ANNUAL REPORT

Tuesday, September 9, 1980 was the first day on the job for the new Director of the Graduate Program in the History of Art, Samuel Y. Edgerton, Jr. It marked his moment of truth, when he had to put names together with the personalities and abilities of twenty unique graduate students: eleven second-year veterans and nine entering neophytes just as bewildered as he. The new director had tried to prepare himself by arriving early, and getting to know the faculty and staff of Williams College and the Clark Art Institute. He had already surveyed the remarkable facilities available to the Graduate Program, the incomparable Clark art history Library (certainly one of the ten best of its kind in the whole of the United States), the Sawyer undergraduate Library at Williams College, the Chapin Rare Book Library, RILA, the Williamstown Regional Conservation Laboratory, the Williams College Museum of Art, and, of course, the marvelous Clark Art Institute itself with its world renowned collections of paintings, prints, silver, and furniture. He was amazed at the breadth and quality of these facilities, and even a bit jealous of the young students who were about to enjoy such opportunities as he never had himself in his own graduate school days.

The goals the new Director set for himself were generally passive in the first half of his first year. He wished to learn not only the "nuts and bolts" but also the traditions of the Program and particularly to feel its perception by the College community as a whole. Consequently, he made a point of visiting the chairperson of every undergraduate department on campus. He felt that one of his mandates upon his hiring had been to draw the Graduate Program and the undergraduate College closer together. This had been suggested in the Evaluation Report of the Program drawn up by an outside visiting committee in 1979. This Report indeed was to serve as the basis of much of the new Director's actions in the course of the year. Thus, in response to this mandate, the new
Director set up two offices, one in the Clark Art Institute serving the graduate students, and one in the Williams College art history department available to undergraduates. He also made it his policy to teach at least one undergraduate as well as one graduate course each year. It was the new Director’s pleasant discovery that the Program’s success was due to the enthusiasm shown by everyone he talked to on campus. Undergraduates themselves to everything, the presence of the Graduate Program has catalyzed the Clark Art Institute, making it more professional and active in the Williams College community. Similarly, the Graduate Program enhances the quality of Williams College undergraduate art history, by no coincidence one of the largest majors and most popular subjects among undergraduates.

During the second half of the year, the new Director became more active, instituting some of his ideas in the Graduate Program. The most important of these was to urge a “work-study” arrangement whereby every graduate student, whether on scholarship or not, should perform a year-long art-history job for pay in one of the campus facilities. The reason for this is to provide each student some practical “resume” experience applicable to his/her professional career after graduation. After much discussion and research, including the creation of some dozen new jobs (in the Conservation Lab, the Chapin Library, and the Williams College Museum, for example) the Committee to Oversee the Graduate Program agreed to put the “work-study” idea into effect starting in the fall of 1981.

This Committee to Oversee, incidentally, was formed at the request of President Chandler in the fall of 1980. It consisted of Director Edgerton as chairman, David Brooke, Director of the Clark Art Institute, Thomas Krens, Director of the Williams College Museum, Michael Rinehart, Librarian of the Clark Art Institute and Assistant Director of the Graduate Program, and the current chairperson of the Williams College undergraduate art history department (E.J. Johnson through the fall term of 1980; Milo Beach thereafter). Other interesting actions taken by the Committee in 1980-81 were to approve the giving of diagnostic survey tests to all incoming graduate students in order to improve faculty guidance, and to assume responsibility for selecting the annual Visiting Robert Sterling Clark Professors of art history. For 1981-82 the Committee invited H.W. Janson, Professor Emeritus of New York University, and William McDonald, Professor Emeritus of Smith College, to teach in the first and second terms respectively. Professor Janson will give a seminar on eighteenth- and nineteenth-century sculpture to graduate students and a course based on a critique of his own famous textbook to undergraduate art majors. Professor McDonald will give a single-course seminar open to both graduate and undergraduate students. The Director in 1983-84 will be the Clark Visiting Professor for the first term of the school year, 1982-83.

