The major event of the year was the appointment of Samuel Y. Edgerton, Jr., formerly of Boston University, as Director of the Graduate Program. Professor Edgerton is a widely known and respected historian of Renaissance art, whose work includes significant contributions to the study of perspective and of issues concerning the relationship between art and science, and art and politics.

Hand in hand with the search for a new Director went the first stage of an evaluation of the goals and achievements of the Graduate Program in the light of the first eight years (1972 - 1980). A committee consisting of Prof. Jules Prown of Yale University and Prof. Kathleen Weil-Garris of New York University was appointed by President Chandler to review the Program and to make recommendations concerning its future course. Their report, which was broadly supportive of the Program and offered many constructive suggestions, will provide a basis for re-assessing our objectives as we approach the end of the first decade of grants and begin to look for renewed financial support.

Statistics covering the years 1972 - 1980 prepared for the evaluation committee showed that a high proportion of our graduates, 51 out of 63 (81 percent), have found a place in the art history professions, and that they are about equally divided between the museum and academic fields. Taken with the fact that as many as a third of our entering students have been out of college for two years or more, and that about an equal number are making a change of vocation (i.e., were not undergraduate art majors), the effectiveness of the Program in providing an initial professional preparation for the whole range of the art history professions, both museum and academic, seems clear.
Exhibitions, Publications, Teaching and Museum Work

An exhibition of prints and multiples by Richard Anuszkiewicz, prepared under the direction of Gene Baro, assisted by Cheryl Brutvan, Stephen Eisenman, Edward Hawkins and Nathaniel Beckemeier, was held on October 7 in the major Artist-in-Residence project. The exhibition of the prints of Helen Frankenthaler, was realized under Thomas Krens' direction, with the help of Vivian Patterson and Edward Hawkins. Robert Volz again made available the resources of the Chapin Library, in this instance for an exhibition of German illustrated books prepared by Paula Koromillas. Three other exhibitions were organized by David Martocci (The Male Nude), Cheryl Brutvan (Milton Avery), and Christine Bartolo (The Ten). All these exhibitions produced scholarly catalogues. David Martocci and Christine Bartolo undertook off-campus Independent study in New York. David in the Education Department of the Metropolitan Museum under Constance Lowenthal, Chris in the American paintings department at Christie's under Jay Cantor. Christine Podmaniczky and Martha Krom both spoke at the Gardner Museum Symposium in December. Christine was named Krensel Fellow at graduation. Martha and Cheryl Brutvan taught sections of the undergraduate survey course in the second semester. In addition, Chris Bartolo was Museum Assistant, Christine Podmaniczky was Curatorial Assistant, and Ann Rosenthal was Registrar at the Williams College Museum of Art. At the Clark Art Institute, Cheryl Brutvan and Rachel Burbank were Curatorial Assistants, and Martha Krom was the Assistant in the Print Room. John Pulia was named Newhall Fellow at the Museum of Modern Art, a three-year internship which will begin after his graduation in June.

