018-20

Liz Simmons

Robert R. Davis Fellowship in Art History, 2019-20

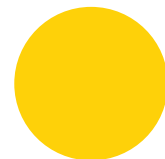
Genevieve Westerby

Andrew W. Mellon Curatorial Track Fellowship, Andrew W. Mellon Foundation, 2019-20



Possibly by Clodion (Claude Michel), *Hercules or Atlas Supporting the Globe* (detail), c. 1780. (Photo courtesy of the Metropolitan Museum of Art)

Alumni Notes



Vivien Barnett (B.A., M.A. 2020) graduated from the Art History for Museum Professionals 4+1 B.A./M.A. program in the spring semester of 2020. After receiving her master's degree in Art History and graduate certificate in Museum Studies, Barnett began working as a curatorial assistant at the Maryland Center for History and Culture in Baltimore this August. In the summer of 2019, she served as an intern in the Fashion Archives of the same institution, where she cataloged and rehoused more than 75 historic garments and accessories, wrote weekly blog posts on fashion history and conducted a research project on the archival storage of fur garments in the museum's collection. As a curatorial assistant, Barnett continues her work with the fashion archives, while also taking part in a large deaccessioning project and assisting with the research, planning and preparation of exhibitions.



Vivien Barnett measures a 1920s silver fox stole at the Maryland Center for History and Culture. (Photo by AnnaLivia McCarthy)

During the 2019-20 academic year, **Alan C. Braddock** (Ph.D. 2002) was a scholar-in-residence at the Getty Research Institute, part of a cohort working on the research theme of art and ecology. In addition to experiencing an evacuation due to wildfire in Los Angeles in October 2019, Braddock and his fellow scholars were forced to leave their offices at the Getty in March 2020 and work under lockdown conditions in their apartment complex as a result of the coronavirus pandemic. Despite these challenges, Braddock embarked on a new book titled *Implication: An Ecocritical Dictionary for Art History* for Yale University Press. Before the lockdown, he gave lectures in Mexico City; New York; Laguna Beach, California; and Chicago. The Getty Research Institute has invited him to co-edit a new collection of essays by various authors on the history of art and ecology. Braddock's book *Nature's Nation: American Art and Environment*, co-authored and co-edited with Karl Kusserow (Princeton University Art Museum/Yale University Press, 2018), received three major national awards: the College Art Association's Alfred H. Barr, Jr., Award for Distinguished Exhibition Catalogue; the Association of Art Museum Curators Award for Excellence; and the Association of American Publishers PROSE Award for Best Art Exhibition Publication. While driving back to Virginia after his Getty residency, Braddock contracted COVID-19 while visiting family in Iowa, but fortunately he recovered after two weeks of quarantine there.

Emily Casey (Ph.D. 2017) celebrated the 10-year anniversary of beginning her studies at the University of Delaware with her cohort during a joyful virtual reunion over Zoom on Sept. 14, 2020. They met across two



Rachel Zimmerman, Emily Casey, Isabel Oleas-Mogollón (top row L-R), Nicole Cook, Amy Torbert, Hannah Segrave (middle row L-R) Colin Nelson-Dusek, Craig Lee and Lisa Berry-Drago (bottom row L-R) reconnect over a Zoom call. ((Photo courtesy of Emily Casey)

continents and three time zones! It was really special for them to reconnect in this way and speak about their memories from their first meeting in classes. Folks in their cohort are now working in the academic, museum and the culture sectors broadly.

H. Nichols B. "Nick" Clark (M.A. 1975, Ph.D. 1982) was deeply saddened by Wayne Craven's death. He had the privilege of speaking at the service organized by the department. Craven's importance as a scholar and mentor, humor and humanity and bearing as a gentleman were universal themes.

In his retirement as founding director and chief curator of the Eric Carle Museum, Clark has been working with another extraordinary children's-book artist to assess and place his archive. It has been donated to the University of Pennsylvania, and he is in the final leg of tying things up. In the fall of 2019, he wrote essays about the posters Eric Carle created between 1950 and 1952 in Stuttgart for what was to become the USIA and for his more recent collages in homage to his hero Paul Klee. These independent works were scheduled to go on view at The Carle in June of 2020, but the exhibition has been

held up by the pandemic. Another project suffering postponement is his project for the Houghton Library at Harvard to celebrate the building's renovation with a selection of children's books and collateral materials from their collection and the proposed gift of the collector Peter Solomon. Also, in the works is an exhibition for the Baker Museum in Naples, Florida that comprises an extraordinary collection of New York Yankees memorabilia—for a diehard Red Sox fan it must be. Thus, he is keeping very busy in retirement.

