

Insight



How we look



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Editor: Margaret Werth

Editorial Assistant: Caitlin Hutchison

Design: Daniel Wright

Visual Resources: Derek Churchill

Photography: George Freeman

Department of Art History Business

Administrator: Linda J. Magner

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On the back cover: Design by Margaret Werth and Daniel Wright

Contact Us

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

To join the Friends of Art History and mailing list, visit www.udel.edu/ArtHistory/community/. To stay connected via the Department's Facebook page, visit <https://www.facebook.com/University-of-Delaware-Friends-of-Art-History-140440452684201/>. Please contact **Lawrence Nees**, Professor and Chair, Department of Art History (nees@udel.edu, 302-831-8105); **Derek D. Churchill**, Director, Visual Resources Center (ddc@udel.edu, 302-831-1460); or **Linda J. Magner**, Business Administrator (lmagner@udel.edu, 302-831-8416) to pose questions or to provide news that might be posted on the Department website and/or used in a future issue of *Insight*. For news items, please use email for notification.



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From the Chair

As you will see from this issue of *Insight*, it has been another busy and eventful year for the faculty, students, and former students in the Department. We celebrated our fiftieth anniversary with a splendid two-day event, "Delaware Art History at 50,"



on the beautiful Newark campus. The program and an article about the event can be found elsewhere in this edition of *Insight*, but I would like to take the opportunity to thank the many people who participated in the event and made it possible. Many alumni attended, often coming from a great distance, and many of them presented at the public gatherings over two days. The current faculty and graduate students worked very hard, both before and during the event, and I also want to thank our terrific staff, Linda Magner and Jessica Brannen, in the Department office, and Derek Churchill and George Freeman in the Visual Resources Center, without whose support nothing would have been possible. We had fun together on a joyous occasion, starting with the keynote lecture by Professor Wayne Craven, one of the co-founders of the department in 1966, who is still very actively producing important scholarship. We hope that this event supports the culture of camaraderie that has long prevailed among our faculty and students and alumnae and alumni (the notorious Delaware network), and helps that culture to continue and to thrive over the next half-century and beyond.

It was a busy year on many fronts, not least because we underwent an Academic Program Review this year. This is a periodic exercise, the most recent having taken place in 2006. It was an opportune moment, coming after the anniversary celebration, to discuss where we have been and where we hope to be in the future. The department prepared a self-study touching on all aspects of our teaching, research, and service, including some very recent initiatives. We were reviewed by a visiting committee of five distinguished art historians and received many useful observations and suggestions that will help us build for the future.

Our M.A. in Art History for Museum Professionals, developed under the leadership of Professor Mónica Domínguez Torres, has recently been approved. This is a "4+1" program in which some of our undergraduates can continue for an additional year and complete an M.A. as well as a B.A. degree. And our architectural historians, led by Professor

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UD Art History reception at the College Art Association Annual Meeting, February 2017, New York. Photo by Margaret Werth.

Vimalin Rujivacharakul, created a new Minor in History of Architecture and Urbanism. Both initiatives aim to enrich opportunities for our undergraduates and help prepare them for their post-graduate careers.

As you will read in what follows, our faculty, graduate students, and undergraduates have had a year full of accomplishments, securing awards and fellowships, lecturing around the nation and the world, and actively disseminating their research through publications. Congratulations to all! Many initiatives respond to current cultural and political situations, both on campus and nationally. Increasing our public profile and activities will be an important goal in coming years. We hope that we can call on our many distinguished alumnae and alumni in this effort, and I want to thank those who have contributed to this edition of *Insight*, for it is wonderful to hear from friends and former students, and to learn of their remarkably varied achievements.

We are deeply grateful for the support of the College of Arts and Sciences and the University administration, especially Dean George Watson and Associate Dean Debra Hess Norris. One important manifestation of that support has been the expansion of our faculty. Two new faculty members joined the department this year: Professor Jennifer Van Horn, who has a

joint appointment with the Department of History (primarily in Art History), joined us this January; and Professor Zara Anishanslin, also a joint appointment in History (primarily in History), began in September. Both came to us with last year's "cluster hire" in the field of American Material Culture Studies. I am also pleased that Professor Julie McGee, who received a secondary appointment in our department last year, now holds a joint appointment in Art History and Black American Studies (her primary home). Please see elsewhere in this *Insight* for articles about the achievements and interests of these new members of our faculty. We also have a new staff member, Lauri Perkins, who joined the department office staff in February. Please join me in welcoming these new colleagues!

Keep in touch, and let us hear from you next year, so that we can include your news and accomplishments in the next issue of *Insight*.

Best wishes,

Lawrence Nees
Professor and Chair
H. Fletcher Brown Professor of Humanities

Delaware Art History at 50

By Anne Cross, Graduate Student

In September 2016, we celebrated the 50th anniversary of the Department of Art History at the University of Delaware, as well as the 50th anniversary of our graduate program. This milestone was marked by a festive two-day conference that brought faculty and current students together with alumni and alumnae from across the country, as we reflected on the history and future of the Department. The occasion provided an invaluable opportunity to reconnect and strengthen the ties of the UD Art History network.


Delaware Art History AT 50

1966 2016

Saturday, October 1, 2016 • Trabant University Center Theatre

Program

<p>9:00-10:15 First Session: Museums</p> <p>Speaker: <i>Franklin Kelly</i> Panelists: <i>Lorena Baines, Jack Becker, Heather Campbell Coyle, Lynley Anne Herbert, Anna O. Marley, Galina Olmsted</i> Moderator: <i>David M. Stone</i></p>	<p>2:00-3:15 Third Session: Contemporary Art and World Art</p> <p>Speaker: <i>Joan Matter</i> Panelists: <i>Jason E. Hill, Jessica L. Horton, Louis P. Nelson, Carol Nigro, Ted Triandos</i> Moderator: <i>Sandy Isenstadt</i></p>
10:15-10:45 Break	3:15-3:45 Break
<p>10:45-12:00 Second Session: European Art</p> <p>Speaker: <i>Arthur J. DiFuria</i> Panelists: <i>Laura Cochran, Nicole Elizabeth Cook, Elisabeth Berry Drago, Adrian R. Duran, Michele Frederick, Pepper Stetler</i> Moderator: <i>H. Perry Chapman</i></p>	<p>3:45-5:00 Fourth Session: American Art</p> <p>Speaker: <i>Susan Rather</i> Panelists: <i>Alan C. Braddock, Kathleen Curran, Melody Barnett Deusner, Nikki A. Greene, Roberta K. Tarbell, Spencer Wigmore</i> Moderator: <i>Wendy Bellon</i></p>
<p>12:00-1:30 Lunch in Old College foyer and in the Visual Resources Center</p>	<p>5:00 Concluding Remarks and Discussion</p>
<p>1:30-2:00 Lecture by Professor Damie Stillman</p>	



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As organized by Professor and Associate Chair H. Perry Chapman, the festivities began on Friday, September 30 with a reception and banquet at Clayton Hall, located on UD's North Campus. The evening featured brief speeches by Professor Lawrence Nees, the H. Fletcher Brown Chair of Humanities and current Chair of the Department of Art History, as well as Deborah Hess Norris, Interim Associate Dean for the Humanities, Henry Francis du Pont Chair in Fine Arts, and Chair of the Department of Art Conservation. Together Professors Nees and Norris introduced a memorable



Dean George Watson, Professor Lawrence Nees, Professor Emerita Joan Marter (alumna), Professor Emeritus Wayne Craven, and Professor and Associate Dean Debra Hess Norris (alumna) enjoying the opening reception. *Photo by George Freeman*

talk by the evening's main speaker, Wayne Craven, the H.F. du Pont Professor Emeritus of Art History and co-founder of the Department with the late William Innes Homer in 1966.

In his speech, Professor Craven told the story of the founding of the Department. He also recounted how, despite his training as a medievalist, he came to specialize in American Art upon the late Professor Homer's suggestion that he teach a course in the then-overlooked field. Like the Department itself, Professor Craven became renowned for his work in



UD graduate students and faculty at the 50th Anniversary dinner: (l. to r.) Margarita Karasoulas, Galina Olmsted, Liz Simmons, Caitlin Hutchison, Karli Wurzelbacher, Professor Lawrence Nees, Alba Campo Rosillo, and Michele Frederick. *Photo courtesy of Liz Simmons.*

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Professor Emeritus Wayne Craven recounting the beginnings of the Department of Art History at UD. Photo by George Freeman

American Art. There were also moments of levity in his talk, as when he joked that, in its early days, the department faculty was so small that meetings could be conducted “in the men’s room.” From these humble origins, the Department has gone on to

achieve national recognition for the scholarship of faculty and students, awarding more than 150 doctoral degrees, more than 200 Master’s degrees, and some 500 undergraduate degrees. Professor Craven’s reminiscences invited all present to reflect on the progress of the Department and on our shared academic genealogy.

The celebration continued on Saturday with a full day of presentations featuring faculty, current graduate students, and alumni and alumnae from the Department’s 50-year history. These were organized around four themes—“Museums,” “European Art,” “Contemporary and World Art,” and “American Art”—and each session began with a keynote lecture by a distinguished alumnus or alumna, followed by brief presentations by each panel member, and a group discussion.

The session on “Museums,” for example, featured a discussion by several alumni currently serving as museum professionals, including keynote speaker Franklin Kelly, Senior Curator of American and British Painting at the National Gallery of Art in Washington, D.C. This session, like the other panels, invited speakers and audience members to critically consider their training at UD and its implications for their professional career.



Former students and current faculty members discussing “Contemporary Art and World Art”: (l-r) Dr. Theodore Triandos, Professor Jason Hill, Dr. Carol A. Nigro (behind Hill), Professor Jessica L. Horton, Professor Louis P. Nelson, and Professor Emerita Joan Marter (Keynote Speaker). Moderator Professor Sandy Isenstadt (not pictured). Photo by George Freeman

Rutgers University Professor Emeritus and University of Delaware alumna Joan Marter (Ph.D. 1974) was the keynote speaker for “Contemporary and World Art.” Professor Marter said she was thrilled to participate in the 50th Anniversary celebration and echoed many others present when she noted that “the Art History Department has developed through exceptional, dedicated faculty and grateful student-scholars.”



Former and current students participating in the panel on “Museums”: (l-r) Dr. Franklin Kelly (keynote speaker, Curator of American and British painting, National Gallery of Art), Dr. Jack Becker (Executive Director, Joslyn Art Museum), Dr. Anna O. Marley (Curator of Historical American Art, Pennsylvania Academy of Fine Arts), Dr. Heather Campbell Coyle (Curator of American Art, Delaware Art Museum), Dr. Lynley Anne Herbert (Curator of Rare Books and Manuscripts, Walters Art Museum), Dr. Lorena Bradford (Museum Educator and Manager of Accessible Programs, National Gallery of Art), Galina Olmsted (doctoral candidate), and Professor David M. Stone (moderator). Photo by George Freeman



Professor Emeritus Damie Stillman reflecting on American architecture as part of the “Delaware Art History at 50” celebration and conference. *Photo by George Freeman*

On Saturday afternoon, Professor Emeritus Damie Stillman delivered a lecture entitled, “Architecture and Politics in the Young Republic.” His talk looked at the nature of taste in the architecture of the new United States between 1785 and 1820. Examining buildings in New York, Boston, Philadelphia, and Baltimore, Professor Stillman evaluated the character

of neo-classicism in the U.S. in terms of the intertwining of architecture, politics, religion, and society. His talk gave attendees a glimpse into the ongoing work of one of our most distinguished former faculty members and reminded us that the intellectual community of the Art History Department extends beyond retirement.

The symposium also provided an important opportunity for current graduate students to present their own perspective on the Department. PhD candidates Galina Olmsted, Michele Frederick, and Spencer Wigmore participated in the panels on “Museums,” “European Art,” and “American Art,” respectively.

As doctoral candidates in the recently founded Andrew W. Mellon Curatorial Track PhD, Galina and Michele provided unique insight into how their work in museums has enriched



Dr. Elisabeth Berry Drago (PhD 2016) discussing her role as a Public History Fellow at the Chemical Heritage Foundation of Philadelphia, where she connects broad audiences to the intersections of science, technology, art, and society. *Photo by George Freeman*



Undergraduate Art History students Michelle Dao and Bellie Fichtner greeting conference attendees. *Photo by George Freeman*

their art historical training. As Galina demonstrated, despite the logistical challenges of balancing museum and academic work, internships and fellowships offer important opportunities that

complement and inspire all stages of graduate study. Together Galina and Michele made a strong case for the strength of the Curatorial Track program and the future of Art History at UD.

The Department offers thanks to all of the speakers and attendees for helping to make the 50th Anniversary celebration such a tremendous success. A special acknowledgement is due to current undergraduates Michelle Dao and Bellie Fichtner, who assisted in the operation of the event. The Department also acknowledges, and apologizes for, the unfortunate error that resulted in invitations not being sent to all alumni. If for any reason you missed the anniversary, and would like to be informed of future events, we would like to use this opportunity

to encourage all alumni to send in their most recent contact information. We look forward to future opportunities to gather and celebrate the success of our beloved Department.



Professor Jessica Horton and Professor Louis Nelson (alumnus) participating in the panel on “Contemporary and World Art.” *Photo by George Freeman*



Professor Art DiFuria (alumnus and keynote speaker), Professor Pepper Stetler (alumna), Professor Adrian Duran (alumnus), and Michele Frederick (doctoral candidate) participating in the panel on “European Art.” *Photo by George Freeman*

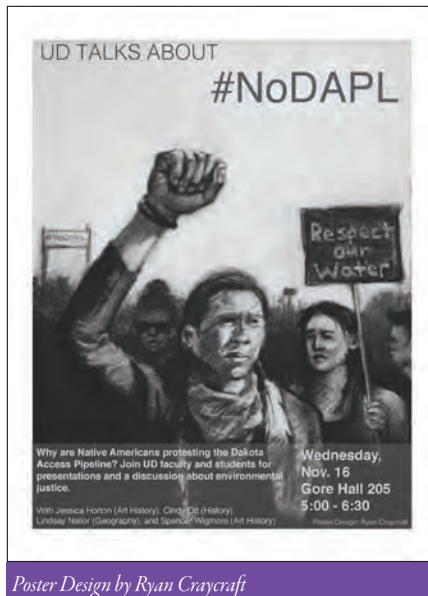
Around the Department

Art Historians as Activists

UD Talks About #NoDAPL

By Professor Jessica Horton

Beginning in the spring of 2016, thousands of Sioux “water protectors” and their allies gathered in North Dakota to stand against a proposed 1,172-mile long oil pipeline that would cross land and water deemed sacred by the tribe. Although the infrastructure was completed following an order from President Trump in 2017, #NoDAPL (#No Dakota Access Pipeline) has inspired indigenous and environmental activism across the United States and internationally. In the fall of 2016, Professor Jessica L. Horton organized an interdisciplinary event on campus about the growing movement, entitled “UD Talks about #NoDAPL.” She invited Dennis Coker, Chief of the Lenape Indian Tribe of Delaware, Professor Cindy Ott (History), Professor Lindsay Nailor (Cultural Geography), and Spencer Wigmore (doctoral candidate, Art History) to share relevant research and perspectives. Students from the Department of Art & Design created a striking poster, while student ambassadors of the Delaware Environmental Institute



sponsored the event and produced a brochure with resources for future engagement. Well over 100 students and faculty from across UD attended the standing room only event, and most students stayed late for the animated discussion at the end.

Promoting Sexual Assault Awareness on Campus and Beyond

By Harry Lewis, UD Junior, Major in Political Science, Art History, & Women's Studies

In Los Angeles on February 28th, the 88th Annual Academy Awards featured Best Original Song Nominee Lady Gaga performing “Till It Happens to You” from *The Hunting Ground*, a documentary on sexual assault on college campuses. Art history junior Harry Lewis appeared onstage with her, among 49 other survivors. This performance is just one example of Harry’s activism. Since his freshman year, Harry has pushed for change at the university and the general culture on the issue of sexual violence. As both the president of the Men’s Action Network, a registered Student Organization at UD which promotes healthy masculinity, and as one of 28 student members of the national It’s On Us Student Advisory Committee, he has agitated for an end to all forms of sexual violence. Harry’s work as an advocate has taken him to the White House and to a dinner recognizing the Violence Against Women Act at former Vice President Joe Biden’s residence. He was also named a finalist for the 2017 Truman Scholarship for college juniors who exhibit leadership potential and have an interest in government or public service in the state of New Jersey. The faculty in the Department of Art History and at UD more generally have been an important source of continued support for activism on and off campus to end sexual violence.

International Collaborations

Centre for American Art, Courtauld Institute of Art, London

By Professor Wendy Bellion

The Department has an exciting new international partnership with the Courtauld Institute of Art in London. As part of an emerging relationship with the recently inaugurated Centre for American Art, Professor Wendy Bellion offered a new graduate seminar this year, “Transatlantic Modern,”

designed to overlap with Professor David Peters Corbett’s Courtauld course, “New York-London-Paris, 1880–1940.” The two classes connected virtually several times using videoconferencing technologies, and they gathered actually in New York on a sunny February day to tour the Whitney Museum of American Art, Greenwich Village, and Bowling Green. Doctoral candidate Margarita Karasoulas added a highlight to the semester when she presented her dissertation research on John Sloan’s gustatory art to the UD and



Professor David Peters Corbett with UD and Courtauld students beneath the Washington Square Park arch in Greenwich Village, New York. *Photo by Wendy Bellion*

Courtauld groups simultaneously using Google Hangouts. Professor Bellion's seminar was generously sponsored by a grant from the Provost's Initiative for Innovation and Excellence in E-Learning. Students in the UD seminar also toured collections at the Philadelphia Museum of Art and Delaware Art Museum, and they explored

new directions in digital scholarship with UD experts in the digital humanities. Each student produced an original digital art history project, including an online exhibition that featured 3D-object scans and a virtual tour; a mapping project that reconstructed a nineteenth-century community of American artists in Broadway, England; and a mapping project that traced a Philadelphia recreation of the Parisian journal *Gil Blas*. Over the years to come, the Department looks forward to further collaborations with the Courtauld's Centre for American Art, including academic workshops and faculty-student exchanges.