When the new Director arrived in September, it was, he discovered, that no fewer than seven exhibitions were in planning by the graduate students. The first opened in October, consisting of a tribute to the late Clarence Kennedy, renowned Renaissance art historian and photographer. Laurie McGavin presented a selection of his photographs, accompanied by a handsome catalogue. The following month, Laurie McGavin, joined Sally Mills, Jennifer Whitaker, and a single graduate student in the second annual exhibition, also at the Clark, of the work of early twentieth-century American sculptors John Storrs and John Flannagan, again with a handsome catalogue. During the spring term, four more exhibitions took place: Christine Podmackny’s 30 returned to produce a catalogue and display. English Furniture from Private Collections. Sally Mills followed with her show, Japanese Influences in American Art, 1855-1900, accompanied by her well-researched and perceptive essay. Maureen Walsh organized a one-man show in the Williams College Museum of the paintings of contemporary artist Daniel Burke. Finally, Ann Rosenthal capped the season with her exciting presentation of New York “Performance” artists in a festival that has already attracted national attention. It has enjoyed his first year on the job so much, even survived, without the indispensable help of his Assistant, Dorothy W. Berti, for every decision made at every step of the way.

Second-year students carried out individual research projects at home. However, the Graduate Program continues to stress the importance of ‘on-the-job’ training, and so Laurie McGavin, Ann Rosenthal, and Bonnie Campbell took the option of apprenticing to art museums and galleries outside Williamstown during this period. Highlighting the second semester was the announcement that three former graduate students, now holding the Williams M.A. and studying elsewhere for the Ph.D. in art history, Brian Lukacher, 78, Frank Kelly, 79, and Froima Weissman, 77, were awarded prestigious Chester A. Dale and Samuel H. Kress fellowships for 1981 at the National Gallery of Art, Washington, D.C. In addition, Frank Kelly co-authored an article with Professor Whitney Stoddard on Romanesque sculpture which was published in Geiza, 1981. John Pultz, however, began the first year in an important position, on the photography of Minor White, published in the Princeton Museum Record, Spring 1981. John, as already mentioned in the Annual Report for 1979-80, has been awarded a Newhall Fellowship to study photography at the Museum of Modern Art, New York, for three years. Finally, the Williams College/Clark Art Institute Graduate faculty named Ann Rosenthal, Sally Mills and Catherine Scallen as Kress Fellows for 1981. The Graduate Program continues to enjoy a high rate of employment in the profession and of acceptance of its students in related Ph.D. programs. As of this writing, 88 percent of all its graduates are pursuing professional careers in the field. They came here to study. While some of the class of 1981 are taking a summer break after graduation or working at summer jobs, eight of the eleven have already accepted career positions.

In September, 1981, the new veterans Director looks forward to welcoming nine new graduate students, selected this past spring from some thirty-seven applicants. Thomas Pultz, son of a former president of Bennington College, an Amberite graduate and free-lance writer, will be the Sydney Fellow. The Director will not only be monitoring the progress of his new “work-study” program, but hopes to institute in the coming years a more comprehensive course curriculum plan in order to discourage students from too early, narrow specialization. He also hopes to see closer ties between the Graduate Program and the various other constituents of the Williams College and Clark Art Institute community. He looks forward to an expanded working arrangement between the graduate students and the directors respectively of the Chapin Rare Book Library, Robert Vole, the Williams College Art Conservation Laboratory, Gerald Horaefiner, and the Williams College Museum, Thomas Krens. However, the most pressing concern of the Director in 1981-82 will be the continued financing of the Graduate Program. Both the grants of the Robert Sterling Clark Foundation and the Samuel H. Kress Foundation expire in 1982.

Once again, as his predecessors before him, the Director wishes to thank the three foundations which have so generously sustained the Graduate Program in Art History over the past nine years of its existence. Special thanks are due the Sydney Foundation, the three individuals most closely concerned: Margaret C. Ayers, Executive Director of The Robert Sterling Clark Foundation; Mary M. Davis, Executive Vice President of the Samuel H. Kress Foundation, and Maxwell Davidson III, Director of the Sydney Foundation. Also, the Director could not have enjoyed his first year on the job so much, even survived, without the indispensable help of his Assistant, Dorothy W. Berti, for every decision made at every step of the way.