Bryce Gates (B.A. 2016) graduated from American University Washington College of Law with his Juris Doctorate in May 2019 and is currently completing a two-year judicial clerkship with the Honorable Judge Carl Danberg and the Honorable Judge Robert Surles, with the Court of Common Pleas for New Castle County, Delaware. In October 2019, he married Lauren Camp (B.A., M.A. 2017, Nonprofit Management and Administration). Camp currently works as the Executive Director for the Down Syndrome Association of Delaware. The couple lives happily in Wilmington, Delaware with their dog, Bailey.



Bryce Gates and his wife celebrate with many UD alumni at their wedding in October 2019. (Photo courtesy of Bryce Gates)

During Gates' time with the Department of Art History at the University of Delaware, he served as president of the Art History Club and wrote his senior thesis under the supervision of Professor Mónica Domínguez Torres and Professor Lawrence Nees.



Joyce Hill Stoner with her book *Conservation of Easel Paintings*. (Photo courtesy of Joyce Hill Stoner)

Joyce Hill Stoner (Ph.D. 1995)—Rosenberg Professor, director of the Preservation Studies Doctoral Program, University of Delaware—received the Caroline and Sheldon Keck Teaching Award from the American Institute for Conservation on July 29, 2020. A revised edition of her 2012 890-page Routledge book *Conservation of Easel Paintings*, co-edited with Rebecca Rushfield, is scheduled for publication at the end of 2020.

Joan Marter (Ph.D. 1974) and **Roberta K. Tarbell** (Ph.D. 1976) continue to honor the wise counsel of Wayne Craven, their dissertation adviser.

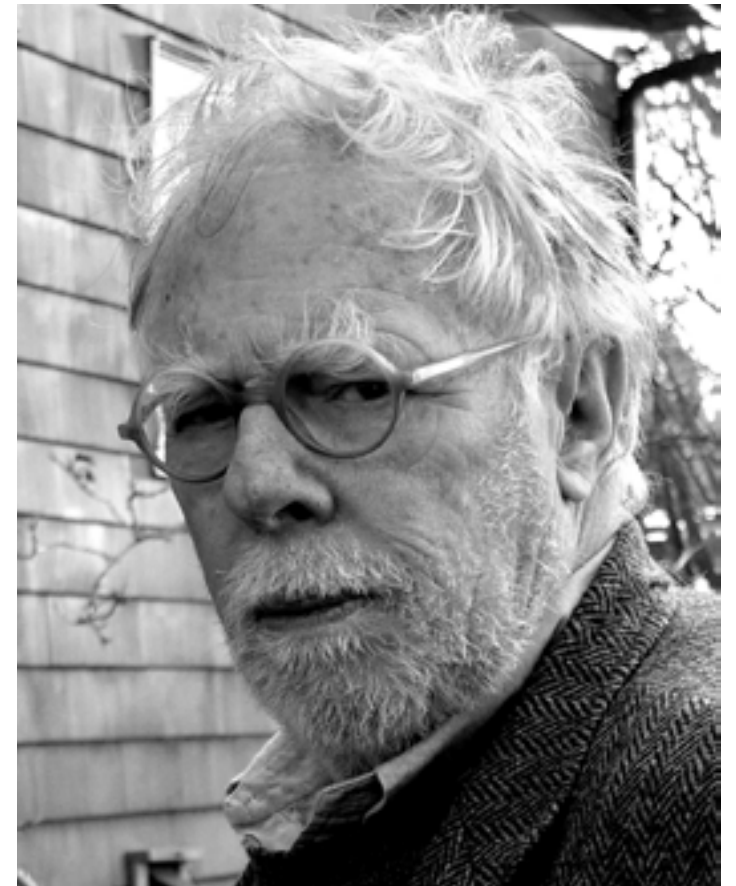


Joan Marter, Roberta Tarbell and Wayne Craven at Clayton Hall, before Dr. Craven's keynote address for the 50th anniversary of the Department of Art History in 2016. (Photo courtesy of Joan Marter)

