

GRADUATE NEWSLETTER

*Williams College Graduate Program in the History of Art, Williamstown, Mass.
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**Seated: Susan Peters, Beth Carver, Judith Weiss; standing: Frank Robinson (Director), Henry Duffy, Fronia Wissman, Dorothy Reinke (Admin. Asst.), Deborah Coy, John Stamper, Michael Rinehart (Asst. Director).
(Absent: Eileen Casey and Robert Mattison).**

The great good news this year is that the Samuel H. Kress Foundation has renewed its grant to the Graduate Program for the next five years; this generous support means that we can continue to offer the same opportunities to our students that we have in the past. We also received a new grant from the Sydney Foundation, and the Robert Sterling Clark Foundation continues its major commitment to the Program.

Most of you know that George Hamilton has retired as Director of the Clark Art Institute this Summer, and Charles Cunningham has also retired as Chief Curator. Fortunately, both men will remain in Williamstown and will maintain their close and direct involvement in the Graduate Program. We are all looking forward to working with David Brooke, the new Director of the Institute, who has been Director of the Currier Gallery of Art in Manchester, New Hampshire.

There have also been important happenings in the art department and the College Museum. Rick Stewart, from the University of Delaware and the Hirshhorn Museum, will be our new Americanist; Ed Epping and Craig Dennis are joining the studio faculty. Richard Archer has retired as Curator of the Chapin Library and has been succeeded by Robert Volz. The Museum has had a number of important exhibitions (see below), most notably, *Selections from the Collection of Lawrence H. Bloedel*, a bequest to the museum that includes major works by Eakins, Hopper, Pearlstein, Avery, Nevelson, Hartley, Rickey, Lachaise, and other artists. Charles Moore has been commissioned to design a new building which will provide new galleries, print room, and storage for the museum, as well as a slide room, studios, and other facilities for the department. George Aitken is the new Superintendent of the Museum.

Student Exhibitions, Publications, Teaching, and Museum Work

Two faculty members organized exhibitions this year with students in their seminars and wrote major accompanying catalogues. Julius Held, who was given an honorary degree by Columbia University this Spring, has followed the triumph of his earlier catalogue with Program students, *Dürer Through Other Eyes*, with an even more spectacular achievement, *Rubens and the Book*, a loan exhibition at the Chapin Library of books with title pages designed by Peter Paul Rubens; the catalogue, with 239 pages of text followed by 82 illustrations, is a landmark publication in its field. Sam Hunter, Robert Sterling Clark Visiting Professor in the Spring of 1976, supervised an exciting exhibition, *The Dada/Surrealist Heritage*, including some of the most powerful painting and sculpture produced by contemporary artists, as well as a didactic section of photographs of classic works by Dada and Surrealist artists. The exhibition, at the Clark Art Institute, was an extraordinary success and the catalogue provided insights into the whole process of the development of art in the 1970's.

Several exhibitions and catalogues were organized by individual students. For example, at the Williams College Museum, **Michael Klein** put together an exhibition of the work of four contemporary sculptors, Alice Adams, Alice Aycock, Jackie Ferrara, and Mary Miss, with the accompanying catalogue, *Four Artists*, **Susan Peters** published a perceptive catalogue on the work of the important photographer, Ralph Eugene Meatyard, **John Stamper** brought together a fascinating group of photographs and drawings for his exhibition, *Three Architects at Williams College*, and **Fronia Wissman** did a remarkable job of organization and research for the traveling exhibition, *Dutch and Flemish Paintings from the Collection of Hans Klenk*, with a lengthy, fully illustrated catalogue. At the Chapin Library, **Deborah Coy** prepared a detailed catalogue of the illuminated manuscripts in the collection of that library and the College Museum. At the Clark Institute, a major exhibition of the eighteenth-century English silver in the permanent collection, with an accompanying illustrated catalogue (in the press), was presented by **Beth Carver** and **Eileen Casey**. Two other students, **Susan Peters** and **Kathleen Zimmerer**, did extensive research for a very beautiful exhibition organized by Charles Cunningham, *Jongkind and the Pre-Impressionists*, **Judith Weiss**, who wrote three entries in the National Gallery catalogue, *Seventeenth Century Dutch Drawings from American Collections*, inventoried and organized the print collection of the College Museum and prepared a show from the permanent collection, *Images of the City*. **Beth Carver** was Curatorial Fellow at the Museum and worked on a variety of special projects there, and Stephen Eddidin was Museum Assistant, helping with the installation of exhibitions, in the Spring semester. **Beth Carver**, **Eileen Casey**, and **Robert Mattison** all taught conference sections in Art 101 and 102, the introductory art courses at the college.

In the academic year 1977-1978, each second-year student will be involved in one or more special projects:

Leonard Amico will be organizing on his own an exhibition of the works of Edwin H. Blashfield, the early twentieth century muralist of the Library of Congress and elsewhere; in addition, he will help Stephen Eddidin to prepare a presentation of the famous dance photographs of Barbara Morgan, along with various sets, costumes, and tapes from the Merce Cunningham company. He will also be Curatorial Fellow and will work on a special exhibition relating to a painting from the Samuel H. Kress collection at the college Museum by Giovanni da Milano.

Lucinda Barnes is preparing an exhibition of drawings and small sculptures by George Rickey for the College Museum and will be teaching a conference in Art 102.

Jane Boyle will present an exhibition of twentieth century mezzotints at the Museum.