Obama Institute for Transnational American Studies at the Johannes Gutenberg Universität, Mainz: *The Refuge of Objects/Objects of Refuge*

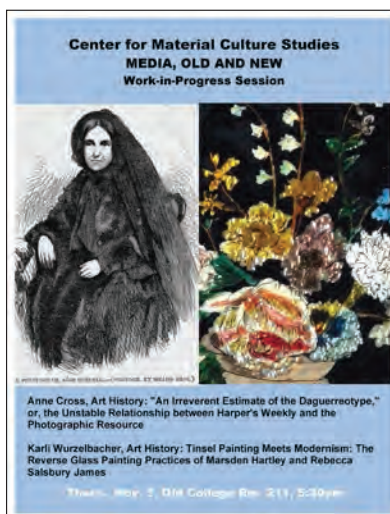
By Kiersten Mounce, Doctoral Candidate

The department made a strong showing at the international symposium *The Refuge of Objects/Objects of Refuge* in Mainz, Germany, organized by the Obama Institute for Transnational American Studies at the Johannes Gutenberg Universität and the Center for Material Culture Studies (CMCS) at the University of Delaware. The symposium addressed a broad range of topics connected with the theme of "Refuge" in the context of contemporary mass migration. Papers and panels focused on the material dimensions of refuge and the refugee experience. This included investigations into the role objects play in creating or limiting refuges, different types of physical and imagined refuges, and historical case studies. Doctoral candidate Kiersten Mounce presented research associated with her dissertation, "The Revolutionary Life of the *Chaise sandows*, 1929–1937," and recent M.A. graduate Kaila Schedeen presented an excerpt from her Master's Thesis, "(Re)serving Space: The Cosmic Landscapes of Will Wilson's *AIR Weaves*." As co-director of CMCS, Professor Sandy Isenstadt assisted with the symposium's organization and participated in a panel conversation that took up methodological and theoretical issues in the field of material culture studies. Casual interactions throughout the four-day event continued these discussions and fortified transatlantic partnerships. Additionally, the symposium connected 21 scholars from UD's departments of History, English, Historic Preservation, and the Winterthur Program in American Material Culture, many of whom now meet in an interdisciplinary CMCS graduate student working group, "Methods of Material Culture."

Media Old and New

By Professor Jason Hill

The "Media Old and New" CMCS working group, co-organized by Professors Jason Hill and Sarah Wasserman (English), works to bridge media studies and material culture studies approaches to cultural history. We hosted three distinguished visiting speakers. Dr. Genevieve Yue, Assistant Professor of Culture and Media at the New School, presented "China Girls and Film Materiality"; Dr. Lisa Gitelman, Professor of Media and English and Chair of the Department of Media, Culture, and Communication at NYU, presented "The Internet of Shoes, An Essay in Three Parts"; and Dr. Brian Jacobson, Assistant Professor of Cinema Studies at



the University of Toronto, presented "Crude Materials: Klein, Christo and Jean-Claude, and Hydrocarbon Art." We also hosted two work-in-progress presentations by PhD students from the departments of English and Art History. Art History graduate student Anne Cross outlined her ongoing research into the slow assimilation of photography into print as part of the American pictorial press in the nineteenth century, and Karl Wurzelbacher discussed her dissertation research on tinsel painting and American modernism. "The workshop encourages students to explore a variety of medial perspectives and methodologies," said Anne, "and my work

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has certainly benefited from this vibrant community.” Karli noted that the working group provided “a forum for discussing new ideas, which is something I’ve missed since completing

coursework. When I presented a rough draft for a forthcoming journal article, it was incredibly helpful to get feedback from an interdisciplinary group of professors and graduate students.”

Graduate Mentoring Program for Undergraduates

By *Alba Campo Rosillo, Doctoral Candidate*

The Graduate Mentoring Program for Undergraduates was initiated by doctoral candidate Alba Campo Rosillo to strengthen the interaction between graduate and undergraduate students in Art History and related disciplines, and it was met with enthusiastic support. The Mentoring Program offers



The speakers who presented at the session on “Careers in Art History” (l-r): Scott Mangieri, Maria de Lourdes Marino, Professor Debra Hess Norris, Lan Morgan, Emelie Gevalt, Sabena Kull, Alba Campo Rosillo (co-organizer), Ashley Rye-Kopec, Michael J. Emmons, Jr., Catherine Morrissey, Anne Cross, and Kristen Nassif (co-organizer). *Photo by George Freeman*

several avenues for undergraduates to learn more about graduate education and careers related to art history. In its first year, fifteen undergraduates were paired with graduate student mentors for one-on-one meetings, discussing such concerns as writing strategies, academic planning, and career opportunities.

The program also offered two workshops and a curator-led tour. In the fall, doctoral candidates Caitlin Hutchison and Emily Shartrand organized a workshop on composing curricula vitae and resumes for applications to internships, jobs, and graduate school. In the spring, Alba and PhD student Kristen Nassif organized a panel of both current (Anne Cross, Sabena Kull, Lan Morgan, and Ashley Rye-Kopec) and former students

(Michael J. Emmons, Jr., Emelie Gevalt, Debra Hess Norris, Maria de Lourdes Marino, Scott Mangieri, and Catherine Morrissey). These panelists shared their professional experience in art conservation, historic preservation, development and fundraising for non-profit organizations, real estate of historic homes, auction houses, art appraisal, commercial galleries, museum education, and curating for museums and private collections. For undergraduate Francis Mahon, the highlight of the panel was the opportunity for casual conversations with the speakers.

In addition, doctoral candidate Karli Wurzelbacher led undergraduates on a behind-the-scenes tour of *American Graphic: Picturing Social Change in the 1920s and 1930s*, which she curated for the University Museums. Karli offered insight into the curatorial process, from initial research to installation, and the tour was followed by a lively group discussion.

New Art History undergraduates interested in learning more about graduate education and careers related to art history can explore the Mentoring Program at:

<https://www.arthistory.udel.edu/undergraduate/advising>



Graduate and undergraduate students who toured the American Graphic Exhibition at the University Museums. *Photo by George Freeman*

Graduate Student Lecture Series, 2016–2017

“Labor, Movement, Experience: New Directions in Art History”

<https://www.arthistory.udel.edu/content-sub-site/Documents/lecture-series-2016-17.pdf>

■ September 13, 2016

Sandy Isenstadt

Professor, Art History, University of Delaware
“Manufacturing Vision: Lighting for Labor”



Professor Sandy Isenstadt delivers the faculty lecture as part of Graduate Student Lecture Series. *Photo by George Freeman*

■ October 5, 2016

**Andrew W. Mellon Curatorial Track
PhD Lecture
Dennis Carr**

*Carolyn and Peter Lynch Curator of
American Decorative Arts and Sculpture,
Art of the Americas, Museum of Fine Arts,
Boston*

“Made in the Americas: The New World
Discovers Asia”



Professor Charmaine Nelson presenting her invited lecture as part of the Graduate Student Lecture Series. *Photo by George Freeman*

■ October 18, 2016
Charmaine Nelson
Professor of Art History, Department of Art History and Communication Studies, McGill University, Montreal, Canada

“From African to Creole: Mining Fugitive Slave Advertisements for Evidence of Creolization in Late Eighteenth and Early Nineteenth-Century British Slavery”

■ December 1, 2016

Alessandra Russo
Associate Professor, Department of Latin American and Iberian Cultures, Columbia University
 “Artistic Vitality, Universal Humanity”



Graduate Student Lecture Series Members with Professor Alessandra Russo: (L-R) Jordan Hillman, Galina Olmsted, Rachael Vause, Laura Sevelis (Co-Chair), Alessandra Russo, Spencer Wigmore, Sabena Kull, Emily Shartrand (Co-Chair), Kristina Gray, and Alba Campo Rosillo. *Photo by George Freeman*

■ February 21, 2017

Andrea Pearson
Associate Professor of Art History, Department of Art, American University, Washington, DC
 “Sensory Piety as Social Intervention in a *Mechelen Besloten Hofje*”

■ March 2, 2017

Graduate Student Research Presentations
 Moderated by **Professor Jason Hill**

- ▶ **Laura Sevelis**, “Framing Iconoclasm: Memory and Identity in ‘The Archdukes Albert and Isabella Visit a Collector’s Cabinet’”
- ▶ **Kristina Gray**, “King Luis I of Spain on Horseback: Bourbon Legitimization and the Vision of War in Early Eighteenth-Century Peru”



Graduate Student Presenters (L-r): Kristen Nassif, Jeff Richmond-Moll, Kristina Gray, Laura Sevelis, and Spencer Wigmore. *Photo by George Freeman*

- ▶ **Jeff Richmond-Moll**, “A Knot of Species: Raphaelle Peale’s Still Life with Steak and the Ecology of Food”
- ▶ **Kristen Nassif**, “The Great White Way: Seeing Frank Davis Millet’s ‘The Granddaughter’ (Grandpa’s Visit)”

▶ **Spencer Wigmore** “A Spunky and Skittish Creature: Looking at Thomas Eakins’s Equestrian Sculptures” (*Selected to represent the University of Delaware at the 22nd Annual Graduate Symposium in the History of Art held at The Barnes Foundation, Philadelphia*)



Laura Sevelis presenting at the Graduate Student Symposium. *Photo by Jason Hill*

■ March 16, 2017

William I. Homer Lecture
Britt Salvesen
Curator and Head, Wallis Annenberg Photography Department and Prints & Drawings Department, Los Angeles County Museum of Art
 “Mapplethorpe Now”

■ April 25, 2017

Wayne Craven Lecture
Glenn Adamson
Independent curator and writer based in New York City, Senior Scholar at the Yale Center for British Art
 “Production Values: Narratives of Making in Contemporary Art”

■ The 2016–2017 Graduate Student Lecture Series Committee: **Laura Sevelis and Emily Shartrand (co-chairs)**, **Kristina Gray, Jordan Hillman, Gabriella Johnson, Sabena Kull, Galina Olmsted, Alba Campo Rosillo, Rachael Vause, and Spencer Wigmore.** Faculty advisor: **Professor Jason Hill**

Faculty and Staff News

New Faculty

Professor Jennifer Van Horn joined the faculty in spring 2016 as a specialist in early American art and material culture. Van Horn was delighted to return to the department where she did her undergraduate coursework. She is teaching classes on material culture and design and has a joint appointment with the History Department, where she teaches courses in museum studies. She looks forward to working closely with the collections at Winterthur Museum, also a familiar place, as she received her M.A. from the Winterthur Program in American Material Culture (WPAC program).



This spring Professor Van Horn published a book, *The Power of Objects in Eighteenth-Century British America*, with the University of North Carolina Press and the Omohundro Institute of Early American History and Culture. The book was awarded a 2016 Wyeth Foundation for American Art Publication Grant. In it Van Horn examines a range of objects, from engraved city views to portraits to dressing furniture, to explore how elite American consumers assembled objects to form a new civil society on the margins of the British Empire. Moving beyond emulation and the desire for social status as the primary motivators for consumption, *The Power of Objects* shows that Anglo-Americans' material choices were intimately bound up with their efforts to distance themselves from Native Americans and African Americans and traces women's contested place in forging provincial culture. Van Horn's research interests include early American needlework and prostheses, and she has recently published an article in *Early American Studies* on George Washington's dentures.

In 2015–2016 Van Horn was awarded a Postdoctoral Fellowship at the National Portrait Gallery and Smithsonian American Art Museum to work on her second book project, tentatively entitled *Painting Slaves: Intersections of Slavery and American Art, 1720–1880*. This book examines the role enslaved African Americans played as producers, viewers, and destroyers of portraits in the plantation South and uncovers the importance portraiture held for newly freed African Americans who engaged in acts of iconoclasm and patronage.

Van Horn received her PhD from the University of Virginia and taught previously at George Mason University where she worked closely with the Smithsonian-Mason MA in the History of Decorative Arts Program.

Professor Julie McGee received a secondary appointment in the Department of Art and now holds a joint appointment in Art History and Black American Studies (her primary home). A specialist of African American Art and Contemporary African Art, she joined the University Museums of the University of Delaware as Curator of African American Art in 2008 after a dozen years on the faculty of Bowdoin College and a Rockefeller Foundation fellowship at the Smithsonian Center for Folklife and Cultural Heritage. McGee is a graduate of Bowdoin College and received her master's and doctoral degrees in art history from Bryn Mawr College.

Recent exhibitions organized by McGee at Mechanical Hall in collaboration with University Museums include *Beyond Borders: Bill Huston & Friends* in Fall 2016, and *So What Have We Learned: Black Visual Cultures @ UD* in Spring 2017. She also oversaw the Paul R. Jones Initiative which brought visiting artist scholar Fo Wilson to campus this spring and co-sponsored a reading of the play *Greenwood: An American Dream Destroyed*. This past fall, she was appointed the Associate Director of the Interdisciplinary Humanities Research Center (IHRC) for the College of Arts and Sciences.



McGee has published widely on contemporary African American art and South African art, with a particular focus on artist and museum praxis. Her recent publications include "You Can Fly and Make Prints Too: EPI Celebrates 20 Years" in *Celebrating 20 Years of the Experimental Printmaking Institute* (Lafayette

College, April 2017), and "Sam The Sam I Am is Collage" in *Sam Middleton* (GP Contemporary, 2017). In the exhibition catalogue for contemporary artist Whitfield Lovell's "KIN," she contributed two essays, "After an Afternoon: Whitfield Lovell in Conversation with Julie McGee" and "Sophisticated Geometry" (*Whitfield Lovell: KIN*, Skira Rizzoli, September 2016).

At the most recent meeting of the College Art Association (CAA) in New York (February 2017), McGee, who serves as chair of the organization's Committee for Diversity Practice, co-chaired with Lisandra Estevez the panel "Engaging Students through Art at a Hispanic-Serving Institution—A Case Study: San Diego Mesa College Art Gallery Programming and Diverse Art Curriculum." She also moderated the panel "Eliza's Cabinet: History, Objects, and the Black Imagination: A Symposium," in conjunction with *Fo Wilson: Eliza's Peculiar Cabinet of Curiosities* at the Lynden Sculpture Garden, in Milwaukee.

Zara Anishanslin joined the faculty at the University of Delaware as an Assistant Professor of History and Art History in fall 2016. She previously taught at the City University of New York (College of Staten Island) and at Columbia University, where she also co-chaired the Columbia Seminar in Early



American History and Culture. Anishanslin received her PhD in the History of American Civilization at the University of Delaware in 2009, where her dissertation won the prize for Best Dissertation in the Humanities. In 2011, it also won the University of Pennsylvania's Zuckerman Prize in American Studies.

Anishanslin has received numerous fellowships and awards, including Mellon fellowships at the New York Historical Society and the Center for the Humanities at The Graduate Center of the City University of New York and a Postdoctoral Fellowship in the Department of History at Johns Hopkins, as well as grants from the Omohundro Institute of Early American History and Culture, The Huntington Library, the American Antiquarian Society,

the Library Company of Philadelphia, the Winterthur Museum, the McNeil Center for Early American Studies at the University of Pennsylvania, and the Henry Luce Foundation/American Council of Learned Societies, among others. Most recently, she was awarded a fellowship at The Washington Library at Mount Vernon to begin work on her new research on the American Revolution.

Anishanslin specializes in early American and eighteenth-century Atlantic World history and material culture. Her first book, *Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World* was published by Yale University Press in 2016. Through the story of a portrait of a woman in a silk dress, this book explores and refines debates about the cultural history of the eighteenth-century British Atlantic world. While most scholarship on commodities focuses either on labor and production or on consumption and use, Anishanslin unifies the two, examining the worlds of four identifiable people who produced, wore, and represented this object: a London weaver, one of early modern Britain's few women silk designers, a Philadelphia merchant's wife, and a New England painter. Anishanslin is currently at work researching the American Revolution, and has published a few pieces related to that project, including "'This is the Skin of a Whit[e] Man': Material Memories of Violence in Sullivan's Campaign," in Patrick Spero and Michael Zuckerman (editors), *The American Revolution Reborn* (University of Pennsylvania Press, 2016) and "Producing Empire: The British Empire in Theory and Practice," in Andrew Shankman (editor), *The World of the Revolutionary American Republic: Expansion, Conflict, and the Struggle for a Continent* (Routledge, 2014).

Anishanslin is the Director of the History of American Civilization doctoral program and a member of the Executive Committee of the Winterthur Program in American Material Culture. She also enjoyed filming a number of new episodes for the Travel Channel show "Mysteries at the Museum," on objects ranging from a statue of the Death of Cleopatra to the saddle of a nineteenth-century woman outlaw from Oklahoma.

New Staff

In February 2017, **Lauri Perkins** joined the Art History Department as the new administrative assistant. Lauri earned her B.A. in English from Notre Dame University (formerly College of Notre Dame of Maryland) and her M.A. in Shakespeare Studies from the Shakespeare Institute, Stratford-upon-Avon. She has worked as a Library Assistant at



Photo by George Freeman

Winterthur Library since 2010. Lauri first became interested in the Art History Department through her interactions with graduate students and faculty who participated in research fellowships at Winterthur Museum. Lauri is delighted to be part of the daily operations of the Art History Department and is looking forward to working closely with the extraordinary students, faculty, and staff.

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A Year of Guercino and Caravaggio Activities

By Professor David Stone

In 1982, urged by the great scholar and collector Sir Denis Mahon and his friend Prisco Bagni, the Italian businessman and icon of the fashion industry Gianfranco Ferré funded a comprehensive restoration of the frescoes in the cupola of Piacenza Cathedral. The cycle was begun in 1625 by the Lombard painter Pier Francesco Mazzucchelli, called *il Morazzone*, who finished only two compartments (each dedicated to a single prophet) before dying. In 1626,



Guercino was called in to complete the cycle. By 1627—without the use of cartoons—he had finished the enormous project, which is distinguished by its complex foreshortenings and stunningly beautiful draperies.

Celebrating the 35th anniversary of restorer Carlo Giantomassi's cleaning of the cupola, the city of Piacenza—led by the Musei Civici di Palazzo Farnese (and its director Antonella

Gigli)—invited David M. Stone, Professor and Director of the Andrew W. Mellon Curatorial Track PhD program in Art History, to co-organize (with Professor Daniele Benati, University of Bologna) a two-day conference on Guercino dedicated to the memory of Mahon (March 22–23, 2017).

Professor Stone was also a member of the Scientific Committee for a Guercino exhibition, *Guercino, fra sacro e profano*. Both events were held at Palazzo Farnese in Piacenza. The conference included a wide range of scholars from Italy, the UK, and the USA, including, besides Professors Stone and Benati: David Ekserdjian, Nicholas Turner, Fausto Gozzi, Barbara Ghelfi, Raffaella Morselli, Piero Boccardo, Carlo Giantomassi, Richard Spear, Babette Bohn, and Keith Christiansen.