Class of 1975

Anna Cohn (8800 Woodley Rd., Apt. 212, Washington, D.C. 20036) was able to spend a few days in Williamstown last summer, and continues as director of the B'nai Britsh Museum at the Klutznick Exhibition Hall. Linda Creigh Nyval (1459 Alpine Pass, Minneapolis, Minn. 55416) received her M.A. in Art History/Museum at the University of Minnesota, and is now Program Associate for The Bush Foundation in St. Paul. Jay Fisher (1605 Park Ave., Baltimore, Md. 21217) visited Williamstown this past summer and talked of his plans for travel in France to prepare his next exhibition and catalogue on Felix Buhot which will originate at the Baltimore Museum of Art where he is Associate Curator of Prints, Drawings and Photographs. He has just been elected to the Board of Directors of The Print Council of America. Amy Golahny received an M. Phil. from Columbia in 1977 and held a fellowship from the Whitening Foundation for 1978/79 to carry on research abroad. She now holds the Rudolph Wittkower Fellowship from Columbia in order to write her dissertation on "Rennbrandt and the Venetian Tradition." Irene Hochachka (118-18 Metropolitan Ave., Kew Gardens, N.Y. 11415) writes that she is now married to Tadeusz Myśliwski and is continuing as Director/Owner of Bernard Jacobsen Gallery in New York. Peter Hero (1505 John St., Salem, Oregon 97301) continues as Executive Director of the Oregon Arts Commission, and also as Chairman of the Board of the National Assembly of State Arts Agencies. He has been responsible for a major museum exhibition of Oregon Folk Art which will open at the Renwick Gallery in Washington in early October. Johanna Karolis (15 Park St., Williamstown) now has a son, Alexander, but continues to work as Editor for Journals at RILA (Recherche Internationales de L'Art) which is housed here in the Institute. We understand that Jeff Thompson (250 Park St., Apt. H-4, New Haven, Conn. 06511) is teaching at Yale while finishing up his doctoral study there. But no word this time from Mary Cheney Nelson, Elizabeth Ely Morgan, Jennifer Lester, or Cindly Quay Tashjian (777 Mt. Auburn St., Apt. 5, Watertown, Mass. 02172).

Class of 1976

Word has it that Jeanne Bergvall Pekon was in Denmark with her husband until this fall, having completed her course work at Columbia for her Ph.D. Gaye Brown (11 Oxford St., Worcester, Mass.) is Director of Publications at the Worcester Art Museum. Now that Gary Burger (352 Oberlin St., Williamstown) is Director of the Berkshire Museum in Pittsfield, we have occasion to see him when he makes professional calls at the Institute. Lois Ficher Rathus (705 Cretta Mira, El Paso, Texas 79912) stopped briefly at the Clark on her way to El Paso where she will be teaching art history at the University of Texas. She is "wrapping up her dissertation work" (311) on abstract expressionist art (508 Barron, Jack Tworowsky). "Kee II Choi (508 Barron) will be living on the West Coast now. Miss Y. E. Cohn (2800 Woodley Rd., Apt. 212, Washington, D.C. 20036) is teaching at Yale while finishing up his doctoral study there. But no word this time from Mary Cheney Nelson, Elizabeth Ely Morgan, Jennifer Lester, or Cindy Quay Tashjian (777 Mt. Auburn St., Apt. 5, Watertown, Mass. 02172).

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CLASS OF 1977
Beth Carver Wees (289 Gale Rd., Williamstown) is an Assistant Curator at the Clark Art Institute and prepared one of the exhibitions and essays for the celebration of the 25th anniversary of the Institute, entitled "From Silver Spouts the Grateful Liquors Glide." Eileen Casey (109 So. Main St., West Hartford, Ct. 06107) was married on June 22nd to Peter C. Jachym. She has been working for a law firm this summer in New York City, and expects to graduate from the University of Connecticut Law School in 1981. Debi Coy Ahearn (16 W. 74th St., New York City, 10023) received her J.D. from Villanova in June. During the past academic year she worked for the Corporation Counsel of the City of New York and was involved in two museum projects—the Studio Museum in Harlem and the Seaport Museum. Henry Duffy is completing courses for his Ph.D. at Rutgers University and has worked at Lyndhurst, one of the National Trust properties, for the summer. Michael Klein (250 West 104th St., New York City, 10025) is Director of the Protech Gallery in New York and has an instructor in art history at the School of Visual Arts, as well as doing some freelance writing. Bob Mattison (175 Princeton Arms North, Cranbury, N.J. 08512) stopped by with his new bride on the way to spend a weekend with Robert Motherwell, on whom he is writing his doctoral dissertation for Princeton University. Bob will be a Kress Fellow at Princeton this year as he finishes his work. Susan Dodge Peters is still at the International Museum of Photography in Rochester (189 Rouster Rd., Rochester 14620) where she is in charge of the Educational programs and is teaching part-time at the University of Rochester. The latest news is that she and Bruce are expecting a baby in January. John Stamper (307 N. Victoria St., Mishawaka, Indiana 46544) is Director of the Historic Preservation Commission of South Bend and St. Joseph County. He is also teaching a design studio in the University of Notre Dame Department of Architecture as an Adjunct half-time Assistant Professor. Judith Weiss (6500 Rosebury, Apt. 2-S, St. Louis, Missouri 63105) is Assistant Curator of Prints, Drawings & Photographs at the St. Louis Museum. Frosina Wisman (220 Park St., #9, New Haven, Conn. 06511) is a graduate student in the doctoral program at Yale University. All classmates heard from!