John Coffey will be one of the two Museum Assistants, working on registration, and also will organize an exhibition of World War I posters from the Museum's permanent collection.

Carole Cunningham has received a Program fellowship to work in the Conservation Laboratory under Gerald Hoepfner, Chief Conservator.

Stephen Eddidin once again will be Museum Assistant and will prepare two shows, the display of photographs by Barbara Morgan mentioned above and an exhibition of nineteenth century photographs from the Boston Atheneum.

Adrian Hoch will publish a catalogue of the early Italian Renaissance paintings in the Museum's collection.

Brian Lukacher will teach a conference section of Art 102.

Christopher London is planning an exhibition of work by Sir Lawrence Alma-Tadema and other late nineteenth century English artists.

It is hoped that the students in the Museum Studies seminar, Art 502, will be able to write a catalogue of the Lawrence H. Bloedel Collection.

CURRICULUM

Clark Professors last year were Creighton Gilbert, John Rosenfield, and George Hamilton. This coming year, they will be Daniel Robbins, teaching seminars on twentieth century art, Gillette Griffin, Pre-Columbian Mayan art, and Eve Borsook, the early Italian Renaissance. Other seminars will be taught by Lane Faison (criticism), Rafael Fernandez (history of prints), George Hamilton (nineteenth century French painting), Julius Held (iconography), E. J. Johnson (modern architecture), Michael Rinehart (sixteenth century Italian art), Frank Robinson (museum studies), and Whitney Stoddard (Romanesque art). This last year the Student Lecture Committee organized a large number of visiting lectures, ranging in subject from Mayan iconography to Versailles, from Rubens to methods and ethics of art criticism, from the eighteenth century English conception of the dog to videotapes; not just art historians but museum people, dealers, and artists were invited. The lecturers included: Dore Ashton, Mel Bochner, Charles Buckley, Michael Coe, Elizabeth Cropper, Graham Hood, Sam Hunter, Max Kozloff, Wolfgang Lotz, Rita Myers, Linda Nochlin, Konrad Oberhuber, Ronald Paulson, Richard Pommer, Robert Rosenblum, Charles Scribner, Theodore Stebbins, Steina Vasulka, and Guy Walton.

Last year, Michael Rinehart took the first-year students in January to Rome, Florence, and elsewhere in Italy; next year, the class will probably go to London and the Netherlands.

CLASS OF 1977

Beth Carver will be Assistant Curator at the Clark Art Institute.

Eileen Casey, Kress Fellow, has been accepted as a doctoral candidate at the University of Delaware, where she will pursue her studies in American art.

Michael Klein has been an intern at the Walker Art Museum in Minneapolis and in September will become Director of the Max Protetch Gallery in New York.

Robert Mattison will be a doctoral student at Princeton University.

Susan Peters, Kress Fellow, will be one of the first interns at the International Museum of Photography, Rochester.

Fronia Wissman will be an intern at the Yale University Art Gallery.

Henry Duffy, **John Stamper**, Kress Fellow, and **Judith Weiss** have applied for various museum positions; **Deborah Coy** has been accepted at the Boston University Law School.

CLASS OF 1976

Jeanne (Berggreen) Plekon is a student in the doctoral program at Columbia University.

Gaye Brown, Assistant Director, Public Relations Department, Worcester Museum of Art.

Gary Burger, Assoc. Director, Mass. Council on the Arts and Humanities.

Kee Il Choi, Asst. Curator, Museum of the American China Trade, Milton, Mass.

Lois (Fichner) Rathus, accepted at three doctoral programs; decision unknown as of this date.

Melanie Gifford, studying at the Conservation Laboratory in Cooperstown.

Judith (McCandless) Rooney, doing research and writing for the Carnegie Museum, Pittsburgh.

Michael Shapiro, married this June, and in the second year of the doctoral program at Harvard.

Philip Verre, Asst. Curator, Guggenheim Museum.

Kathleen Zimmerer, granted a Rockefeller/NEA museum training fellowship at the De Young Museum, San Francisco.

CLASS OF 1975

Anna Cohn, founding Director, B'nai Brith Museum, Washington, D.C.

Jay Fisher, Asst. Curator, Prints & Drawings, Walters Art Gallery, Baltimore, recently organized a show of their Rubens prints.

Amy Golahny is a doctoral candidate at Columbia University.

Peter Hero is Exec. Director of the Oregon Arts Commission.

Irena Hochman is associated with the Bernard Jacobson Gallery, New York.

Johanna Karelis is doing research work for RILA, here at the Clark.

Jeffrey Thompson is in the doctoral program at Yale, and gave one of the lectures at the Symposium at the Frick in April.

CLASS OF 1974

Judith Adams is a dealer in rare and scholarly books on the fine arts in London.

Elizabeth Cogswell has received her advanced degree from Winterthur.

Francesca Eastman is a doctoral candidate at Stanford University.

William Gavin is lecturer in art, Regis College, Woburn, Mass., and also working at the Boston Athenaeum.

John Haletsky is in the doctoral program at the Institute of Fine Arts, and is writing on the iconography of Matisse's Venice chasuble designs for an exhibition, *Henri Matisse Paper Cut-Outs*, to open at the National Gallery in Washington, in September.

Nancy Klaus opened the Vick, Klaus & Rosen Gallery in Philadelphia.

Diane Musicant is a member of the investment firm of Bruns, Nordemann, Rea & Co., New York City.

Gregory Smith is Asst. Development Officer, The Science Museum of Minnesota in Minneapolis.