Professor Stone has devoted many decades of research to Guercino, and he has been named a founding member of a new study center sponsored by the city of Cento (Guercino's birthplace), the Centro Studi Internazionale il Guercino. The Centro's projects will include research initiatives,



Frescos of the Cupola of the Duomo di Piacenza by *il Guercino* (Giovanni Francesco Barbieri), 1626. Photo courtesy of David Stone

conferences, and exhibitions, not only on Guercino but on a wide range of subjects. Stone is also a member of the jury for the annual Essay Prize on Italian Baroque Art given by the Sir Denis Mahon Charitable Trust.

Professor Stone has also been active in the Caravaggio field

this past year. He gave a lecture in December at the Metropolitan Museum of Art in conjunction with their exciting exhibition, *Valentin de Boulogne: Beyond Caravaggio*. Then, in early February 2017, he participated in a private study day at the Brera Museum in Milan, one of only some twenty scholars to be invited. The purpose of the study day was to discuss the attribution of the newly discovered and highly controversial *Judith Beheading Holofernes* found in 2015 in an attic in a house in Toulouse. The composition was previously known from a copy in Naples attributed to Louis Finson. In late spring, Professor Stone gave a lecture on the Toulouse canvas, which may possibly be an original from 1606–07, in an undergraduate seminar on Caravaggio at Swarthmore.



Detail of *Judith Beheading Holofernes*, found in 2015 in a house in Toulouse and possibly attributed to Caravaggio. Photo courtesy of David Stone

Faculty Notes

Professor **Zara Anishanslin**'s first year at the University of Delaware saw the publication of her first book, *Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World*, and an essay, "'This is the Skin of a Whit[e] Man': Material Memories of Violence in Sullivan's Campaign," in Patrick Spero and Michael Zuckerman (editors), *The American Revolution Reborn* (University of Pennsylvania Press, 2016). Along with Joanna Cohen of Queen Mary University of London, she was awarded a McNeil Center for Early American Studies (MCEAS) at the University of Pennsylvania Conference Grant for *Coming to Terms: The Visual and Material Culture of Waging War and Making Peace in the Atlantic World, 1763–1865*, a conference to be held at the MCEAS, UD, and Winterthur in cooperation with UD's Center for Material Culture Studies in November 2018. Anishanslin was kept busy giving book talks at a variety of places, including the University of North Carolina at Chapel Hill (her alma mater), Bryn Mawr College, Rutgers University at Camden, the Massachusetts Historical Society, the Yale Club, the Maryland Historical Society, Queen Mary University of London, London's Dennis Severs' House Museum, Gunston Hall, the Osher Lifelong Learning Institute at the University of Delaware, and Historic Deerfield. Along with author Flora Fraser, she also gave *The Martha Washington Annual Lecture*, at Mount Vernon and The Fred W. Smith Washington Library, and presented her new work on the Revolution at Princeton and at the *OAH Annual Conference*.

Wendy Bellion, who has been named the Sewell Biggs Chair in American Art History, has had the pleasure of pursuing new ventures over the past year, including an emerging institutional partnership with the Centre for American Art at the Courtauld Institute of Art (London) and a co-taught graduate seminar with Mónica Domínguez Torres, "Objects in Motion: The Early Americas," that worked closely with the Winterthur exhibition *Made in the Americas: The New World Discovers Asia*. While continuing



Wendy Bellion (right) with Curator Mark Mitchell and Professor Rachael DeLue, fellow speakers at the first annual John Wilmerding Symposium on American Art at the National Gallery of Art, October 2016. Photo courtesy of Wendy Bellion

work on a forthcoming book about iconoclasm, Professor Bellion published journal articles on Copley, liberty poles, and theatrical illusion; she also organized multi-authored features on destruction for the Smithsonian journal *American Art* and early American material culture for the French journal *Perspective: La Revue de l'INHA*. She was the fortunate recipient of a Provost's e-learning grant to support a seminar on transatlantic modernism, and she gave invited lectures at Yale, Brown, Purdue, the University of Washington, the National Gallery of Art, and the Metropolitan Museum of Art.

In 2016, Professor and Associate Chair **H. Perry Chapman** published "Johannes Vermeer," a commissioned chapter for the *Ashgate Research Companion to Dutch Art of the Seventeenth Century*, edited by Wayne Franits. She contributed an essay, "Rembrandt and the Leiden Collection," to the *Online Catalogue of the Leiden Collection*, edited by Arthur K. Wheelock. Named after Rembrandt's hometown, the Leiden Collection is one of the world's largest private collections of



Four Generations of Netherlandish Art: (L-R) Professor H. Perry Chapman, Professor Emerita Allison Kettering, Dr. Nicole Cook, and Professor Art DiFuria. Alison taught Perry, Perry taught Art and Nicole, and Art taught Nicole. Photo courtesy of H. Perry Chapman

seventeenth-century Dutch paintings. Professor Chapman presented a public lecture at the Yale University Art Gallery entitled "Rubens, Rembrandt, and the Spousal Model-Muse," which is the

subject of a forthcoming article; and she was an invited panelist in "The Blanton's Perspectives Lecture Series: Author Dominic Smith discusses his new novel *The Last Painting of Sara de Vos* with University of Delaware art historian H. Perry Chapman and Kirkus Reviews editor Clay Smith," at the Blanton Museum of Art, University of Texas at Austin.

In July 2016, in beautiful Newry, Maine, Professor Chapman participated in the Samuel H. Kress Foundation funded Technical Art History Curriculum Development Project, which brought together an international group of scientists, conservators, and art historians to design an undergraduate course in technical art history. She continues to serve on the project's Educators Committee. In August,

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she traveled to Bruges, Belgium, for the Sixteenth-Century Studies Conference, where she presented a paper, “Marketing Styles: Rembrandt and Dou,” in the session *Early Modern Netherlandish Artists and Their Money*, which was organized by three former students, Art DiFuria, Sara Brown Bordeaux, and Nicole Cook. Chapman continues to serve on several editorial boards and on the Board of Advisors of the Center for Advanced Study in the Visual Arts.

Mónica Domínguez Torres served as curatorial leader for the exhibition *The Ese'Eja People of the Amazon: Connected by a Thread*, featuring photographs, videos, and artifacts that document the life of the *Ese'Eja*, a foraging culture of the



Class of 2016 Senior Bryce Gates with advisors Professor Lawrence Nees and Professor Mónica Domínguez Torres.
Photo courtesy of Bryce Gates

Peruvian Amazon. The exhibition was on view from August 30 to December 9, 2016, at the Old College Gallery, University of Delaware, and is now traveling to multiple locations. Professor Domínguez also published the essay “Havana’s Fortunes: ‘Entangled Histories’ in Copley’s *Watson and the Shark*” in the journal *American Art*. She received a research grant from the Center for Global and Area Studies for her project “Pearls at Court: European Courtly Art and the Rise of the Atlantic Pearl Trade, 1500–1800,” which allowed her to conduct research in Cubagua and Margarita Island, home to the earliest discovered pearling beds of the Caribbean. She presented her research at the “Made in the Americas Lunchtime Lecture Series” at Winterthur; the conference *Translation and Transmission in the Early Americas: The Fourth Early Americanist ‘Summit’* at the University of Maryland, College Park; the Frederick & Jan Mayer Center Symposium *Circulación: Movement of Ideas, Art and People in Spanish America* at the Denver Art Museum; and at the biannual conference of the European Early American Studies Association *Space, Mobility, and Power in Early America and the Atlantic World, 1650–1850* in Paris.

New dad **Jason Hill** has been hard at work in his second year at the University of Delaware rethinking old classes and developing new ones. While his Fall 2016 Honors Colloquium “Art of the Vote” did not quite prepare him (or his students) for the 2016 election’s surprising outcome, it did focus critical attention on the art, visual culture, and media of presidential election politics since Abraham Lincoln. His Spring 2017 graduate seminar on the varying institutional and material cultures defining photographic practice, “Photographic Settings,” included field trips to the Hagley Museum, the Slought Foundation, the Library of Congress, and the Library Company of Philadelphia. Jason gave a number of public lectures this year. In April 2016, Professor Hill presented “This is Not a Magazine” at *Print Matters*, a conference on photography and the illustrated press at the New York Public Library. A version of this talk was presented in his absence at alumna Dana Byrd’s conference *Intermediality and American Art* at Bowdoin College in September. Professor Hill also spoke on questions of photography and materiality at the early-career photography professionals conference *FOCUS* at the University of Toronto in September. He discussed photography, journalism, contemporary art, and the urgency of truth in the age of Bannon at *‘Post-Truth’ Art & Media* at Temple Contemporary in February. He presented recent research on photographer Mary Ellen Mark at the Suzanne H. Arnold Gallery at Lebanon Valley College in February as well. At CAA he co-chaired “Beaumont Newhall’s History from 1937 to the Present Day (Rethinking Newhall’s *History* at 80).” In March, he presented “A Picture of the Week: *LIFE*’s Time,” as part of a colloquium on photography and *LIFE* magazine organized by the Princeton Art Museum and the Boston Museum of Fine Arts.

Professor Hill’s essay, “Noise Abatement Zone: John Divola’s Photographic Fulcrum,” appeared in Jordan Bear and Kate Albers’ volume *The Before and After Photograph*, published by Bloomsbury. “Ad Reinhardt Assembles a News Picture” was included in Nanni Baltzer and Martino Stierli’s collection *Before Publication: Montage in Art, Architecture, and Book Design*, published by Park Press. “The Camera Work of the *PM* Sketch Report” appeared in Andrés Mario Zervigón and Sabine Kriebel’s *Photography and Doubt*, published by Routledge. His essay “How to Look at News Pictures in America” was published in the Summer 2017 number of *American Art*, and his catalogue essay “A Mountain Crossing,” was included in *Patricia Fernández Carcedo: Cinco Caminos de Partida*, published by Centre de Arte, in Burgos Spain. Professor Hill’s interview with painter Antonio Pulio appeared in *Massimo Minimalismo*, published by LAXART in Los Angeles. His review of the exhibition *Things Beyond Resemblance: James Welling Photographs* appeared in *caareviews* in July. This year Professor Hill also had a blast coordinating the department’s annual graduate student symposium and continuing his work as co-chair (with Sarah Wasserman in English) of the Center for Material Culture Studies’ working group on “Media Old and New.”

Professor Jessica L. Horton published “Plural Diplomacies Between Indian Termination and the Cold War: Contemporary American Indian Paintings in the ‘Near East,’ 1964–1966,” in the *Journal of Curatorial Studies* as part of a special issue devoted to “The Art of Cultural Diplomacy” in April 2017. She contributed an essay and a scholar’s day presentation to the major exhibition, *Jimmie Durham: At the Center of the World*, which opened at the University of California, Los Angeles Hammer Museum in January 2017. It will travel to the Walker Art Institute, Whitney Museum of American Art, and the Remai Modern in Saskatoon in the coming year. Professor Horton was invited to speak about the work of Durham for the Granger Lecture in American Art at Temple University and the Society of Art Historians memorial



Students from Professor Jessica L. Horton’s class “No Reservations: Native North American Art” examine indigenous material culture with curator Lucy Fowler Williams on a trip to the Penn Museum in Philadelphia in spring 2016. *Photo by Jessica Horton*

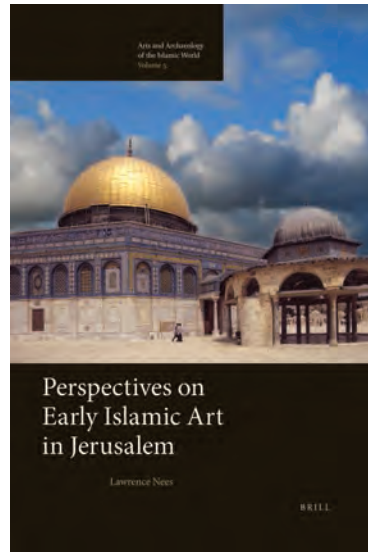
lecture in Department of Art and Art History at the University of Arkansas in the spring of 2017. She also answered invitations to present on the history of desertification and creative dwelling on the Navajo Nation at a joint conference of UC Irvine and the Huntington Library, *The Fabricated American Desert: Modern and Antimodern* in the spring of 2016, and the art of Kay WalkingStick as part of the Visual Culture colloquia series in the Department of Art History at Bryn Mawr in the fall of 2016. During the summer of 2016, Horton participated in a Clark Art Institute planning workshop entitled *Ecologies, Agents, Terrains*. She is preparing to present at that conference and contribute to an edited volume on the same topic in May of 2017. She also designed and taught four new courses, including “Hipsters in Headdresses: Native Americans in Popular Culture,” “No Reservations: Native North American Art,” “Art and Environmentalism,” and “Native American Art and Globalization.” In the past year, the growing indigenous movement against the Dakota Access Pipeline (DAPL) became central to Professor Horton’s teaching and scholarship, and in the fall of 2016 she organized the well-attended interdisciplinary campus event “UD Talks about #NoDAPL.”

Professor Sandy Isenstadt was the Society of Architectural Historians’ representative on its 2016 tour to Vietnam and Cambodia. His book with MIT Press, *Architecture and Electric Light*, is due out in spring 2018.



Row of Buddha statues lining the main entrance of the Angkor Thom Temple, Angkor Wat, Cambodia. *Photo by Sandy Isenstadt*

Professor Lawrence Nees’s book, *Perspectives on Early Islamic Art in Jerusalem*, in the series Arts and Archaeology of the Islamic World (Brill) appeared early in 2016, and he published three articles: “Memoirs of Fellows and Corresponding Fellows of the Medieval Academy of America: Florentine Mutherich,” (with David Ganz and Beatrice Kitzinger) in *Speculum* 91(2016); “Moving Stones: On the columns of the Dome of the Rock, their history and meaning,” in Bianca Kühnel, Renana Bartal and Neta Bodner (editors), *Natural Materials of the Holy Land and the Visual Translation of Place, 500–1500* (Ashgate, 2017); and “The ‘Foundation Reliquary’ of Hildesheim and Ornamental Art at the Court of Charlemagne,” in Glyn Davies and Eleanor Townsend (editors), *A Reservoir of Ideas. Essays in Honour of Paul Williamson* (Paul Hollberton, 2017).



He presented two conference papers, at the 52nd International Medieval Conference, Kalamazoo, and at the Annual Meeting of the Southeastern Medieval Association (SEMA), at the University of Tennessee, Knoxville (keynote address). Professor Nees was invited to present lectures at the Sewell Biggs Museum of American Art Symposium on the Saint John’s Bible; at Princeton University in the Seminar-

Colloquium on Medieval Manuscripts; at the University of Pennsylvania, Schoenberg Institute for Manuscript Studies (available online); at Loyola University (Maryland); and at the Courtauld Institute of Art, University of London (twice). The latter occasion was during his week as Research Fellow Visiting

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Expert at the Courtauld. In March 2016, in conjunction with other faculty and graduate students in Art History and with Professor Colette Gaiter of the Department of Art and Design, he organized a symposium at UD on *Lynching in Modern America: Some Responses by Visual Artists*, and presented a lecture “How to Look at Modern Art in America and the Iconography of Lynching.” His seminar in the fall term focused on medieval Jerusalem, in conjunction with the exhibition *Jerusalem 1000–1400: Every People under Heaven* at the Metropolitan Museum of Art. He was honored by being named the H. Fletcher Brown Chair of Humanities at UD.

Professor Ikem Stanley Okoye was on leave in the calendar year of 2016, conducting research in Nigeria and South Africa. He returned to Newark in late September to participate in the department’s 50th anniversary events. During



Professors Jason Hill and Ikem Okoye at “Delaware Art History at 50.” Photo by George Freeman

interludes in the USA, he delivered three invited lectures. In April 2016, at MIT’s History, Theory and Criticism of Art and Architecture Program, he gave a eulogy, “Surfing Bridges over the Thames,” as part of a lecture series in honor of the late Professor Stanford Anderson. In April, at Columbia University’s Graduate School of Architecture, Planning, and Preservation (GSAPP), he gave a lecture entitled “Onitsha Dreams: Alternative African Enactments of the Urban,” at the symposium *Other Desires: The African City*. In October, at the Department of Art, Saint Lawrence University, he lectured on “Materiality in the Art and Architecture of Africa.” Last February 2017, Professor Okoye presented a paper at CAA, “Preservation, Priorities and the Histories: Private versus Public in Agadez (Nigér),” in the session *Islam and Contested Cultural Heritage in Africa*.

This past year **Professor Lauren Hackworth Petersen** was on the move. In early summer, she was an invited speaker for the three-day conference, *The Iseum Campense from the Roman Empire to the Modern Age: Historical, Archaeological, and Historiographical Perspectives*, held at the Royal Netherlands Institute in Rome, the Accademia di Danimarca, and the Accademia d’Egitto in Rome, after which she conducted on-site research at Pompeii. In late summer, she travelled to Helsinki, Finland, to present a paper “Re-populating Ancient Pompeii,” at *Reinterpreting Cities*, the 13th International

Conference on Urban History for the European Association for Urban History, where graduate student Craig Lee also presented a paper. She then returned to Rome,



Professor Lauren Hackworth Petersen in Rome. Photo courtesy of Lauren Hackworth Petersen

where she was invited to present at the conference *Reflections: Harbour City Deathscapes in Roman Italy*, held at the Danish Academy. This winter, in Toronto, Canada, she presented a paper at the Gold Medal Session (honoring John R. Clarke) at the Archaeological Institute of America / Society of Classical Studies Joint Annual Meeting. She also presented at the University of Iowa and the University of Pennsylvania. Her essay, “The Places of Roman Isis: Between Egyptomania, Politics, and Religion,” was released as part of the *Oxford Handbooks Online: Classical Studies*. This year marks her last year of service as Director of Graduate Studies.