CLASS OF 1978
Leonard Amico (310 W. Washington, #8, Champaign, Illinois 61820) received the Edward Maverick Fund Scholarship to attend the Ashtang Summer School in England, and will return in the fall to his position as Assistant to the Director of the Krausnet Art Museum at the University of Illinois. Lucinda Barnes (2021 Whitley Terrace Steps, Los Angeles, Ca. 90068) is Gallery Director of Mirage Editions Gallery in Santa Monica, which specializes in contemporary West coast art. Jane Boyle (955 Addington Rd., Belmont, Mass. 02146) is working full-time for the Eastern Regional Office of The Nature Conservancy, and as of January will become its Communications Coordinator. John Coffey (3605 Dade St., Raleigh, N.C. 27612) was accepted for the doctoral program at Cornell, and has left the directorship of the Williams College Museum of Art. Carole Cunningham (1685 Broadway, Ann Arbor, Michigan 48105) stopped briefly this past year when she was here in her capacity as Registrar at the University of Michigan Art Gallery. Steve Edidin (419 W. 119 St., New York City, 10021) continued his work at the Museum of Fine Arts, Boston, where he is Assistant Editor of the Art & Antiques. The Women (and Men) of Billsville by Alma Mater (pace 126 E. 76th St., Apt. 12, New York City 10021). Although not heard from this time around, we know that Steve Eisenman is still working on his doctorate at Princeton, and that he read a paper at the C.A.A. meeting last winter which is being published in Art magazine; that Mrg Kaufman McCallum (1008 W. 22nd St., Apt. 3, Austin, Texas 78705) is working in the University of Texas Library in Austin; that Laura Giles (583 Harvard St., Cambridge, Mass.) is in the doctoral program at Harvard; and that Chris London is planning further studies in England at Oriel College, Oxford, starting in October.

CLASS OF 1979
Hiram Butler (116 E. 2nd St., New York City 10009) has left the Museum of Modern Art to become Gallery Director at David Tunick, Inc. as of September 2nd. Frank Kelly (82 Annuel Ave., Newark, Del. 19711) finished his first year in the Ph.D. program at the University of Delaware and worked this summer as an intern in the department of American painting at the National Gallery in Washington. Lily Milroy (415 South 42nd St., Philadelphia, Pa. 19104) was in Williamsburg for a short time in early summer, working at the Williams College Museum. She returned to Philadelphia where she is a doctoral candidate at the University of Pennsylvania. Wendy Owens (127 Eddy St., Ithaca, N.Y. 14850) is Assistant Curator at the Herbert F. Johnson Museum at Cornell University and recently published an article on H. Siddons Mowbray in Art & Antiques. Sheryl Reis spent a weekend in Williamsburg in August, having driven up from Princeton University where she is a student in the doctoral program. Mary Spivy, presently Director of the Farmington Museum in Connecticut, plans to be married in October to David Dangremond who is the new Director of the Bennington Museum in Vermont. Jennifer Wade is Assistant Editor of Art & Antiques magazine. Her last address was 344 E. 76th St., Apt. 12, New York City 10021.