Samuel Y. Edgerton, Jr., Director

EXHIBITIONS 1980-1981

Clarence Kennedy: Scholar-Photographer
An essay by Laurie McGavin with eight reproductions of the photographs of Clarence Kennedy. Sterling and Francine Clark Art Institute, October 17 - November 30, 1980. 55 pages with a packet of 8 photographs.

John Stuart & John Fawcett: Sculpture and Works on Paper

English Furniture from a Private Collection

Daniel Burke

Sally Mills followed with her show, Japanese Influences in American Art, 1855-1900, accompanied by her well-researched and perceptive essay. Maureen Walsh organized a one-man show in the Williams College Museum of the paintings of contemporary artist Daniel Burke. Finally, Ann Rosenthal capped the season with her exciting presentation of New York “Performance” artists in a festival that has already attracted national attention. It has enjoyed his first year on the job so much, even survived, without the indispensable help of his Assistant, Dorothy W. Berti, for every decision made at every step of the way.

Samuel Y. Edgerton, Jr., Director
Japanese Influences in American Art, 1853-1900

Festival of Performance Art
May 7 - 9, 1981, on the Williams College campus. Organized by Ann Rosenthal. Sponsored by the Williams College Museum of Art, Williams College Graduate Program in the History of Art, College Council, Feminist Alliance, Lecture Committee, and several residential houses on campus. Lecture by Martha Wilson. Artists included Betsy Damon, Michael Smith, Bill Groth, Layne Redmond, and Mierle Laderman. Videotapes, music, dance, Christmas lights. Audience participation and their own actions were used by the artists to create this live art. Performed at Lawrence Hall, Griffin Hall, the Currer House Ballroom and Benham Music Center.

VISITING LECTURERS 1980-1981
Thursday, October 17

Friday, November 14
Gabriella Befani Canfield (Lectured to Art 547 - Mr. Rinehart)

Thursday, November 20
Vitali Kumor and Alekandr Melamid, visiting Russian artists who discussed their work. Co-sponsored by the Graduate Program and the Art Department.

Tuesday, February 10

Monday, February 16
James S. Ackerman, Professor of Fine Arts, Harvard University, introduction and showing of his film, "Andrea Sarto."

Tuesday, April 7
Cheney Nelson, Anna Cohn, Liz Ely Zuckerman, Irena Hochman Myslowski, Jenny Lester and Cindy Quay Tashjian.

Wednesday, April 8

CLASS NOTES
(We sometimes have second-hand information about some of our alumni, but unless we hear directly from you, we are reluctant to put the news into print. We are going to try to report in more detail about those students from whom we do receive an answer to our questionnaire.)

CLASS OF 1974
Judith Adams is an antiquarian book seller specializing in scholarly books on the fine arts at 31 Oppidans Road, London NW3 England. I hope all of you have received her catalogue which she sends out at least once a year. Bill Gavitt is Assistant to the Director of the Starkmann Library Services, Inc., a European scholarly book export firm. His home address is Box 13, Winchester, Mass. 01890. He was co-author of an article in Antiques Magazine in December, 1980, and is the author of a forthcoming article in Antiques World in December, 1981. He also received a scholarship to attend the Victorian Society in America's Summer Program in England, 1981. Nancy Klaus is Assistant to the Director of the Starkmann Library Services, Inc., a European scholarly book export firm. Her address is Box 13, Winchester, Mass. 01890. She has accepted a position with the law firm of Kelley, Dyer & Warriner. She spent a long but summer studying for the New York Bar Examinations. Henry Duffy (75 Prospect St., Demarest, N.J. 07627) has completed courses for his doctorate in art history at Rutgers. He is serving on the Editorial Board of the Rutgers Art Review and working at Lyndhurst in Tarrytown, New York. Beth Carver Weiss (289 Gale Rd., Williamstown, Mass. 01267) is completing her dissertation for Columbia University and also teaching part-time.