In October 2019, **Laurette E. McCarthy** (Ph.D. 1996) presented a paper at the Bowdoin College Museum of Art on "Walter Pach: Agent of Modernism(s)" as part of "The Transnational Framework of Modernism's Many Emergences, 1900-1950" panel which was held in conjunction with the museum's exhibition *Emerging Modernisms, American and European Art, 1900-1950*. In addition, a guest blog she wrote for the Archives of American Art/the Archives' Smithsonian Voices, "Triangulated Modernisms: Walter Pach's Engagements with Mexican Art and Artists," which was excellently edited by Elizabeth Botten at AAA, posted to the AAA website in February 2020 and was subsequently added to the Smithsonian Magazine's homepage in August 2020. She has been working with Gail Stavitsky and the Montclair Art Museum on a potential retrospective exhibition on American modernist Morton L. Schamberg. Other research projects include early 20th-century American sculpture and The Shilling Fund. McCarthy is also conducting research on the collection of historic Indiana art owned by The Columbia Club in her hometown of Indianapolis, Indiana. She also had the honor of being asked to serve on the Collection Council of the Eiteljorg Museum of American Indians and Western Art, also in Indianapolis.

William Morgan (Ph.D. 1971) is an architectural writer based in Providence. Since moving to Rhode Island, he has taught at Roger Williams, Wheaton and Brown. He contributes to a variety of magazines and is the architecture critic of GoLocalProvidence. *Snowbound: Dwelling in Winter* (Princeton Architectural Press) was published in October. An earlier book, *Monadnock Summer: The Architectural Legacy of Dublin, New Hampshire* (David R. Godine) was nominated for a Pulitzer Prize. He is eternally grateful for the tutelage of William Homer, Wayne Craven and especially George Tatum.

Despite COVID-19, the past year has been exceedingly busy for **Christine Isabelle Oaklander** (Ph.D. 1999). Continuing in her role as art consultant/independent scholar, Oaklander completed two invited projects. The Fleming Museum at the University of Vermont organized an exhibition on the early modernist painter Wood Gaylor. She contributed an essay to the catalogue and served as consulting curator. This is a topic that grew directly from her dissertation on the Armory Show and early American



William Morgan. (Photo courtesy of William Morgan)

modernism. In conjunction with the exhibition, she was invited to lecture on the important, but little-known modernist exhibiting group The Penguin. However, the virus outbreak cancelled that event. She turned the prominent New York art dealer Bernard Goldberg onto Gaylor and he agreed to become lead sponsor of the Fleming Museum's three-venue exhibition tour and will present his own Gaylor show when the virus lifts and trade shows resume. She also contributed an essay about the benevolent and endlessly generous patron Jonathan Sturges to a collected book of essays about patrons/collectors to be published by the Frick. In April, she presented a virtual lecture for Olana State Historic Site on the lifelong friendship between Frederic Edwin Church and the patron W.H. Osborn to a respectable group of some 130 viewers. This is available for viewing online through Olana's website. Oaklander researched and brokered the sale of a rediscovered Winslow Homer watercolor of Key West and found a pair of abstract Thomas Hart Benton paintings at an antique show. She knows that if he were still around, her advisor, Bill Homer, would be tickled pink as she learned about Benton's abstractions in her first-year seminar with him, focusing on early American modernism. During the

pandemic, she decided to write an article drawing a parallel between the April 1864 Metropolitan Fair, held on Union Square in New York City, and art in service to the pandemic. She focused not on the fairly well-known art display in the enormous tent but on art placed in other areas throughout the fair. The article is forthcoming from *Maine Antique Digest*. Most recently, she discovered what appear to be five illustrations by John Martin for Milton's *Paradise Lost*. She finds that each object that she buys or represents for a client offers a practical crash course in that artist or time period. Finally, for the past six months, she has cooperated with the FBI in pursuing an art crime that promises to be headline news if and when it breaks. So, all in all, not a boring year.