In April 2016, **Professor Vimalin Rujivacharakul** co-organized with Prof. Luo Deyin (Tsinghua) two major conferences in China. One was on the *UNESCO World Heritage Site at Mount Wutai* and was under the auspices of Tsinghua University and with the support of the Ministry



Professor Vimalin Rujivacharakul and Dr. Luo delivering the opening talk at the 2016 Conference on Vernacular Heritage, held at Xihe, Henan, with over 600 participants worldwide and with news coverage by CCTV-News channel of China. Photo courtesy of Vimalin Rujivacharakul

of Foreign Affairs and the Ministry of Education. HRH Princess Maha Chakri Sirindhorn of Thailand and Mr. Qiu Yong, President of Tsinghua University, presided over the opening ceremony. The other was the *Conference on Vernacular Heritage*, held at Xihe, Henan, with over 600 participants worldwide and with news coverage by CCTV-News channel of China. In June, Professor Rujivacharakul gave a talk in Dublin entitled “The Buddha’s Europe: Or should it be Europe’s Buddha?,” and, in July, she hosted a seminar at the University of Melbourne in Australia discussing “Sir Banister Fletcher and the Absence/ Presence of Australian.” In September, she invited Dr. Liu

Chang (Forbidden City and Tsinghua) to give a talk at UD on the renowned UNESCO site of Emperor Qianlong's Retirement Lodge. In December, she gave a talk at the School of Oriental and African Studies (SOAS, London) on Japanese studies of Chinese material culture; in the same month her new article on wartime material culture in Northeast Asia was also published. In March 2017, she received a research award from the Paul Mellon Centre for British Art in London for her new book project.

Janis Tomlinson assumed the position of Director of Special Collections and Museums, University of Delaware Library on September 1, 2016. That same month, the Old College Gallery hosted the exhibition *First Folio! The Book that Gave Us Shakespeare* on tour from the Folger Shakespeare Library. A complementary exhibition, *Illustrating Shakespeare*, curated by Dr. Tomlinson and drawn from UD and area collections, was also on view. The extensive and varied programming for the exhibition featured David Stradley,



Visitors to the exhibitions *First Folio! The Book that Gave Us Shakespeare* and *Illustrating Shakespeare* in Old College Gallery. Photo courtesy of Janis Tomlinson

producing director of the Delaware Shakespeare Festival, UD art professor Martha Carrothers (who taught us how to print a folio), and Professor Wendy Bellion and faculty in the English Department who offered *Perspectives* talks. Dr. Tomlinson spoke at the University of Lleida in late October, and in February offered the Harn Eminent Scholar Chair in Art History lecture at the Harn Museum of Art, University of Florida. In late April 2017, she

spoke at the latest in a series of clinicopathological conferences devoted to the mysterious illnesses of famous historical figures sponsored by the University of Maryland School of Medicine. The conference endeavored to solve lingering medical mysteries by bringing together an expert clinician to analyze the subject's medical history and a leading biographer to review key aspects of his/her legacy. The subject of this year's conference was Francisco Goya.

In the past year **Jennifer Van Horn's** book *The Power of Objects in Eighteenth-Century British America* was published by the University of North Carolina Press for the Omohundro Institute of Early American History and Culture. Her book was awarded a 2016 Wyeth Foundation of American Art Publication Grant. In addition, she published an essay in an edited volume: "Regional Tastes in a Transatlantic Market: Joseph Blackburn in New England and Bermuda," in *New*

England/New Spain: Portraiture in the Colonial Americas, 1492–1850, a volume that grew out of a conference sponsored by the Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum. She presented "'Stealing a glance': Enslaved Viewers in the Plantation South" at CAA in February 2017, and "Portraits of Slaves in a New South" at the David B. Warren Symposium *American Material Culture and the Texas Experience*,

sponsored by the Museum of Fine Arts, Houston, and Bayou Bend. In the fall, she co-chaired and presented on a panel with UD alumna, Sarah Beetham, on "The Afterlives of Objects: Impermanence in American Art" at the SECAC Annual Conference. She also developed and led training in American Art History for the Smithsonian American Art Museum new docents this winter.

In summer 2016 **Professor Margaret Werth's** essay "A Laughter of the Look: Manet, Mallarmé, Polichinelle and the Salon Jury in 1874," was published in *Is Paris Still the Capital of the Nineteenth Century? Essays on Art and Modernity, 1850–1900* (Routledge), edited by Hollis Clayson and Andre Dombrowski. She presented a talk on Henri Matisse in the 1910s and early 1920s as part of an international symposium



Margaret Werth presenting her lecture to a full house at *Looking at Matisse Today* at The Barnes Foundation, October 2016. Photo courtesy of Margaret Werth

at the Barnes Foundation, *Looking at Matisse Today*, in October, celebrating the publication of the catalog of Matisse's works in the Barnes Foundation. In March 2017, Professor Werth was a Visiting Scholar at the University of Colorado, Boulder, where she led seminars on Picasso and Rodin and presented a lecture on Manet's depictions of Hamlet. Werth also taught a seminar on *Matisse and Modernism* at the Barnes in the spring of 2017. She is completing her monograph on Manet in the early 1870s.



Undergraduate Student News

Undergraduate Degrees Awarded in the 2015–16 School Year

Laura Campbell (Spring 2016) *Laura Mosco (Spring 2016)*
Sophie Coco (Spring 2016) *Clara O'Flynn O'Brien (Spring 2016)*
Nathalie Fillier (Spring 2016) *Vincent Ryan, Jr. (Spring 2016)*
Bryce Gates (Spring 2016) *Marcus Tate (Spring 2016)*
Jennah Gredell (Fall 2016) *Roselle Verbin (Summer 2016)*
Laura Klein (Spring 2016) *Elyssa Wallace (Spring 2016)*
Ashley Meller (Spring 2016)



(L.-r.): Laura Mosco, Laura Campbell, Sophie Coco, Nathalie Fillier, Bryce Gates, Laura Klein, Ashley Meller, Clara O'Flynn O'Brien, and Marcus Tate

Convocation Address

By *Laura Mosco, Class of 2016*

Faculty, honored guests, parents, and friends, thank you for being here to share in today's festivities. I am extremely humbled to have the opportunity to speak to you all on such a momentous day—A day that I feel can best be defined in a quote by Vincent Van Gogh, "Great things are done by a series of small things brought together." Today is in fact a great event, it is the

culmination of all those small moments spent peering at artwork in Old College 202, finding credible sources in the stacks of Morris Library, navigating Artstor to create a study guide for an exam, and deciding whether to spend

the extra 25 cents at five and dime for a large format blue book or just getting a small one for free at Lieberman's. Today is the result of four years of hard work, diligence, and motivation.

Throughout my time studying Art History and Art Conservation at the University of Delaware there has been one question that seems to keep reappearing—"What are you going to do with your degree?" It has become a sort of ritual at gatherings for me to resort to an answer that promptly ends the



Class of 2016 Art History Convocation Speaker Laura Mosco. Photo by George Freeman

discussion. I would say "Oh I would like to work in a museum," or "I want to care for a museum's collection." This would then likely result in someone referencing the National Treasure movies before we changed subjects. While those answers are true in part, they are rather uninspired. Since today most of our family and friends are conveniently in one place I have decided to take on the task of fully addressing this question.

To do so we must begin in Art History 153, our introductory level course here at UD. I took "153" shortly after declaring the art history major in the fall of my sophomore year. Initially I was not thrilled about taking this course. By this point I had already completed a few higher-level art history courses and this prerequisite conflicted with what I thought were more interesting classes. However, within minutes of the first lecture Professor Nees had me hooked. Now forgive me if my memory does not completely recant this lecture perfectly, but what I do remember is a chair. On the screen was an image of an everyday modern looking chair. Professor Nees asked the class of over 100 students what they thought of this chair. After a painful bout of silence, he elaborated. He drew our attention to the legs of the chair highlighting the way they crossed. He then brought up an image of a much older chair



(L.-r.): Laura Campbell, Sophie Coco, and Nathalie Fillier. Photo by George Freeman

and we began to compare the two seemingly opposite objects. What we soon were taught was that the design of the legs on the contemporary chair, one I could possibly see in my living room, was derived from chairs designed for throne rooms hundreds of years prior. I was amazed how visually objects and art today could connect to objects and art of the past. It was in that moment when I truly felt the decision to double major was right. I wanted to see the world the way my professor did.

It was not until recently that I have truly been able to explain what the study of art history has provided me. This semester I read, "On Creating a Usable Past" by Van Wyck Brooks for a course with Professor Bellion, American art, 1865



2016 Seniors Leah Deter and Sophie Coco at the Philadelphia Museum of Art. *Photo Courtesy of Sophie Coco*

to the present. In this essay Brooks states, "the past is an inexhaustible storehouse of apt attitudes and adaptable ideals," which we may use to create a "usable past." While this essay was written with the intent to promote the creation of uniquely

American art and literature at a time when many were looking to Europe, I feel it applies to our study. We have taken introductory surveys, we have walked the streets of Pompeii with Dr. Peterson, we have studied the energetic line of Rembrandt's prints with Dr. Chapman, we have explored the Northern Renaissance with Dr. Domínguez Torres, we have read the foundational art historical literature in "301" and all the while we have been creating a usable past.

What we do with our usable past is up to us. We can draw on it when we address new art historical problems. We can use it to link artworks together or discuss how artworks are functioning differently. We can go on to work in museums and academia ensuring that the public is always made aware of invaluable artwork, artists, and moments that aid to inform our identities as people today. I believe we can do almost anything. In a world where primary forms of communication are becoming more and more image based, we are equipped to decipher those images. We question what we see and look



2016 Seniors Bryce Gates and Rosic Verbin looking into the past with the aid of stereoscopes.

at, and we build from our usable past to uncover meaning and contextual significance. So, the next time you are faced with the question "what will you do with your degree?"—I hope you feel equipped to address the question fully knowing that you now have a usable past to draw from.

I would like to say thank you mom and dad for supporting me as I embarked to study what I am most passionate about these past four years. And thank you to all our professors within the Art History and Art Conservation departments. Thank you for teaching humbly, always willing to extend a hand down the ladder and pull us up. The professors in these departments have taught me that leaders do not create followers, but instead they empower others to flourish. Thank you for allowing us to flourish. Finally, to the class of 2016 it has been a pleasure, congratulations, WE DID IT!



2016 Senior Laura Klein in Vatican City. *Photo courtesy of Laura Klein*

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Undergraduate Departmental Awards

Trudy H. Vinson Memorial Scholarship

Emily Tucci

Awarded to the outstanding junior in the Department of Art History

Art History Faculty Award for Academic Excellence

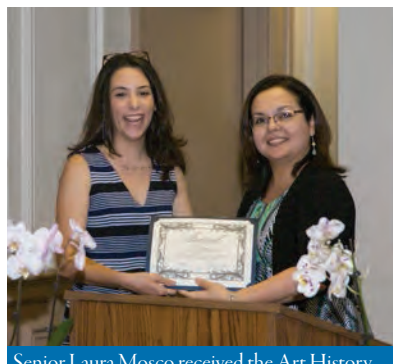
Laura Mosco

Awarded to the outstanding senior in the Department of Art History

The Women of Promise Award, University of Delaware

Alaina Smith (2016)

Olivia Mann (2017)



Senior Laura Mosco received the Art History Faculty Award for Academic Excellence from Undergraduate Director Professor Monica Dominguez Torres. *Photo by George Freeman*



Junior Emily Tucci was the recipient of the Trudy H. Vinson Memorial Scholarship. *Photo by George Freeman*

The Material Culture Living Learning Community

By Francis Mahon, Art History and Anthropology Major

The Material Culture Living Learning Community is a community-oriented living experience offered to freshmen at the University of Delaware who have interests and/or majors in the History, Art History, Anthropology, and Art Conservation departments. The group meets weekly with graduate students, professors, and other scholars who present and have discussions with the students about their past and ongoing research. This past year the group met Caitlin Hutchison, a graduate student

in Art History, who has been researching Irish High Crosses, and Tyler Putnam, a graduate student in History, who is a tailor and makes his own period accurate clothing by hand. Dr. LuAnn DeCunzo, Chair of the Anthropology Department, and Vicki Cassman, Director of Undergraduate Studies in the Art Conservation Department, took the students on a tour of the Old College Gallery as well as the Art Conservation lab; and Jan Broske, Collections Manager, introduced students to the University Museums' collections.

Art History Club: News and Events

By Michelle Dao, Art History Major

During the 2016–2017 academic year, the Art History Club engaged and connected students with art and visual culture through a number of events both on and off campus. In November 2016, students visited the highly anticipated exhibition *Paint the Revolution: Mexican Modernism, 1910–1950* at the Philadelphia Museum of Art. Following the visit to the PMA, Professor Margaret Werth led the year's first "Art History on the Steps" in the lobby of Old College,



Art History Club T-shirt. *Photo courtesy of Michele Dao*

where undergraduate and graduate students convened for a lively discussion of the themes and artists of the exhibition. In the Spring semester, the club organized a visit to the Pennsylvania Academy of Fine Arts to view the exhibition *World War I and American Art* and the museum's world-class collections. The Art



Art History Club fun at the Philadelphia Museum of Art. *Photo courtesy of Michelle Dao*

History Club was proud to support the Anthropology Club's panel and discussion of Joe McGill's Slave Dwelling Project, arranged by club member Francis Mahon. The club was also able to provide members with official Art History Club t-shirts

this year and celebrated the end of the year with a fun trip to the Exodus Escape Room. The most exciting addition to the club was the launch of the Mentoring Program, thanks to a wonderful collaboration with the Art History Graduate Students led by program organizer and doctoral student, Alba Campo Rosillo. The Mentoring Program hosted a kick-off event at the beginning of September 2016 to bring together the undergraduate mentees and mentors over pizza and refreshments. The Program connected students throughout

the semester with professional development workshops on C.V. writing and graduate school applications. Undergraduate mentees regularly met one-on-one with their mentors throughout the semester to receive individual guidance. In its first year, the Mentoring Program has already proven to be an invaluable resource for undergraduates. The Art History Club looks forward to continuing and building the relationships between undergraduate and graduate students through this excellent program in the years to come.

Undergraduate Student Notes

This past summer (2016), **Michelle Dao** was fortunate to serve as a curatorial intern at Winterthur under Stephanie Delamaire, Associate Curator of Fine Arts. She was able to conduct research on items in the collection and assist with writing labels and wall texts for the first floor galleries. During spring break, Michelle traveled to Cuba and studied the large collection of public sculpture there. She attended the Bellas Artes Museum in Havana Vieja and the Museum of Decorative Arts in



Michelle Dao and Vivien Barnett visiting "The Artist in His Museum," a 1822 self-portrait by the American painter Charles Wilson Peale at the Pennsylvania Academy of Fine Arts. Photo courtesy of Michelle Dao

Vedado. This summer Michelle will be working as a Havner Curatorial Intern at the Crystal Bridges Museum of Art in Bentonville, Arkansas with Curator Mindy Besaw.

This summer, **Bellie Fichtner** will be working at the Peabody Museum at Harvard University. She will work on a number of treatments and projects, including the rehousing of ceramics and the cleaning of ethnographic textiles, while interning in the conservation labs.

Aside from his extracurricular activities around ending sexual violence and racial inequality, **Harry Lewis** is preparing for his senior thesis to earn an Honors Degree with Distinction in Art History next May. He hopes to focus on contemporary art as a vehicle for addressing, generating, and responding to political change.

Olivia Mann has accepted an offer in the 2017 Summer Internship Program at the Whitney Museum of American

Art, where she will work alongside department heads and curators. Interning in the Advancement department, she will be responsible for fundraising efforts and will directly collaborate with acquisition committees, the Board of Trustees, curators, educators, and museum visitors. Olivia is a Munson Fellow in the University of Delaware Honors Program and serves as Copy Desk Chief at UD's student-run newspaper, *The Review*. She also acts as the Assistant Director of SPECPOL for HenMUN V (the Model UN Conference for high school students) and participates in *Schola Cantorum*, a chorus comprised of UD students, faculty, staff, and local community members.

Francis Mahon studied abroad on the French Caribbean Island of Martinique in January 2016, where he immersed himself in the culture, art and history of the island. During the summer, he moved to Charleston to intern as an archaeologist for Charles Towne Landing State Park where his team was investigating the first site of British colonization in South Carolina. Over the past year he conducted research on pirate imagery with Professor Bellion, and on Agostino Brunias, an Italian artist working in the Caribbean during the 18th century, with Professor Domínguez Torres. In Spring 2017, he organized a panel entitled "Preserving Our Past" about race, history, and



Francis Mahon performing an excavation at the Charles Towne Landing State Park, South Carolina. Photo courtesy of Francis Mahon

preservation that hosted Joe McGill, the creator of the Slave Dwelling Project. This summer he will be conducting research in Savannah, Georgia on public monuments and history while also participating in a maritime archaeology field school in St. Augustine, Florida.

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After graduation **Laura Mosco** spent a month exploring Italy, where she was able to visit much of the art and architecture she had the pleasure of learning about while at the University of Delaware. In July, Laura began to work full time as a project management associate at Pearhead Inc., a Brooklyn-based company that makes baby, pet, and celebratory keepsakes. In this role, she works closely with the design team, facilitating the design process from product inspiration to manufacturing and product shipment. The visual analysis skills she learned while in the Art History and Art Conservation programs aid her work every day as she approves and comments on product samples. In her free time, Laura continues to foster her love of the arts by participating in art workshops such as glassblowing workshops, and by visiting all the wonderful museums and galleries New York City has to offer. Laura is also studying for the GRE and plans to apply to graduate school within the next year.



Laura Mosco visiting the Florence Duomo. *Photo courtesy of Laura Mosco*

Alaina Smith, a double major in Art History and Anthropology, was a 2016 Summer Scholar. She researched Native Northwest Coast art in the University Museums under the direction of Professor Jessica L. Horton. Alaina then spent three weeks in January in Anchorage, Alaska, volunteering at the Alaska Regional Office of the National Park Service. There she processed an archaeological collection for curation by inventorying, recording, and storing bones; practiced Integrated Pest Management by using a microscope to examine and document the monthly catch of insect traps; monitored the temperature and humidity in collection storage rooms by using data loggers; and visited the Alaska Public Lands Information Center to see how the National Park Service exhibit catalogues objects. While in Anchorage, Alaina also got to visit several collections of indigenous art at different locations including the Anchorage Museum, the Alaska Native Medical Center, and she attended a traditional music festival at the Alaska Native Heritage Center.



A collection of Northwest Coast and Native Alaskan masks at the Anchorage Museum's Smithsonian Arctic Studies Center. *Photo by Alaina Smith*



Tierney Walton capturing the extent of the Great Wall of China. *Photo by Tierney Walton*

In preparation for her trip to China, Tierney signed up for "Art and Architecture in China," a course with Professor Vimalin Rujivacharakul in Fall of 2016. She took time out from exploring museums and heritage sites to reflect on her studies, writing to Professor Rujivacharakul "The trip wouldn't have been nearly as wonderful if I hadn't learned so much before coming here."