CLASS OF 1975
Jay Fisher (1607 Park Ave., Baltimore, Md. 21217) is Associate Curator of Prints, Drawings and Photographs at the Baltimore Museum of Art. When we received his questionnaire he had just gotten back from a month in Paris doing research and negotiating for loans for the forthcoming Bubon Show opening in December, 1982, for which he has received two NEA grants. He expected Dover Books to publish in August a new edition of Maximie Lalanne's Treatise on Etching for which Jay wrote a new introduction. He also reports on his involvement in a big exhibition of photographs at the Museum and a small exhibition of fish and sea bird prints to mark the opening of the new National Aquarium in Baltimore. He has also completed a handbook on WPA prints at the Museum. Linda Cregg Nyvall (1459 Alpine Pass, Minneapolis, Minn. 55416) is Program Associate for The Bush Foundation, responsible for grants in the arts and humanities and in public broadcasting. Amy Golany (884 West End Avenue, #35, N.Y.C. 10025) is completing her dissertation for Columbia University and also teaching part-time, "pyramids to 19th century, with a lot of Renaissance and Baroque." She gave a lecture at the Metropolitan Museum in June, entitled "Rembrandt's Bathsheba: The Italian Connection," and the next issue of Master Drawings will have a note, "Jan de Bisschop's St. Helena after Veronese," which will contain some material from her dissertation.

Peter Stroope (75 Tappan Place, Edina, Minn. 55435) is completing his dissertation on Ingres in the Fine Arts and Humanities Program at St. Olaf College, Northfield, Minn. He received a Fulbright-Hays grant to study Ingres in France, and was also awarded a NEH Fellowship to study Ingres in the U.S. He is currently working on his book, "The Life of Ingres." He is the author of an article in the Journal of the Warburg Institute in December, 1981. He also reports on his involvement in a big exhibition of photographs at the Museum and a small exhibition of fish and sea bird prints to mark the opening of the new National Aquarium in Baltimore. He has also completed a handbook on WPA prints at the Museum. Linda Cregg Nyvall (1459 Alpine Pass, Minneapolis, Minn. 55416) is Program Associate for The Bush Foundation, responsible for grants in the arts and humanities and in public broadcasting. Amy Golany (884 West End Avenue, #35, N.Y.C. 10025) is completing her dissertation for Columbia University and also teaching part-time, "pyramids to 19th century, with a lot of Renaissance and Baroque." She gave a lecture at the Metropolitan Museum in June, entitled "Rembrandt's Bathsheba: The Italian Connection," and the next issue of Master Drawings will have a note, "Jan de Bisschop's St. Helena after Veronese," which will contain some material from her dissertation.

CLASS OF 1976
Gary Burger, Director of the Berkshire Museum in Pittsfield, lives at 529 Obilong Road in Williamstown with Pam and their children, so we occasionally see him either here at the Clark or when we go to Pittsfield for one of his openings. Lois Fichner-Rathus has completed her Ph.D. at M.I.T. and spent the academic year teaching art history at the University of Texas. She has moved back East and is living at 99 Druid Hill Road, Summit, N.J. 07901 and is currently involved in research and writing for the New York City area. We were glad to hear directly from Philip Verre, who is Collections Coordinator at the Guggenheim Museum and living at 240 West 98th St., #8E, N.Y.C., Minneapolis, Minn. 55415. He is finishing his dissertation for Yale which is now centered upon Ingres' drawing theory. Not heard from: Mary Cheney Nelson, Anna Cohn, Liz Ely Zuckerman, Irena Hochman Myslowski, Jenny Lester and Cindy Quay Tashjian.