Jeffrey Richmond-Moll (Ph.D. 2019) began his three-year term as co-chair of the Association of Historians of American Art (AHAA) in February 2020. Together with fellow AHAA chair Louise Siddons, he co-edited a special section of the fall 2020 issue of the journal *Panorama*, which celebrates AHAA's 40th anniversary, reflects on the organization's past and charts a course for its future. During his first year as curator of American art at the Georgia Museum of Art, he organized exhibitions and installations on Cecilia Beaux's *Twilight Confidences* (1888), photography in the anthropocene and a video-based performance project on global sea level rise. He also began a multi-year reinstallation of the museum's permanent collection galleries of American art.



Still from a video tour of *In Dialogue: Cecilia Beaux's "Twilight Confidences"* by Jeffrey Richmond-Moll, curator of American art, Georgia Museum of Art. (Photo courtesy of Jeffrey Richmond-Moll)



Rachel Grove Rohrbaugh works in the special collections at Elizabethtown College. (Photo courtesy of Rachel Grove Rohrbaugh)

Rachel Grove Rohrbaugh (B.A. 2005) recently completed her term as chair of the Mid-Atlantic Regional Archives Conference (2019-20). Since 2014, she has been the archivist at Elizabethtown College, where she manages the Earl H. and Anita F. Hess Archives and Special Collections, which focuses on Anabaptist and Pietist groups.

Steve Stuart (B.A. 1990) has recently been hired as a program analyst for the DEA Museum in Arlington, Virginia. He is serving as operations manager and senior collection manager. The completely remodeled museum is scheduled to open in October 2020. Stuart previously worked at Mount Vernon and Hillwood Estate, Museum and Gardens. He also serves as the archivist at Alexandria-Washington Lodge No. 22 and is on contract at Blair House, the President's Guest House. He volunteers at the White House Visitor Center and the White House Visitors Office. Stuart and his fiancé Dean live in Alexandria. Although he

never finished his graduate work at the University of Delaware, the wonderful lessons and people are remembered fondly. If you would like to say hello, hear about Jackie Kennedy or tour the new DEA Museum, please reach out to stevestuart67@yahoo.com.



Steve Stuart next to *The Great Warrior of Montauban* at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington. (Photo courtesy of Steve Stuart)

Roberta K. Tarbell (M.A. 1968, Ph.D. 1976, visiting professor 1980-84)—professor emerita, art history, Rutgers University, Camden, New Jersey—is a visiting scholar in the Department of American Art at the Center for American Art, Philadelphia Museum of Art. For 35 years, she has been an affiliated professor of art history with the Winterthur Museum/University of Delaware Program in Art Conservation, currently advising students in the Preservation Studies doctoral program. Her review of *City of Women: Female Artists in Vienna from 1900 to 1938* [*Stadt der Frauen: Künstlerinnen in Wien, 1900-1938*] (Vienna, Austria: Lower Belvedere and Munich: Prestel, 2019), was published in *Woman's Art Journal* (40, no. 2, fall/winter 2019). Her essay, "Appreciation: Joshua C. Taylor (1917-81)," which celebrates the director of the National Collection of Fine Arts [now the Smithsonian American Art Museum] who initiated the fellowship program in 1970, was published in *American Art* (34, No. 2, summer 2020). Sequestered during the pandemic, she is preparing archival documents accumulated over fifty years for donation to the Archives of American Art, Smithsonian Institution.

Karli Wurzelbacher (Ph.D. 2018) is curator of the Heckscher Museum of Art in Huntington, New York. Since beginning the position in August 2019, she has organized the exhibitions *Locally Sourced: Collecting Long Island Artists* and *Amanda Valdez: Piecework*, for which she wrote an essay. She presented a paper on Rebecca Salsbury James, a subject of her dissertation, at the Southwest Art History Conference in Taos, New Mexico, in October 2019.



Karli Wurzelbacher speaks with Heckscher Museum members about Fairfield Porter's portraits in the 2019 exhibition *Locally Sourced: Collecting Long Island Artists*. (Photo courtesy of Karli Wurzelbacher)

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▲ Graduate students and alumni attend the 108th Annual College Art Association Conference in Chicago from Feb. 12 to 15, 2020. (L-R) Michele Frederick, Emily Casey, Isabel Oleas Mogollón, Kiersten Thamm, Anne Cross, Margarita Karasoulas, Alba Campo Rosillo, Craig Lee and Galina Olmsted. (Photo courtesy of Alba Campo Rosillo)

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