Graduate Student News

Spotlight, Philadelphia Museum of Art; In Focus, The Barnes Collection

By Elizabeth Simmons and Galina Olmsted, Doctoral Candidates

For several years our department has nominated one graduate student annually to participate in the *Spotlight* program at the Philadelphia Museum of Art (PMA). An education initiative by the museum, these in-depth conversations with adult audiences in the galleries focus on a single work of art. This year doctoral candidate Liz Simmons was the University of Delaware's representative, alongside graduate students from Bryn Mawr, Temple, and the University of Pennsylvania.

Liz presented twelve "Spotlights" on four works related to her specialty in Italian Renaissance and Baroque art: Luca Giordano's *Saint Sebastian Cured by Irene* (c. 1665), Matti Preti's *Saint John the Baptist Rebuking Herod* (c. 1656),



Liz Simmons facilitating a "Spotlight" conversation at the Philadelphia Museum of Art. Photo by Amy Torbert

Pontormo's *Portrait of Alessandro de' Medici* (1534–35), and Bernardo Fioriti's *Bust of Gian Lorenzo Bernini* (c. 1660). Conducting research for *Spotlight* allowed her to pursue unanswered questions she had about Giordano's large canvas, which she considers one of the most important Italian Baroque works at the PMA, and about Preti's painting, which is on loan to the museum from the esteemed private collection of Leona Shanks and the late Nelson Shanks.

In addition to curatorial research, the *Spotlight* program includes pedagogical training, and students met as a seminar to discuss current models of teaching in art museums. The *Spotlight* program adopts a dialogue model as promoted by Rika Burnham, Head of Education for The Frick Collection. In this model, there is a clear specialist, but not a hierarchy, so that all participants are encouraged to contribute to the

conversation. The program has developed a devoted following that treats the weekly "Spotlights" as an art history course of sorts. During the year Liz got to know many of the regular participants, and she especially appreciated their desire to continue their discussions beyond the gallery.

Two programs similar to *Spotlight* have just been initiated at other regional museums. PhD candidate Galina Olmsted, who represented the University of Delaware as a *Spotlight* Educator in 2015–2016, has led monthly *In Focus* talks at the Barnes Foundation this year. Her gallery lectures, which have included Monet's *The Studio Boat*, Picasso's *The Ascetic*, and Matisse's *Le bonheur de vivre*, have a more structured format than the PMA's *Spotlight* conversations, and offer insight into the paintings' historical context and cultural significance.

Many of Galina's PMA *Spotlight* attendees have followed her to the Barnes, and this has sparked lively discussions about the art at these two neighboring institutions—provoking comparisons between Van Gogh's *The Postman (Joseph-Étienne Roulin)* at the Barnes and the *Portrait of Madame Augustine Roulin and Baby Marcelle* at the PMA, for example. As Galina continues research and writing related to her monographic dissertation on the French painter Gustave Caillebotte, her *In Focus* talks offer an opportunity to conduct research in



Galina Olmsted presenting an In Focus talk at the Barnes Foundation. Photo courtesy of Galina Olmsted

related areas of modern European art. She has found that her continued engagement with public audiences often leads to new and unexpected insights.

In addition, next year the Delaware Art Museum will also feature a UD Art History graduate student leading focused conversations in the galleries.

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Graduate Students Curate: *American Graphic: Picturing Social Change in the 1920s and 1930s*

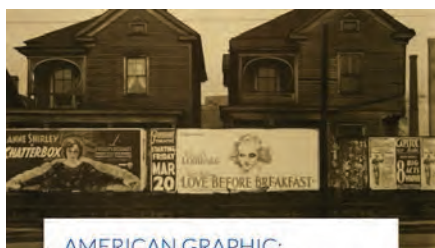
By Karli Wurzelbacher, Doctoral Candidate

In the summer and fall of 2016, I had the pleasure of organizing *American Graphic: Picturing Social Change in the 1920s and 1930s*, which was on view this spring in the University of Delaware's Special Collections and Museums Old College Gallery. Drawn entirely from the permanent collection, the exhibition showcased the ways in which American artists mobilized the media of printmaking and photography to capture the changing realities of modern life and to communicate with wider audiences. The artwork

on view addressed economic, political, and social issues during the years of the Great Depression and President Franklin Roosevelt's New Deal relief and recovery program. Most of the 23 artists included

worked for the United States government within agencies such as the Farm Security Administration and the Federal Art Project. Many were politically active in liberal and leftist causes. All questioned the responsibilities of the artist in society and debated which styles and subjects could most effectively speak to a broad public.

The exhibition afforded me an excellent opportunity to hone my curatorial acumen. Reviewing the holdings of the Special Collections and Museums with Director Janis Tomlinson also suggested areas for future research, including the understudied prints of Ida Abelman and Clara Skinner. I enjoyed sharing *American Graphic* with undergraduate art



AMERICAN GRAPHIC:
PICTURING SOCIAL CHANGE
IN THE 1920S AND 1930S

history students in the Department's mentoring program, and with the audience of WVUD radio's "Campus Voices."

The timely themes of the exhibition overlapped with Spring 2017 courses offered across campus. In the Department



Karli Wurzelbacher leading the opening tour of *American Graphic* at the Old College Gallery.
Photo by Liz Simmons

of Art History, Professor Bellion discussed the show with her graduate seminar, "Transatlantic Modern."

The undergraduate students enrolled in Professor Chapman's "Roles of the Artist in Society" and in Professor Hill's "Introduction to Visual Culture" visited the exhibition and completed writing assignments about the objects on view. Professor Hill also presented a public *Perspectives* talk in

the gallery. Students taking Professor Andrew Bozanic's "The United States, 1914–1945" in the Department of History toured the show with Ashley Rye-Kopec, Curator of Education and Outreach. Later in the semester, Professor Bozanic contributed his voice in a "Perspectives" talk that brought the music of the 1930s to life. I am grateful to all of these collaborators for their willingness to engage with the work in *American Graphic* over the course of the exhibition.

For more information on the exhibit, see <http://sites.udel.edu/museums/american-graphic-picturing-social-change-in-the-1920s-and-1930s/>

Summer Institute in Technical Art History

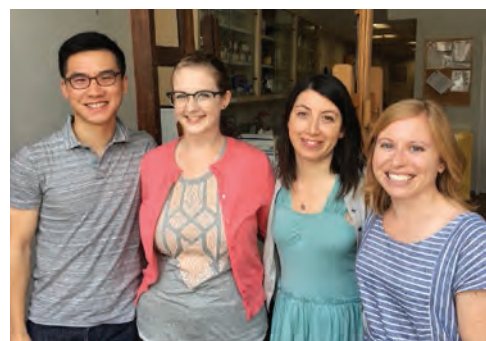
By Craig Lee, Doctoral Candidate

In June 2016, PhD students Michele Frederick, Sabena Kull, Craig Lee, and Isabel Oleas-Mogollón participated in the Summer Institute in Technical Art History (SITAH), organized and hosted by the Conservation Center of the Institute of Fine Arts, New York University. Generously funded by the Andrew W. Mellon Foundation for the past five years, the course topic this year was "Manifestations of the Model." Among a select group of fifteen art history doctoral students whose research variously engages forms of the model, the immersive two-week workshop considered issues related to the model in art and architecture with a focus on materials and techniques.

Sessions ranged from a keynote lecture about theoretical approaches to art and the model in philosophy to hands-on

experience making plaster casts, blueprints, and live-model drawing. Michele especially noted the value of the latter:

"The hands-on workshops were particularly useful, specifically the clay-modeling exercise, as actively creating objects with the support of scholars, conservators, and artists in



2016 SITAH participants Craig Lee, Michele Frederick, Isabel Oleas-Mogollón, and Sabena Kull at the IFA's Conservation Center. Photo courtesy of Craig Lee

one room encouraged new and creative ways of thinking about objects.” Additional lectures and workshops with art historians, conservators, scientists, and artists were complemented by numerous field trips. A highlight for Craig included a visit to Modern Art Foundry in Astoria, Queens, to see the bronze casting and fabrication process firsthand. Museum visits to the Cooper Hewitt, DIA: Beacon, MoMA, and the Metropolitan

Museum of Art for curator-led tours of exhibitions and collections objects highlighted the use of models across a range of media. This broad variety of approaches to the concept of models in architecture, textiles, prints, drawings, sculpture, and paintings helped Isabel think about her own teaching and research in relation to technical art history and the artistic process.

Graduate Students’ Forum

By Caitlin Hutchison, Doctoral Candidate

Art History was strongly represented at the University of Delaware’s 7th Annual Graduate Students’ Forum, *Leaders of Engaged Citizenry*, held April 13th at Clayton Hall. In a diverse and stimulating panel, “Portraits, Patrons, & Politics: Investigating Artistic Traditions,” moderated by first-year doctoral student Kristen Nassif, four graduate students presented their research. Liz Simmons presented a portion of her dissertation “Highly praised in every age, for his drawing of figures’: Volterrano’s drawings and the rise of the connoisseur-collector in Baroque Florence,” while MA student (soon to be doctoral student) Gabriella Johnson delivered an excerpt from her thesis “Palermitano or Romano?: Problems of Chronology and Documentation in Caravaggio’s Nativity with Saints Lawrence and Francis.” Doctoral candidate Kiersten Mounce explored



Doctoral Candidates Caitlin Hutchison and Liz Simmons enjoying the reception at the Graduate Students’ Forum. Photo by David Barzack

“Time, Temporality, and Structure at the Government Hospital for the Insane” using queer theory. Rounding out the presentations, doctoral student Alba Campo Rosillo presented “Double-Faced Diplomacy’: Trust in local Indian-Quaker Relations and Imperial Warfare,” which developed out of her research trip to London as part of Winterthur’s English Design Program. Caitlin Hutchison served as the chair and co-organizer of the interdisciplinary conference, which brought together 116 presentations of research and creative works by graduate students representing all seven colleges across the university. She was recognized by the Graduate Student Government with the 2016–17 Leadership Award for her efforts.



Doctoral Candidate Kiersten Mounce presenting at the Graduate Students’ Forum. Photo by Doug Baker.

For more information on the event, see: <http://www.udel.edu/udaily/2017/april/graduate-students-forum/>

Graduate Student Travel

Conference Travel

By Dr. Rachel Zimmerman and Rachael Vause, Graduate Student

Professor Mónica Domínguez Torres and then doctoral candidate Rachel Zimmerman were both invited to present their current research at the Denver Art Museum’s 2016 Mayer Center Symposium on the theme *Circulación: Movement of Ideas, Art and People in Spanish America*. Professor Domínguez gave a talk entitled “Nel più ricco paese del Mondo’: Cubagua Island as the Epicenter of the Early Caribbean Trade,” and Rachel presented her paper “American Invention, African Bodies, and Asian Prestige: The Hammock as an Honorary Mode of Transportation in Colonial Brazil.” Their research will be published in the forthcoming edition of *Papers from the Mayer Center Symposium*. Alumnus Dennis Carr



Circulación: Movement of Ideas, Art and People in Spanish America at the Denver Art Museum: (l-r.) Sabena Kull, Professor Mónica Domínguez Torres, alumnus Dr. Dennis Carr and Dr. Rachel Zimmerman. Photo courtesy of Mónica Domínguez Torres

(Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture in Art of the Americas at the Museum of Fine Arts, Boston) and doctoral candidate student Sabena Kull both attended the symposium,

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Rachael Vause presenting at *The Medieval Brain* in York. Photo courtesy of Rachael Vause.

participated in gallery tours, and shared their insights.

Doctoral candidate Rachael Vause received the Center for Material Culture Studies Graduate Research Travel Award to conduct research on the affective aspects of the wearable cross in medieval England. At the British Museum, Rachael examined a variety of Anglo-Saxon amulets and crosses for signs of tactile interaction between object and wearer. Later in the week, Rachael traveled to the University of

York to attend *The Medieval Brain*, a truly interdisciplinary conference that fostered dialogue between participating psychologists, literary and art historians, neurologists, and linguists. Rachael's paper, "Heart, Hand, and Mind: Grasping the Anglo-Saxon Cross," examined the cultural and neurological conditions that precipitated the creation of the wearable cross and its subsequent physiological effects. The conference generated a significant amount of attention on Twitter, as the proceedings were live-tweeted under the hashtag #medievalbrain. Conference organizers have proposed a themed collection of open access articles on the subject.

#CaillebotteinAmerica

By Galina Olmsted, Doctoral Candidate

With the support of a Global Dissertation Development Grant from the Department of Art History, Galina Olmsted traveled to nineteen cities in 2016–17 as part of her goal to study all of the paintings by French artist Gustave Caillebotte held in public collections in the United States. Galina has documented these works through her use of the hashtag #caillebotteinamerica on Instagram. By tagging these images, she has created an accessible database of photographs that document the installation of Caillebotte's paintings in twenty-first century American collections.

Galina began this project as a way of documenting these paintings for her own reference, but her posts have racked up hundreds of likes and dozens of comments, engaging friends, fellow art historians, and other museum visitors. By reaching a broader audience, she hopes to bring new attention to Caillebotte, a painter who falls somewhat outside the traditional canon of French painting, despite his important contributions. Galina has enjoyed traveling to institutions that

are beyond the usual circuit for graduate students on the East Coast: trips to the Indiana University Museum of Art in Bloomington, the Nelson-Atkins Museum of Art in Kansas City, and the Milwaukee Art

Museum were particularly memorable. She was also grateful for the surprise of seeing *Portrait of Paul Hugot* (1878) at the Museum of Fine Arts, Houston, unexpectedly on loan from a private collection. She will continue her travel in summer 2017 with planned trips to Los Angeles, Pasadena, and San Francisco, and hopes to finish her tour of American collections by the end of 2017, with research at the Denver Art Museum, the Seattle Art Museum, and New Orleans Museum of Art.

Follow Galina's research travels at: <https://www.instagram.com/explore/tags/caillebotteinamerica/>



The Orange Trees (1878) and *Portrait of Paul Hugot* (1878) on view at the Museum of Fine Arts, Houston in January 2017. Photo courtesy of Galina Olmsted.

Stories and Advice from the Road...

Between April 2016 and May 2017, doctoral candidates in Art History traveled to pursue their dissertation research in foreign countries (England, Scotland, France, Italy, Ireland, and Northern Ireland), American states (California, Indiana, Kansas, New York, Pennsylvania, Texas, Wisconsin), and the District of Columbia. They would like to share the following lessons learned along the way.

■ Caitlin Hutchison (Scotland, Ireland, and Northern Ireland): Car Talk:

- ▶ When renting a car in Ireland, the car must stay on the island. They will not let you take it by ferry to Scotland.
- ▶ Make sure the "trip" on your GPS has started before leaving the parking lot. Driving the wrong way down Dublin roads is, not surprisingly, frowned upon by locals.
- ▶ ALWAYS take scones for the road

Booking Ahead:

- ▶ For more economical accommodations, check to see if local universities offer housing during the summer.
- ▶ If you sign-up for Groupon for the cities or countries you plan to visit, not only will you score some good deals, but also you will learn some new places or activities to add to the itinerary in between bouts of research.
- ▶ If attempting to visit Skellig Michael, a UNESCO World Heritage site featuring the remains of an early medieval monastery, you must now book a year in advance. While the 715-foot rock face, steep stairs, and 7-mile trip across the choppy Atlantic has deterred most in the past, its

choice as a Star Wars filming location has made scoring a seat on the boat out nearly impossible on short notice.

Animalia:

- ▶ When travelling to a country with a strong tradition in animal husbandry, learning the differences between cows, bulls, and steers is paramount. All tend to be fascinated with Irish high crosses. Local farmers are very helpful regarding this.



Photo by Caitlin Hutchison

■ Sarah Leonard (United Kingdom):

- ▶ Get a foreign cell phone plan with more data than you think you'll need. Your phone's map app is your new best friend and you really don't want to be left without it. Also, you're going to be texting friends and family back home a lot—to remind them you still exist, to share funny stories, and to complain about the vicissitudes of archival research.
- ▶ Take up knitting. It keeps you busy during travel to research sites. And some knitting tools are really useful for opening your phone's SIM card holder.
- ▶ If you're traveling to the British Isles, don't ever forget to dress for all weathers at all times.
- ▶ Slugs are indoor pests in the UK. Is your accommodation on the ground floor? Zip up your suitcase unless you like the look of shiny slug trails on your clothes.
- ▶ Give in to the urge to wander. You might just end up with tired feet and a sunburn, but you'll probably see interesting things, and you might end up getting invited to a private party to watch a model of 1666 London burn in the middle of the Thames.
- ▶ If your research involves visiting historic sites or house museums during opening hours you will be viewed as a novelty, mostly you will bring down the average visitor age considerably.
- ▶ If you find an Airbnb that's a boat: BOOK IT. Even if it's more expensive. Boats are awesome.

■ Liz Simmons (Florence, London, and Paris):

- ▶ Look up online ahead of time to see which cafés are conducive to working, especially during the afternoon "riposo" when many churches or smaller museums may be closed.
- ▶ When you arrive in Italy at the height of summer, go to the local grocery or pharmacy and buy an electric socket plug-in mosquito repellent. With the windows open at night, this will save your face from being eaten. During the

days, lather up your arms and legs or they too will become an exotic American feast.

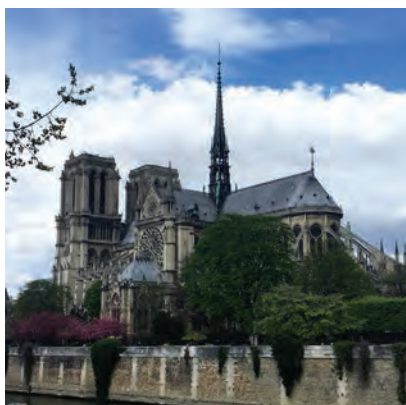
- ▶ Get comfortable using matches to light a gas stove every day; or, avoid cooking entirely and just buy a lot of cheap, juicy Italian produce and cured meats and cheeses from the grocery.
- ▶ Before leaving wifi, download the offline GoogleMaps map of the next city you're visiting, including putting pins in the sites you'll be researching—ahead of time.
- ▶ Don't try to see frescoes in a former palace the same weekend that Steven Spielberg and Cameron Diaz are attending a wedding there.
- ▶ Also, don't roll your eyes at a table of loud Americans at the café until you're sure they are not Steven Spielberg and his entourage.



Doctoral candidate Liz Simmons studying a drawing by Volterrano at the Uffizi's Gabinetto dei Disegni e delle Stampe, summer 2016. Photo courtesy of Liz Simmons

■ Galina Olmsted [France and the U.S. (California, Indiana, Kansas, Texas, and Wisconsin)]:

- ▶ You will fare much better if you describe yourself to incidental strangers as "traveling for work," not "traveling for research." Be vague and, if pressed, be creative. Trust me, I am a consultant for a company that produces miniaturized works of art for dollhouses.
- ▶ Look at a map before making travel plans or you might miss something obvious, like Milwaukee. If you do forget, a helpful friend will remind you that Milwaukee's close proximity to Chicago is a crucial plot point in the 1992 film *Wayne's World*.
- ▶ Always book the second cheapest option. It will make the aisle seat feel more spacious, the rental Nissan Versa seem a bit zippier. Tell yourself: "This was \$6 more. I am treating myself. I am living in luxury." Repeat this mantra as needed.



Notre-Dame de Paris. Photo by Galina Olmsted

- ▶ Before you go line up for anything, check the Instagram geotag to see if the crowd size is manageable. If you're in a major city, there should be up to the minute updates from other visitors. This also works great for planning outfits.

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- ▶ You've remembered to water your plants and to charge your Kindle, but have you remembered your significant other? In a pinch, you can use the GrubHub app from Paris to deliver dinner to your loved ones at home. If you've already arrived at Charles de Gaulle and you've forgotten to bring your precocious young son, consult the 1990 film *Home Alone*.

■ *Emily Shartrand (France):*

- ▶ When waiting in a line that extends into the courtyard of a European museum, be sure to watch out for low flying pigeons and their poop.
- ▶ If the manuscripts you are requesting from a library/archive are larger than the desk space you are provided then expect dirty looks from surrounding scholars whose space you are encroaching on. I found it best to ignore them and pretend I didn't understand their snide remarks.

Graduate Student Awards

■ **Alba Campo Rosillo**

- ▶ The Unidel Fellowship, University of Delaware, Center for Material Culture Studies (2016–19)
- ▶ The Women of Promise Award, University of Delaware (2017)

■ **Emily Casey**

- ▶ Sewell C. Biggs Dissertation Fellowship (2016–2017)
- ▶ Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow in the American Wing at the Metropolitan Museum of Art (2016–17)



Art History doctoral candidates among the other participants who completed the 2016 Delaware Public Humanities Institute (DePHI). First row, far left, Margarita Karasoulas; second row, far left to right, Caitlin Hutchison, Sarah Leonard, Emily Shartrand; back row, third from left, Spencer Wigmore. *Photo courtesy of Erik Rau*

■ **Michele Frederick**

- ▶ Summer Institute in Technical Art History for Doctoral Students in Art History (SITAH), Conservation Center, Institute of Fine Arts, New York University (2016)

■ **Caitlin Hutchison**

- ▶ Summer Research Fellowship, Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware (2016)
- ▶ Global Dissertation Development Grant, Department of Art History, University of Delaware (2016)

■ **Anna Juliar**

- ▶ Editorial Assistant, *The Art Bulletin*, 2016–2017

■ **Margarita Karasoulas**

- ▶ Summer Research Fellowship, Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware (2016)

- ▶ Douglass Foundation Predoctoral Fellow, Smithsonian American Art Museum (2016–2017)
- ▶ University Graduate Fellow Award, University of Delaware (2016–2017) (declined)
- ▶ GSK Curatorial Fellowship, North Carolina Museum of Art (2016–2017) (declined)
- ▶ Global Dissertation Development Grant, Department of Art History, University of Delaware (2016)

■ **Sabena Kull**

- ▶ Andrew W. Mellon Foundation Fellow, Curatorial Track PhD, Department of Art History, University of Delaware (2016–2017)
- ▶ Summer Institute in Technical Art History for Doctoral Students in Art History (SITAH), Conservation Center, Institute of Fine Arts, New York University (2016)
- ▶ CTPHD Internship Summer Fellowship, Department of Art History, University of Delaware (2016)
- ▶ Graduate Curatorial Internship, Spanish Colonial Art, New World Department, Denver Art Museum (2016)
- ▶ Graduate Curatorial Internship for Spanish Colonial Art, Department of European Painting, Philadelphia Museum of Art (2017)
- ▶ Graduate Research Presentation Fund Award, Center for Material Culture Studies, University of Delaware (2017)

■ **Craig Lee**

- ▶ London Summer School Scholarship, Victorian Society in America (2016)
- ▶ Summer Institute in Technical Art History, for Doctoral Students in Art History (SITAH), Conservation Center, Institute of Fine Arts, New York University (2016)
- ▶ Chris and George Benter Fellow and Andrew W. Mellon Foundation Fellow, Huntington Library (2016–2017)
- ▶ Tyson Scholar, Crystal Bridges Museum of American Art (2016–2017)

■ **Sarah Leonard**

- ▶ Andrew W. Mellon Foundation Fellow, Curatorial Track PhD, Department of Art History, University of Delaware (2016–2017)
- ▶ Summer Research Fellowship, Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware (2016)

- ▶ Global Dissertation Development Grant, Department of Art History, University of Delaware (2016)
- **Art McLaughlin**
 - ▶ Anna R. and Robert T. Silver Award for Excellence in Teaching, Department of Art History, University of Delaware (2016)
- **Isabel Oleas-Mogollón**
 - ▶ Summer Institute in Technical Art History, for Doctoral Students in Art History (SITAH), Conservation Center, Institute of Fine Arts, New York University (2016)
- **Galina Olmsted**
 - ▶ Global Dissertation Development Grant, Department of Art History, University of Delaware (2016–2017)
 - ▶ University Graduate Fellow Award, University of Delaware (2016–2017)
- **Tiffany Racco**
 - ▶ Guest Scholar, The Bibliotheca Hertziana—Max Planck Institute for Art History, Rome (2016–2017)
 - ▶ Robert R. Davis Graduate Fellowship in Art History (2016–2017)
 - ▶ University Dissertation Fellow Award, University of Delaware (2016–2017)
- **Jeff Richmond-Moll**
 - ▶ Graduate Research Travel Award, Center for Material Culture Studies, University of Delaware (2017)
 - ▶ Archives of American Art Graduate Research Essay Prize, Smithsonian Institution (2016)
 - ▶ Curatorial Research Associate, American Art, Princeton University Art Museum (2016)
- ▶ Global Dissertation Development Grant, Department of Art History, University of Delaware (2016)
- **Emily Shartrand**
 - ▶ Summer Research Fellowship, Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware (2016)
 - ▶ Global Dissertation Development Grant, Department of Art History, University of Delaware (2016)
- **Elizabeth Simmons**
 - ▶ Global Dissertation Development Grant, Department of Art History, University of Delaware (2016)
 - ▶ Spotlight Gallery Educator, Department of Education, Philadelphia Museum of Art (2016–2017)
- **Amy Torbert**
 - ▶ Barra Fellowship at the Center for American Art, Philadelphia Museum of Art (2016–17)
 - ▶ Predoctoral Fellowship, Summer Residency in Giverny, Terra Foundation for American Art (Summer 2016)
- **Spencer Wigmore**
 - ▶ Summer Research Fellowship, Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware (2016)
- **Katrina Wood**
 - ▶ Outstanding Achievement in Graduate Studies, Department of Art History, University of Delaware (2016)
- **Rachel Zimmerman**
 - ▶ Sewell C. Biggs Dissertation Fellowship (2016–17)

Graduate Degrees Awarded

■ PhD Degrees (Spring and Summer 2016)

- ▶ Elisabeth Berry Drago, “Thomas Wijck’s Painted Alchemists at the Intersection of Art, Science and Practice” (P. Chapman) (Spring 2016)
- ▶ Nicole Cook, “Godfried Schalcken (1643–1706): Desire and Intimate Display” (P. Chapman) (Summer 2016)
- ▶ Jeffrey Klee, “Building Order on Beacon Hill, 1790–1850” (B. Herman) (Spring 2016)
- ▶ Rebecca Schwartz “Thomas Cole on Architecture: Picturing the Gothic” (B. Herman) (Spring 2016)
- ▶ Theodore Triandos, “October, Sexual Politics, and the Limits of Postmodernism” (A. Gibson) (Summer 2016)



New PhDs (l-r.) Elisabeth Berry Drago, Nicole Cook, Ted Triandos, and Catherine Walsh, with Professors H. Perry Chapman and Lawrence Nees, at the Doctoral hooding. *Photo by Wendy Bellion*

- ▶ Catherine Walsh, “‘Tell Me a Story’: Narrative and Orality in Nineteenth-Century American Visual Culture” (W. Bellion) (Spring 2016)

■ MA Degrees (Spring 2016)

- ▶ Jordan Hillman, “At the Foot of the Printing Press: Public and Pictorial Execution in Late-Nineteenth Century Paris.” (M. Werth)
- ▶ Jessica Larson, “The Borderless Image: Félix Philippoteaux’s Panorama of the Siege of Paris.” (M. Werth)
- ▶ Kaila Schedeen, “(Re)serving Space: The Cosmic Landscapes of Will Wilson’s AIR Weaves.” (J.Horton)



MA Students Jessica Larson and Kaila Schedeen at Commencement. *Photo courtesy of Mónica Domínguez Torres*

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Welcome to the Program!



New graduate students (l-r) Natalie Giguere, Zoe Weldon-Yochim, Bridget Killian, Kristen Nassif, Christine Bachman, Dorothy Fisher, and Victoria Sunnergren. *Photo by George Freeman*

Graduate Student Notes

Alba Campo Rosillo was awarded the Unidel Fellowship from the Center for Material Culture Studies, University of Delaware (2016–19). She was also recognized with the Women of Promise Award, University of Delaware (2017). Outside the department, she worked at the Pennsylvania Academy of the Fine Arts assisting PAFA Curator of Historical American Art Anna O. Marley in the initial research for her exhibition *Creando Historia/Making History in the Americas* (Summer 2016).

Emily Casey participated in the Attingham Trust Summer School, an immersive field course in the history of English country houses, during June and July 2016. Upon her return to the US, she moved to New York to be the 2016–2017 Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow in the American Wing at the Metropolitan Museum of Art. She has enjoyed participating in the lively community of scholars, curators, and fellows at the museum.

Kristina M. Gray presented a lecture entitled “King Luis I of Spain on Horseback: Bourbon Legitimization and the Vision of War in Eighteenth-Century Peru” and based on her MA paper, at the UD Art History Graduate Student symposium in



Graduate student Kristina Gray presenting research on an 18th-century Mexican *rebozo* at Winterthur for the seminar “Objects in Motion: The Early Americas.” *Photo by Liz Simmons.*

March. The following month, she gave a talk entitled “Fashioning Resistance: The Winterthur Rebozo and Criolla Identity in Late Eighteenth-Century New Spain” at the *University of Pennsylvania for the Greater Philadelphia Latin American Studies Consortium*.

Caitlin Hutchison, with the support of the Delaware Public Humanities Institute (DelPHI) and a Global Dissertation Development Grant, travelled to Ireland and Scotland in summer 2016 for research on her dissertation “The Irish High Cross: Landmark of Patronage, Prestige, and Protection.” During the academic year, she continued to serve as the Senator from Art History for the UD Graduate Student government and also served as Chair of the 7th Annual Graduate Students’ Research Forum, an interdisciplinary conference bringing together research by graduate students across the university. Caitlin was selected to serve a two-year term on the Medieval Academy of America’s Graduate Student



Caitlin Hutchison and Former Vice President Joe Biden. *Photo Courtesy of Caitlin Hutchison*



Emily Casey (fourth from left) at her presentation at the Metropolitan Museum of Art Spring Fellows Colloquium. *Photo courtesy of Emily Casey*

Committee and moderated their sponsored session “To Gladly Teche” at the annual *International Medieval Conference* in Kalamazoo (MI). She presented on early medieval subjects several times this year, including two presentations at UD’s Osher Lifelong Learning Institute and at the University of Pennsylvania’s Medievalist Conference, *Auctoritas*. Caitlin also took part in the International Center of Medieval Art’s two-part study day at the Metropolitan Museum of Art (*A Thousand People Under Heaven: Jerusalem 1000–1400*) and at the Walters Art Museum (*Feast for the Senses*). One of the highlights of her year was receiving a hug from then Vice-President Joe Biden at BrewHaHa in Newark!

In the summer of 2016, **Gabriella Johnson** volunteered as a curatorial assistant in the European Decorative Arts Department at the Philadelphia Museum of Art. In this role, she conducted research for a reinstatement and forthcoming



catalogue of objects in the Edmond Foulc Collection. In spring 2017, she helped the department inventory a private collection that

was recently donated to the PMA. Additionally, she continues to work as a research assistant as needed for a private collector of seicento paintings. In the spring of 2016, Johnson began collaborating with the Winterthur/University of Delaware Art Conservation program to devise a treatment plan for a Perino del Vaga painting on panel.

Margarita Karasoulas received fellowship support from the Smithsonian American Art Museum and UD in connection with her dissertation, “Mapping Immigrant New York: Race and Place in Ashcan Visual Culture.” She is currently the 2016–2017 Douglass Foundation Predoctoral Fellow in American Art at the Smithsonian American Art Museum, and received a University Graduate Fellow Award from the University for the academic year. During the summer of 2016, she participated in



Margarita Karasoulas (second from left, seated) with the Smithsonian American Art Museum Fellows for 2016–17. Photo by Amelia Goerlitz

the Delaware Public Humanities Institute (DELPHI). In April 2017, she presented her dissertation research at UD’s Osher Lifelong Learning Institute. In May, she delivered a lecture entitled “Tasting the Sights: John Sloan’s Chinese Restaurant and Immigrant New York” at the annual *Fellows’ Lectures in American Art* at the Smithsonian American Art Museum.

Sabena Kull has received continued support in the Curatorial Track PhD program through the Andrew W. Mellon Foundation Fellowship, awarded in 2015–2016 and renewed for 2016–2017. During summer 2016, Sabena served as the graduate curatorial intern in the New World Department at the Denver Art Museum, where she researched a selection of paintings in the D.C. Stapleton Collection from seventeenth- and eighteenth-century Colombia and Ecuador and contributed catalog entries to the museum’s collections website. In spring 2017, as curatorial intern at the Philadelphia Museum of Art, Sabena investigated paintings and textiles from the museum’s collection of Spanish and Spanish colonial art. At the PMA, she also wrote entries for the museum’s website and assisted curator Mark Castro with the upcoming reinstatement of the Spanish colonial galleries. Sabena’s work at both museums benefited greatly from her participation in the 2016 Summer Institute in Technical Art History (SITAH) held at the Conservation Center of the Institute of Fine Arts at New York University, during which she gained additional hands-on experience handling and examining a variety of art objects and materials. In May 2016, Sabena took part in the Latin American Studies Center Student Conference at the University of Maryland, where she presented the paper, “The Child Virgin Spinning in Viceregal Peru: Tradition, Transmission, and Transformation.” She also delivered a paper at the 2017 annual meeting of the Renaissance Society of America, entitled “Painted Threads in the Hands and Eyes of Women in Early Modern Spain and Peru.” Her travel to this conference was supported by a Graduate Research Presentation Fund Award from the Center for Material Culture Studies at the University of Delaware.



Celebrating “Yuletide” at Winterthur Museum: (l-r) Liz Simmons, Caitlin Hutchison, Isabel Oleas-Mogollon, and Sarah Leonard. Photo courtesy of Liz Simmons

This year **Sarah Leonard** received a Mellon Curatorial Fellowship to support her continued pursuit of the Curatorial Track PhD. She was also a participant in the Center for Material Culture’s Delaware Public Humanities Institute (DelPHI) program in June 2016. The funding from

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DelPHI and a Department of Art History Global Dissertation Development Grant allowed her to undertake a research trip to the United Kingdom in September 2016. While there, she visited sites and archives related to her dissertation, “The beauty of the bough-hung banks’: William Morris in the Thames Landscape.” After returning from the UK, she spoke on the Victorian Thames as part of the Delaware Art Museum docent education program. She is now working on her dissertation.

On November 18, 2016 **Art McLaughlin** gave a lecture at the Biggs Museum of American Art, in Dover, Delaware, entitled, “The Peale Family, America’s First Family of Painters,” which was followed by his tour of the paintings by Charles Willson Peale and members of his family in the Biggs collection.



Kiersten Mounce assisted with the exhibition *Architecture of an Asylum: St. Elizabeths, 1852–2017* at the National Building Museum between May and December of 2016. She presented two associated papers on the topic of institutional temporality: “Time at the Government Hospital for the Insane” at UCLA’s Art History Graduate Symposium, and “Material, Structure, and Queer Temporality at the Government Hospital for the Insane” at Rutgers Art History Graduate Symposium. She also presented “The Chaise sandows, René Herbst, and Psychological Repose” at the symposium *Refuge of Objects/ Objects of Refuge* at the Universität Mainz Transnational American Studies Institute in conjunction with the UD Center for Material Culture Studies.

In the 2016–17 academic year, **Galina Olmsted** continued her research and writing with the support of a University Graduate Fellowship Award from the Office of Graduate and Professional Education. She was awarded a Global Dissertation Development Grant from the Department of Art History (2016–17) and a Library Research Grant from the Getty Research Institute (May 2017) for work related to her dissertation, “Making and Exhibiting Modernism: Gustave Caillebotte in Paris, Brussels, and New York.” In the fall of 2016, Olmsted took on a new role as Gallery Lecturer at the Barnes Foundation, leading monthly *In Focus* talks about works in the Barnes’ collection. She also participated in the “Museums” session of “Delaware Art History at 50” in October 2016 and in a graduate seminar on avant-garde French drawing at the Morgan Drawing Institute in April 2017. Olmsted continues to serve as a committee member for the Graduate Student Lecture Series and as an interviewer for the Georgetown University Alumni Admissions Program.

While a Guest Scholar at the Bibliotheca Hertziana – Max Planck Institute for Art History, Rome, **Tiffany Racco** was a contributing author for the exhibition catalogue *Caravaggios Erben – Barock in Neapel (Caravaggio’s Heirs – Baroque in Naples)*, held at the Museum Wiesbaden in Germany. In February of 2017, she presented a talk entitled “The Clock, the Court, and the Canvas: Luca Giordano and the Virtue of Productivity,” which will be published in the conference



Doctoral candidates Liz Simmons and Tiffany Racco in Florence, summer 2016. Photo by Craig Lee

proceedings for *Naples as Laboratory: Stylistic Currents, Artistic Rivalry and Aesthetic Effect in Neapolitan Baroque Painting*, held at the Museum Wiesbaden. She also presented a talk at the international conference *Style as (Intellectual) Property* at the Bibliotheca Hertziana,

entitled “A Painting Signed Twice: Authorship and Identity in Luca Giordano’s Imitations. Racco was also a presenter in the annual Study Course at the Bibliotheca Hertziana, “Himmelsphantasien: Römische Deckenmalerei des Barock” (“Heavenly Fantasies. Roman Baroque Ceiling Painting”), where she led a discussion on Domenico Maria Canuti’s frescoes in Palazzo Altieri in Rome. In June of 2016, Racco’s article “Darkness in a Positive Light: Negative Theology in Caravaggio’s *Conversion of St. Paul*,” was published in *Artibus et Historiae*. Most recently, Tiffany successfully defended her dissertation, “Luca Giordano: Speed, Imitation, and the Art of Fame.”

Jeff Richmond-Moll recently published the article, “Sculpture and Spectacle: Horatio Greenough’s *Christ and Lucifer*,” in the Winter 2016 issue of *Winterthur Portfolio*. This essay was based on his 2014 master’s paper at UD. In summer 2016, Richmond-Moll returned to the Princeton University Art Museum as Curatorial Research Associate for the forthcoming exhibition, *Nature’s Nation: American Art and Environment*. He presented a paper based on his work at Princeton at the UD Graduate Symposium, and this essay, entitled “A Knot of Species: Raphaëlle Peale’s *Still Life with Steak* and the Ecology of Food,” will appear in the catalogue for *Nature’s Nation* in 2018. Richmond-Moll



also received the 2016 Archives of American Art Graduate Research Essay Prize for his essay “Triptychs at War: Violet Oakley’s *Victory*,” which is forthcoming in the spring 2018 issue of the Archives’ peer-reviewed journal.

Ashley Rye-Kopec, doctoral candidate in the Department of Art History, was appointed Curator of Education and Outreach for University Museums, chosen by a committee chaired by Museum Director Janis Tomlinson after a national search. Ashley will develop and manage innovative educational programs and tours around exhibitions in Old College Gallery, Mechanical Hall, and other campus venues; offer gallery talks and other programs for students, alumni, and the general public; collaborate with staff to develop educational initiatives to broaden the impact of exhibitions; and work with faculty to define and develop new approaches to engage students and reinforce class topics through museum exhibitions and study of the collections. Ashley is also currently writing her dissertation exploring Anglo-American representations of labor in Venice during the later nineteenth century under Professor Bellion.

Laura Sevelis gave her paper, “The Devil in the Details: Transformations in a Featherwork of *St. Michael Slaying the Devil*,” at the Early Modern Iberia Study Group’s Annual Graduate Symposium at the University of Pennsylvania in April 2017. She also presented “Framing Iconoclasm: Memory and Identity in *The Archdukes Albert and Isabella Visit a Collector’s Cabinet*” at the Department of Art History’s annual Graduate Student Symposium in March 2017. Laura served as co-chair of the Graduate Student Lecture Series for 2016–17.

In the summer of 2016 **Emily Shartrand** received a research fellowship in material culture studies to participate in the Delaware Public Humanities Institute (DelPHI), a program designed to help graduate students engage non-specialists in their dissertation research. This culminated in a series of lectures given at the Osher Lifelong Learning Center of Wilmington this spring in which Emily spoke about images of female rebellion in the margins of two thirteenth-century Arthurian Romance manuscripts from French Flanders. Emily also received a Global Dissertation Development Grant, which allowed her to travel to Paris, France for two weeks and study some of these manuscripts, which are housed at the Bibliothèque Nationale de France and the Bibliothèque de l’Arsenal. In the fall of 2016, Emily was invited to participate in the Beinecke Rare Books & Manuscripts Library’s workshop on digitizing medieval manuscript fragments. There she learned how to use TEI and XML coding systems to transcribe and catalogue fragmentary manuscript materials. In spring Emily taught her first solo course at UD on Islamic art.

Liz Simmons spent the summer of 2016 researching in Europe for her dissertation, “Volterrano as a Draftsman: Style,

Technique, and Connoisseurship of Drawings in Seicento Florence,” thanks to a Global Dissertation Development Grant from the Department of Art History. She spent most of the trip in Florence where the majority of paintings and drawings by Baldassare Franceschini, called Volterrano, reside. She combed through over 400 of Volterrano’s drawings at the Uffizi and studied fresco and oil paintings by the Baroque master in palaces, villas and churches throughout Florence. Liz concluded her trip with short research sojourns to Paris and London to examine more drawings and paintings by Volterrano at the Louvre and the British Museum. In April of 2017, Liz presented her summer research findings at the UD Graduate Students’ Forum with a talk entitled “‘Highly praised in every age, for his drawing of figures’: Volterrano’s drawings and the rise of the connoisseur-collector in Baroque Florence.”

During the academic year, Liz was UD’s representative for the *Spotlight* program at the Philadelphia Museum of Art. She also served as the Curatorial Graduate Assistant at Winterthur Museum, Garden & Library this year. In this role she researched print acquisitions as well as digitized, researched, and publicized about 1,000 works on paper from the collection as part of an NEA Art Works grant, including writing a series of blog posts on her findings. Liz participated in the Metropolitan Museum’s “Valentin de Boulogne” Scholar’s Day in January 2017, discussing the Baroque painter with academic and curatorial experts in the context of the Met’s exhibition on the artist. She also made public outreach a priority, introducing her work to elementary school classes in spring 2016 and to an adult church group in winter 2017.

In 2016–17, **Victoria Sunnergren** has been the Graduate Assistant for the University of Delaware Undergraduate Research Program where she works with students from all disciplines to find meaningful research positions that meet each student’s academic and career goals. She also assists in the facilitation of summer research programs and the senior thesis program.



Blue Hens at the opening of *American Watercolor in the Age of Homer and Sargent* at the Philadelphia Museum of Art: (l-r) Cara Zimmerman (MA 2009), Julie McGinnis Flanagan (MA 2010), Amy Torbert, and Dr. Anna Marley (PhD 2009). Photo courtesy of Anna Marley

Amy Torbert spent the 2016–17 academic year as the Barra Fellow in the Center for American Art at the Philadelphia Museum of Art. In this position, she had the enormous privilege of working on the exhibition *American Watercolor in the Age of Homer and Sargent*. In even more exciting

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news, she is thrilled to report that she submitted her dissertation to her committee in March.

Rachael Vause presented the paper “Embodiment of the Cross in Anglo-Saxon England” at the 82nd meeting of the Southern Historical Association, St. Pete’s Beach, Florida. Her paper explored human perception and the role of the body in Anglo-Saxon society, as well as the ability of embodied objects to alter entrenched cultural notions about the mind/body relationship. In March 2017, Rachael traveled to the British Museum to engage in research on Anglo-Saxon amulets and crosses. Then she traveled to York to present the paper “Heart, Hand, and Mind: Grasping the Anglo-Saxon Cross” at the conference *The Medieval Brain* at York University. She presented her paper on the cultural and neurological conditions that precipitated the creation of the wearable cross and its subsequent physiological effects to a diverse audience of psychologists, literary and art historians, neurologists, and linguists.

In the summer of 2015, with support from the Center for Material Culture Studies, **Spencer Wigmore** served as a curatorial intern for the exhibition, *Thomas Eakins: Photographer*, at the Pennsylvania Academy of the Fine Arts. He recently presented a paper developed from this research, “‘A Spunky and Skittish Creature’: Looking at Thomas Eakins’s Equestrian Sculptures,” at the 22nd Annual Graduate Student Symposium on the History of Art, held at The



Spencer Wigmore discussing his work on the equestrian portraits of Thomas Eakins at the 22nd Annual Graduate Student Symposium on the History of Art, held at the Barnes Foundation. *Photo courtesy of Spencer Wigmore.*

Barnes Foundation, Philadelphia. This past fall, Spencer participated in a University symposium organized by professor Jessica Horton, “UD Talks About #NoDAPL,” on environmental justice and the Dakota Access Pipeline. He is currently at work on

his dissertation, “Albert Bierstadt and the Speculative Terrain of American Landscape Painting, 1863–1888.”

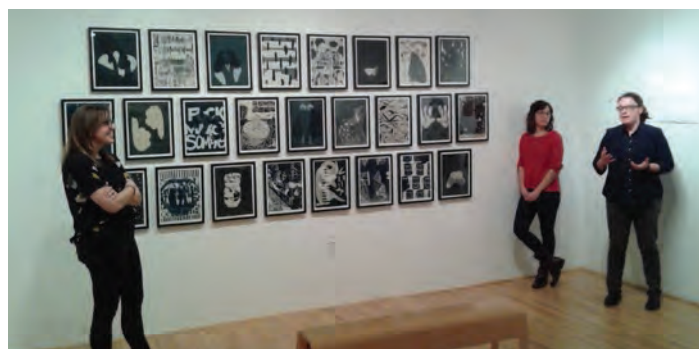
Karli Wurzelbacher concluded her dissertation research fellowship at the Georgia O’Keeffe Museum Research Center in the summer of 2016. The *Journal of Glass Studies* accepted her article “19th-Century Tinsel Painting Meets Modernism” for publication in its 2017 volume. Support from the Center for Material Culture Studies funded travel and image costs



Doctoral candidate Karli Wurzelbacher (sixth from the right, including the large Blue Hen) receives recognition at a UD women’s basketball game in spring 2017. She was selected as “Most Valuable Professor” by a student on the team. *Photo courtesy of Alexia Wick*

associated with the article. She also shared her dissertation research on reverse painting on glass with the “Media Old and New” working group at the University of Delaware. Wurzelbacher curated the exhibition *American Graphic: Picturing Social Change in the 1920s and 1930s*, which was on view from February through May in the University Museums Old College Gallery. She recorded a radio program about the show for WVUD’s Campus Voices and spoke to undergraduate classes and groups about the exhibition. Karli also served as the 2016–2017 Research Fellow to the Senior Programming and Research Curator at the Baltimore Museum of Art. She taught both *Visual Culture* and *Woman as Image and Image-maker* in Winter Session 2017. Her teaching was recognized by the UD Women’s Basketball Team, which named her an MVP (Most Valuable Professor).

Throughout the 2016–2017 academic year, **Rachel Zimmerman** served as a mentor in the Graduate Mentoring Program for Undergraduates. In October 2016, she was invited to present her paper, “American Invention, African Bodies, and Asian Prestige: The Hammock as an Honorary Mode of Transportation in Colonial Brazil,” at the Mayer Center Symposium at the Denver Art Museum. Her article on the subject will appear in the forthcoming edition of the *Papers from the Mayer Center Symposium* series. With support from a Sewell C. Biggs Dissertation Writing Award, Zimmerman completed and successfully defended her dissertation in March 2017.



Doctoral student Anne Cross hosting a closing reception for her curated exhibition *The Systems We Have Loved*. The artists Lindsay Buchman, Marianne Dages, and Tamsen Wojantowskil spoke about their work at this event.

Alumni Corner

Alumni Notes

In the summer of 2017, **Jhennifer A. Amundson** (PhD 2001) will transfer from her position as Dean of the School of Art, Design, and Architecture at Judson University (Elgin, IL) to become the university's first Associate Provost for Faculty. In addition to serving in this administrative role, she continues to teach and research in architectural history. She presented two papers in the fall of 2016: "Hand Drawing and the Genesis of the Architecture Profession in the United States" at the Notre Dame conference *The Art of Architecture: Hand Drawing and Design*; and "Historical Reflections on Psychological Assumptions, Male Norming, and Feminine Potential in Contemporary Architectural Practice" at the Architectural Humanities Research Association conference, *Architecture & Feminisms: Ecologies, Economies & Technologies*, held at the Royal Institute of Technology in Stockholm.

In September 2016, **Allan Antliff** (PhD 1998) conducted research on the Living Theater while in residence at the Morra Foundation, Naples. In October, he began a nine-month Visiting Research Scholarship at the Edith O'Donnell Institute of Art History, University of Texas at Dallas, where he worked on a book, *Aesthetics of Tension: Anarchist Currents in Contemporary Art*. While in residence, Antliff gave several talks touching on various aspects of his research. His critical examination of post-modernism, "Glamourized," appeared in *New Perspectives for Contemporary Music in the 21st Century*, edited by Daniel Biro and Kai Johannes Polzhofer (Wolke Verlag, 2016). Antliff also co-chaired three panels, "Beyond Marxism: Anarchist Aesthetics," at the annual conference of the Modernist Studies Association (Nov. 17–20, 2016) and presented a paper on Abstract Expressionism. His review of *The Experimenters* by Eva Dais appeared in *CAA Reviews Online* (2016), and he contributed an essay, "Utopie Vivante," to the exhibition catalog, *Pissarro à Éragny: La Nature Retrouvée* (Musée du Luxembourg, 2017). In addition to his scholarly pursuits, Antliff negotiated a major gift to the Department of Art History, University of Victoria, endowing a four year PhD fellowship in Modern and Contemporary Art History. He continues to serve as art editor for *Anarchist Studies* and *Anarchist Developments in Cultural Studies*.

Sandra Cheng, (PhD 2008) of City Tech CUNY, has organized several panels on early modern caricature at the 2016 and 2017 meetings of the Renaissance Society of America. Her catalogue entries for Baroque paintings in the Kress Collection at the Columbia Museum of Art, South Carolina are available on

the museum's website. Sandra continues as co-editor of Open Inquiry Archive (<http://openinquiryarchive.net/>), a peer-reviewed, online journal of scholarly papers on the visual arts and culture. Please feel free to contact her at schengnyc@gmail.com if you are interested in publishing in Open Inquiry Archive.

Nicole Cook (PhD 2016) defended her dissertation, "Godefridus Schalcken (1643–1706): Desire and Intimate Display," in April 2016 and earned her Ph.D. in August 2016. In August, Nicole left her position at The Leiden Collection in New York after two years there, and began a two-year curatorial research position at The Chemical Heritage Foundation in Philadelphia. She also is involved with a cataloging project for The Clay Studio in Philadelphia for their collection of contemporary ceramics.

In January 2017, **Heather Campbell Coyle** (PhD 2011) was promoted to Chief Curator at the Delaware Art Museum, where she has worked since 2003. She retains her responsibilities as Curator of American Art, overseeing the Museum's collection of historical American painting, sculpture, and photography through 1960—which encompasses more than half of the Museum's permanent collection. Coyle started at the Museum as a research assistant for an exhibition on the work of John Sloan, an artist who played a large role in her MA thesis and PhD dissertation. The Delaware Art Museum owns the largest collection of Sloan's work (over 2,600 drawings, prints, and paintings!), as well as his archives (about 300 boxes and drawers of letters, photographs, ledgers, diaries, exhibition catalogues, and more). Coyle's passion for Sloan's work and for a Museum career was piqued by a seminar with the late Professor William Homer, during which students organized an exhibition of Sloan drawings from the Delaware Art Museum's collection. The focus on objects and archival research at UD prepared her to embrace curatorial work. In her time at the Delaware Art Museum, Coyle has enjoyed working with UD students and professors, especially co-teaching "Comic Modern" and co-chairing a CAA session on the same topic with Professor Werth. She's always excited to see the department's graduate students take on projects related to Sloan, the Ashcan School, and American illustration. As many in the UD Art History community know, Coyle is a booster for the Museum's archives, and she is working with Museum Librarian Rachael DiEleuterio (who earned her MA

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in Museum Studies from UD) to begin digitizing and making available online some of the most requested materials from the archives: <http://delaware.contentdm.oclc.org/cdm/landingpage/collection/p16397coll21>.

As Chief Curator, Coyle is involved in strategic planning, donor cultivation, and the administration of a department of nine people, as well as the usual slate of exhibitions, grants, acquisitions, and Ashcan School reference questions. This can make it difficult to find time for scholarship, so Coyle is counting on another skill learned at UD—writing quickly, on a deadline—to complete her text for the upcoming exhibition *An American Journey: The Art of John Sloan*, the first full-career retrospective of the artist since 1988.

Art Di Furia (PhD 2008) was promoted to Associate Chair of Art History, Savannah College of Art and Design. He served as editor and author of the introduction for an anthology of essays on Netherlandish and German genre imagery, *Genre Imagery in Early Modern Northern Europe: New Perspectives* (Ashgate/Routledge, 2016). Art authored two essays, “The Concettismo of Triumph: Maerten van Heemskerck’s Prints and Spanish Omnipotence in a Late Sixteenth Century Writing Cabinet,” in *Prints in Translation, 1450–1575: Image, Materiality, Space* (Routledge: 2017); and “Maerten van Heemskerck’s *Caritas* and the Rhetoric of Animating Stone with Paint,” in *Intersections: Personification: Embodying Meaning and Emotion*, eds.

Walter Melion and Bart Ramakers (Brill Publishers, 2016). His recent book reviews for *Renaissance Quarterly*, (Winter 2017, Fall 2016, and Summer 2016 respectively), include: Athanasius S.J. Kircher’s *The Celebrated Museum of the Roman College of the Society of Jesus* (St. Joseph’s University Press, 2016); Johannes Grave’s *Architekturen des Sehens Bauten in Bildern des Quattrocento* (Wilhelm Fink, Verlag); and Junko Aono’s *Confronting the Golden Age: Imitation and Innovation in Dutch Genre Painting 1680–1750*. His review of Stephanie Porras’s *Pieter Bruegel’s Historical Imagination* (Penn State University Press, 2016), published March 30, 2017, can be read at [caareviews.com](http://caareviews.org/reviews/2981#.W00SjBwayI4) (<http://caareviews.org/reviews/2981#.W00SjBwayI4>).



Professor Art DiFuria presenting his paper “Privileging the Object: History of European Art Past and Present,” at “Delaware Art History at 50.” Photo by George Freeman

Rounding out a busy year, Art presented the following conference papers: “The Mannerist Landscape: Shearman, Antiquity, and the Temporality of Pictorial Space in the Age of Art,” at the Renaissance Society of America Conference, Chicago in Spring of 2017; and “The Fine Art of Feedback: Conference Paper in the Undergraduate Classroom” at SECAC, Roanoke, VA, in Fall of 2016; and his invited lecture, “Privileging the Object: History of European Art Past and Present,” at the University of Delaware Department of Art History’s 50th Anniversary.

Betsy Fahlman (MA: 1977, PhD: 1981), Professor of Art History at Arizona State University, is now also Adjunct Curator of American Art at the Phoenix Art Museum.

Jeroen van den Hurk (PhD 2007) will become an assistant professor of Cultural and Historic Preservation, starting in September 2017 in the Noreen Stonor Drexel cultural and historic preservation program at Salve Regina University in Newport, Rhode Island.

Ellen G. Landau, (PhD 1981), Andrew W. Mellon Professor Emerita in the Humanities, Department of Art History and Art, Case Western Reserve University, is currently an Independent Art Historian in Pasadena, California. Her recent publications include:

“Willem and Elaine de Kooning” and “Jackson Pollock and Lee Krasner” in *Artists and Lovers* (London: Ordovas Gallery, 2016), and “Biographies and Bodies’: Self and Other in Portraits by Elaine and Bill de Kooning,” *Women of Abstract*



The June 2016 opening of *Women of Abstract Expressionism* at the Denver Art Museum: (l-r.) Katie Wat, Ellen Landau, Joan Marter, and Ann Gibson. Katie Wat represented the National Museum of Women in the Arts where she is a curator (Ellen Landau was her MA advisor at Case Western Reserve University). Joan Marter is the editor of the *Women of Abstract Expressionism* exhibition catalog and contributed an essay to that catalog, as did Ellen Landau. Ann Gibson is former Professor and Chair of the UD Art History Department and author of *Abstract Expressionism: Other Politics*, (1997), whose thesis was relevant for the Denver exhibition. Photo courtesy of Ellen Landau

Expressionism (New Haven: Yale University Press for the Denver Art Museum, 2016). Ellen travelled to the China Academy of Art in Hangzhou to present “Peggy’s War Babies: Robert Motherwell, Jackson Pollock, and William Baziotas at Art of This Century” at *Complementary Modernisms in China and the United States: Art as Life/Art as Idea*, sponsored by the Terra Foundation for American Art.

Joan Marter (PhD 1974) was awarded the Distinguished Feminist Award at the 2017 meeting of the College Art Association. According to CAA, “The award honors an individual who, through their art, scholarship, or advocacy, have advanced the cause of equality for women in the arts.” Professor Marter co-organized the exhibition *Women of Abstract Expressionism*, which traveled to three museums and is currently on view at the Palm Springs Art Museum. The accompanying publication was edited by Dr. Marter and includes essays by her, Ellen Landau, Robert Hobbs, and Susan Landauer. Published by Yale University Press in 2016, the hardcover book is in its third



Joan Marter receiving the Distinguished Feminist Award at the 2017 meeting of the College Art Association, New York. Photo courtesy of Joan Marter

printing. Since 2005 Dr. Marter has been Editor-in-Chief of the *Woman’s Art Journal*. She is Board of Governors Professor Emerita at Rutgers University.

Roberta A. Mayer (PhD 2000) is pleased to announce that *Sorolla in America: Friends and Patrons*, edited by José Luis Colomer, Blanca Pons-Sorolla, and Mark A. Roglán, won the 2017 Eleanor Tufts Award, which was established in 1992 by the American Society for Hispanic Art Historical Studies and recognizes an outstanding English-language book in the area of Spanish or Portuguese art history. She contributed a chapter to this book entitled “Kindred Spirits: Louis Comfort Tiffany and Joaquín Sorolla y Bastida.” Her forthcoming article with Susan Condrick, “Sara Chapman Bull’s Teakwood Rooms: A Lost Letter Reveals a Curious Commission for Lockwood de Forest,” will appear in *Nineteenth Century* (Spring 2017). She has been continuing research on the paintings of Louis C. Tiffany and also cataloging the oil paintings of George Stave (1923–2011), a member of Associated Artists of New Jersey who had solo exhibitions at the Newark Museum (1981), Siegel Contemporary Art (1984), Joseph Keiffer Inc. (1990, 1992, 1994), Hammer Galleries (2002), and Morpeth Contemporary (2004, 2006, 2009).

Anne Monahan (PhD 2010) has received fellowships from the Metropolitan Museum of Art (2015–16) and the National Endowment for the Humanities (2017) for her book project *Neo-Primitive: Horace Pippin and American Modernism in the 1930s and 1940s*. The technical art history study “‘Working My Thought More Perfectly’: Horace Pippin’s *The Lady of the Lake*,” which she co-authored with conservator Isabelle Duvernois and chemist Silvia Centeno, will appear in the 2017 issue of the *Metropolitan Museum Journal*.

Dorothy Moss (PhD 2012) is Curator of Painting and Sculpture and Director of the triennial Outwin Boochever Portrait Competition at the National Portrait Gallery. As curator of the NPG’s first performance art series, “IDENTIFY: Performance Art as Portraiture,” she has curated performances by multiple artists, including María Magdalena Campos Pons, James Luna, Wilmer Wilson IV, J.J. McCracken, Sheldon Scott, Martha McDonald, and Wanda Raimundi-Ortiz. She serves as one of the curators of the ongoing “Portraiture Now” series and is a co-curator of *Portraiture Now: Faces of Battle, Americans at War 9/11 to Now* currently on view at the NPG. Moss’s *ONE LIFE* exhibition on Sylvia Plath’s visual identities will open in June 2017. She is co-curator, with David Ward, of the upcoming exhibition *Sweat of their Face: Portraits of American Working People*, an examination of portrayals of anonymous workers in the United States from the eighteenth-century to the present, opening in November 2017 in conjunction with the NPG’s fiftieth anniversary. She is a contributing author to the exhibition catalogue (Smithsonian Institution Press) with John Fagg and David Ward.



Dorothy Moss, Brandon Fortune, and Helen Molesworth reviewing contemporary portraiture for the *Outwin Boochever: American Portraiture Today* exhibition, curated by Dorothy and currently traveling to the Tacoma Art Museum; the Museum of South Texas; the Kemper Museum of Contemporary Art; the Baker Museum in Naples, Florida; and the Ackland Museum at the University of North Carolina, Chapel Hill. Photo courtesy of Dorothy Moss

Prior to joining the National Portrait Gallery, Moss was assistant curator of American Art at the Corcoran Gallery of Art. She has also served as a researcher and writer for the installation of the Luce Foundation Center for American Art at the Smithsonian American Art Museum. From 2008–2013, Moss taught an American Studies seminar for the Smith College/Smithsonian program centered on the subjects of the uses of new technology in American art museums from the 19th century to the present and the impact of new media on the exploration of identity in contemporary portraiture. She has contributed to numerous exhibition catalogues and her commentaries and articles have appeared in *The Burlington Magazine*, *American Art*, *click! photography changes everything*, and *Gastronomica*.

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Jessica Murphy (PhD 2009) was promoted to Manager of Digital Engagement at the Brooklyn Museum in March 2017. She continues to give gallery tours as a contractual lecturer at the Metropolitan Museum of Art and she recently contributed several essays to the Montclair Art Museum's exhibition catalogue *Matisse and American Art* (2017).

For **Micheline Nilsen** (PhD 2003) the past year included a number of small projects such as competition judging and reviews of articles, manuscripts, and books. She continued work on two book manuscripts, one at the writing, and the other at the research stage. Spring 2017 is her last semester of full-time teaching, as she has been approved for a three-year half-time phased retirement, which should provide more time for research.



Former students and faculty and their guests enjoying lunch at the "Delaware Art History at 50" celebration: (l-r.) Roberta Tarbell, Teresa Carbone, Damie Stillman, Diane Stillman, Karen Jordan Kelly, Franklin Kelly, and Susan Isaacs. Photo by George Freeman

Harold B. "Hal" Nelson (MA 1972), Curator of American Decorative Arts at The Huntington Library, Art Collections, and Botanical Gardens in San Marino, California, reports that the opening of The Huntington's new Fielding Wing this past fall was a great success. The addition, made possible in large part by a generous gift from Los Angeles-based collectors Jonathan and Karin Fielding, comprises seven new galleries in which more than 200 examples of American folk art (painting, sculpture, textiles, ceramics, metal, furniture, and other materials) are displayed. With this addition, The Huntington now has 30 galleries dedicated to the American field, among the largest concentrations of American art in the western United States. Hal is currently preparing a handbook for the Gail-Oxford Collection, another significant gift to The Huntington from American decorative arts collectors Victor Gail and Thomas H. Oxford. The handbook will be available in the winter of 2018. Beyond his work at The Huntington, Hal and his partner Bernard Jazzar recently curated *June Schwarcz: Invention & Variation*, an exhibition of the work of a pioneering twentieth-century enamel artist for the Renwick Gallery of the Smithsonian American Art Museum. They also produced a publication documenting the exhibition which is available through SAAM's online store. This exhibition and its related publication continue Nelson and Jazzar's research in support of the contemporary enamels field. They advance this work through the Enamel Arts Foundation, a non-profit organization they created in 2007. For more information, visit www.enamelarts.org.

Christine I. Oaklander (PhD 1999) continued and intensified her self-directed work in finding, researching, publishing, and selling works of American fine art. Her work on the Henry Grant Plumb (1847–1930) estate, found in 2014 and reported on in the New York Times, continues, with hundreds of letters to transcribe. She was able to purchase and sell a rare oil/canvas painting by the lead Civil War illustrator A. R. Waud "In the Morning After the Battle," depicting Generals Grant and McClellan as well as the artist himself as a dead soldier on the battlefield. Most of Waud's Civil War illustrations for *Harpers' Weekly* are in the Library of Congress; few oil paintings are known. This significantly sized painting, in its original frame, was sold to a museum through a prominent dealer of American art. Currently she is working on researching and bringing to market a study for the iconic Emanuel Leutze painting *Washington Crossing the Delaware*. She also purchased at an antique show a bowl decorated by Middleton Manigault, that looks likely to go into a museum collection. She is researching and helping bring to market a very rare plaster bust of Benjamin Franklin executed by Jean-Jacques Caffieri. Recently she sold archival materials to the Morgan Library & Museum on behalf of family descendants of his first wife, Amelia Sturges. She was delighted to link with fellow UD grads Laurette McCarthy, Beth Venn, and Carol Nigro, both socially and professionally. Scarcely a day goes by that she does not think of Wayne Craven and Bill Homer. She particularly misses Bill as she knows he would find her current archival- and object-based work very interesting. She is fortunate to be able to be entirely self-employed at a time when securing a

full-time, decently compensated post in the art history field is very challenging. If all goes well, she will have her own public television series on her hunt/discover adventures...so stay tuned! She published articles on Thomas Cole, Emanuel Leutze, and Tompkins Matteson, all on specific artworks, in *Maine Antique Digest*, as well as writing two chapters in a book on the contemporary artist Gary Erbe.

Marina Pacini (MA 1988), Chief Curator and Curator of American, Modern, and Contemporary Art at the Memphis Brooks Museum of Art, organized *Red Grooms: Traveling Correspondent* (2016) in celebration of the museum's centennial. She produced a catalog in conjunction with the exhibition that considered Grooms in relation to the Southern storytelling tradition—Southwestern humor and Mark Twain, among others. She also organized *Veda Reed: Day into Night* with a small catalog (2016), as well as *Selections from William Eggleston's Portfolios* (2016 & 2017), pulling from the museum's extensive holdings of the photographer's works. This May she completes her term on the board of the Association of Art Museum Curators.

Theresa Papanikolas (MA 1990, PhD 1999) was recently promoted to Deputy Director of Art and Programs at the Honolulu Museum of Art. Her exhibition, *Abstract Expressionism: Looking East from the Far West*, received grants from the Terra Foundation for American art and the Hawaii Council for Humanities. It opens in September 2017.

Remi Poindexter (BA 2014) just completed his third year at The Graduate Center of the City University of New York, where his focus is nineteenth-century art—specifically the work of European and American artists in the Caribbean. Embracing nearly every opportunity to utilize the city's resources, he has taken at least one course in a museum collection every semester, including a course taught by former Met Director, Philip de Montebello. He spent last summer



Remi Poindexter (in front of the column on the right), among curators and interns from the Philbrook Museum (Tulsa, Oklahoma) and the Crystal Bridges Museum of American Art (Bentonville, Arkansas). Photo courtesy of Remi Poindexter

as an intern at Crystal Bridges Museum of American Art in Bentonville, Arkansas, where he worked closely with curators on various projects, including an annotated bibliography of Louise Bourgeois paintings. This summer, he will teach a modern art course at Brooklyn College.

Kristel Smentek (PhD 2008) was promoted to Associate Professor with Tenure at MIT in 2016, and is currently enjoying her first sabbatical. She is working on her new book, tentatively titled *Objects of Encounter: China in Eighteenth-Century France* with the support of a fellowship from the American Council of Learned Societies, and has articles forthcoming on the interpretation of graphic arts from China by the nineteenth-century French critic Étienne-Jean Délecluze and on the reception of Giorgio Vasari's *Lives of the Artists* (1550, 1568) in eighteenth-century France. She has contributed an essay to the publication accompanying the exhibition, "Imagining Qianlong: Louis XV's Chinese Emperor Tapestries and Battle Scene Prints at the Imperial Court in Beijing," currently on view at the Hong Kong University Art Museum, and is also co-curating an exhibition on graphic arts in the age of Enlightenment for the Harvard Art Museums with Édouard Kopp, the museum's curator of drawings, and Elizabeth Rudy, the museum's curator of prints. The exhibition is scheduled for 2019.

Joyce Hill Stoner (PhD 1995), who was Andrew Wyeth's conservator for the last 12 years of his life and curated the exhibition *Wyeth Vertigo* at the Shelburne Museum (picked as "Exhibition of the week" by *The Week* magazine) has written a catalogue essay for the 2017 Centennial Exhibition for Andrew Wyeth to be hosted jointly by the Seattle Art Museum and the Brandywine River Museum of Art entitled "Embedded Meanings: The Last Tempera." She also has an essay in the upcoming book published by Archetype in London, *The Picture So Far*, entitled "Powerful personalities and pioneers of painting conservation: from the FAIC Oral History Project" (which she coordinates and is housed in the Winterthur Library and Archives). Wyeth painted her portrait in 1999. Professor Stoner was also honored to be asked to serve



Joyce Hill Stoner conserving *Love in the Afternoon* by artist Andrew Wyeth, at right. Photo courtesy of Joyce Hill Stoner

Art entitled "Embedded Meanings: The Last Tempera." She also has an essay in the upcoming book published by Archetype in London, *The Picture So Far*, entitled "Powerful personalities and pioneers of painting conservation: from the FAIC Oral History Project" (which she coordinates and is housed in the Winterthur Library and Archives). Wyeth painted her portrait in 1999. Professor Stoner was also honored to be asked to serve

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as the internal UD professor on the Academic Program Review for the Art History Department in April 2017.

Annie Storr (PhD 1992) is a Visiting Scholar this year and next, at the Women's Studies Research Center, Brandeis University for her long-term project concerning artist/activist Ellen Gates Starr (1859–1940). Starr is mainly known as the co-founder of Hull House in Chicago, including its art gallery, labor craft museum, art school and Arts and Crafts Book Bindery. It turns out she was a great deal more, but her other activities in Socialist politics, national religious movements, labor, women's and children's rights have been eclipsed by her earliest achievement. Annie traveled last summer to the UK on a Whiting Foundation grant to establish Starr's connections with Suffragettes, social reformers and artists in the William Morris circle there. Annie shared the keynote address for Jane Addams Day at Hull House in December, and has lectured on Starr in 2017–2018, from Boston to Texas. Annie says she is a novice in Women's Studies, and would love to be in touch with UD colleagues with more experience. astorr@brandeis.edu.

Catherine Turrill Lupi (MA 1978, PhD 1986) retired from California State University, Sacramento after 21 years of service, including 10 years as chair of the Art Department,

in August 2016. The Art Department's 12th annual Art History Symposium (April 2016), *Hers & Hers: Women as Artists, Clients, and Consumers*, took its overarching theme from her research while a member of its faculty. Also in 2016, her essay, "Il Frate's Follower: Classifying and Collecting the Work of Plautilla Nelli in the 1800s," appeared in the acts of the conference where it was originally presented, *Artiste nel chiostro: Produzione artistica nei monasteri femminili in età moderna* (Florence: Nerbini, 2016). During the fall and winter she served as a member of the scientific committee for Plautilla Nelli's first "solo show" at the Uffizi Gallery (March 8–June 4), assisting with the selection of objects for inclusion in the exhibition and contributing an essay and several entries to its catalog, *Plautilla Nelli: Art and Devotion in Savonarola's Footsteps* (Florence: Sillabe, 2017). In April 2017, she was one of the moderators for the 2017 Jane Fortune Conference at the Palazzo Alberti in Florence, *Legacy of Ladies: Women Artists and Patrons at the Late Medici Court*. She is enjoying retirement and the opportunities it offers for extended research, writing, and travel (especially in Italy). When in Sacramento, she is continuing research on the city's historic homes (in conjunction with the annual home tours sponsored by Preservation Sacramento) and hopes to finally finish the restoration/renovation of her high-water bungalow in Boulevard Park, one of the city's oldest residential neighborhoods.

In Memoriam: Dr. Mary Sheriff

Dr. Mary Sheriff (PhD 1981), the W.R. Kenan, Jr. Distinguished Professor of Art History at the University of North Carolina at Chapel Hill, died on October 19, 2016. An internationally known scholar of eighteenth-century French art and culture, she began as a faculty member at UNC in 1983 after receiving her education at Bucknell University and the University of Delaware.

A former Guggenheim fellow (2010), her books include *J.-H. Fragonard: Art and Eroticism* (1990);

The Exceptional Woman: Elisabeth Vigée-Lebrun and the Cultural Politics of Art (1996); *Moved by Love: Inspired Artists and Deviant Women in Eighteenth-Century France* (2004), *Cultural Contact and the Making of European Art*, and *Antoine Watteau: Perspectives on the Artist and the Culture of His*



Time (2006). Professor Sheriff's work explores issues of sexuality, gender, and cultural exchange in art and material culture. She served as an editor of the *Journal of Eighteenth Century Studies* and was a founding member of the Historians of Eighteenth-century Art. Her impact in scholarship and teaching is remembered by her many peers, undergraduate and graduate students, as well as former classmates during her time at the University of Delaware.

She is survived by her husband Dr. Keith P. Luria and her father Robert Sheriff. Those wishing to honor Mary's memory can make donations to the Pancreatic Cancer Action Network or the Duke Homecare and Hospice, 4321 Medical Park Drive, Suite 101, Durham, NC 27704.



Mary Sheriff at Versailles with a portrait of Marie Antoinette by Elizabeth Vigée-LeBrun. Photo courtesy of Keith Luria

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