CLASS OF 1977
Eileen Casey Jachym is presently living in West Hartford but will be moving to New York in the fall with her husband Peter. She has accepted a position with the law firm of Kelley, Dyer & Warriner. She spent a long but summer studying for the New York Bar Examinations. Henry Duffy (75 Prospect St., Demarest, N.J. 07627) has completed courses for his doctorate in art history at Rutgers. He is serving on the Editorial Board of the Rutgers Art Review and working at Lyndhurst in Tarrytown, New York. Beth Carver Weiss (289 Gale Rd., Williamstown, Mass. 01267) is completing her dissertation for Columbia University and also teaching part-time.
Nymphs and Satyrs gambol in Clark Museum Court (To the delight of M. Bouguereau and the dismay of Director Edgerton)

Judy Weiss (6300 Rosebury - Apt. 2-S, St. Louis, Missouri 63105) is the Curator of Prints, Drawings doctorate at Yale this September. Last fall he taught at the University of Illinois in Champaign and received a be studying in Italy next year, but can be reached through her parents address: 47 rue Notre-Dame-des Champs, CLASS OF 1979 CLASS OF 1978

Adrian Hoch is writing her dissertation for the University of Pennsylvania and has just returned from a year in Italy. She is temporarily in Williamstown at 788 Main Street. Brian Lukacher, who is a doctoral candidate at the University of Delaware, received a Chester Dale Fellowship from CASVA/National Gallery for dissertation research in England this year, 1981-82. He stopped by the Clark briefly during a summer trip through New England and received hearty congratulations from us all. Although we didn’t hear from Susan Peters, we expect she is busy at home with Philip, born February 17 this year. Her home address is 180 Rossiter Rd., Rochester, N.Y. 14620. Last we heard from Debi Cott Amhearn she was living at 16 West 74th Street in New York City and working at the Daniel B. Grossman gallery.

Leonard Amico, who has been Assistant to the Director of the Krannert Art Museum, will begin work on his doctorate at Yale this September. Last fall he taught at the University of Illinois in Champaign and received a University of Illinois Research Board Grant to study Renaissance maiolica in Europe last spring. Lucinda Barnes (924 Wellesley Ave., Los Angeles, Ca. 90049) is Director of the Mirage Gallery in Santa Monica, specializing in West Coast artists. She stopped in at the Clark when she was east during the summer. John Coffey (5204 Marguerite Rd., Brunswick, Maine 04011) is now the Curator of Collections at the Bowdoin College Museum of Art. Adrian Hoch is writing her dissertation for the University of Pennsylvania and has just returned from a year in Italy. She is temporarily in Williamstown at 788 Main Street. Brian Lukacher, who is a doctoral candidate at the University of Delaware, received a Chester Dale Fellowship from CASVA/National Gallery for dissertation research in England this year, 1981-82. He stopped by the Clark briefly during a summer trip through New England and received hearty congratulations from us all. Although we didn’t hear from Jane Boyle in answer to the questionnaire, she is still with The Nature Conservancy in Boston, as far as we know, and living at 35 Addington Rd., Brookline, Mass. 02146. No word from Steve Edidin or Carole Cunningham.

When Laura Giles wrote to us in the summer she was busy studying for her Generals at Harvard. She expects to be studying in Italy next year, but can be reached through her parents address: 47 rue Notre-Dame-des Champs, Paris, France 75006. Frank Kelly (Box 272, Reedeville, Va. 22559) taught erican art in summer school at the University Amjof Delaware. Starting in September he will be the Kress Fellow for two years at the National Gallery in Washington. He was the co-author with Whitney Stoddard of an article in Gesta this year, entitled “The Eight Capitals of the Cluny Hemicycle.” Lily Milroy (415 S 42nd St., #10, Phila., Pa. 19104) has finished her course work for her doctorate and was frantically studying for the orals. She has now changed her dissertation topic to one on Thomas Eakins. She was awarded a Dean’s Fellowship and a Penfield scholarship for research at the Univ. of Penn. and is planning a trip to Paris next spring. She says that “sanity in Philadelphia consists in playing softball.” Wendy Owens was here at the Clark briefly this year in her capacity as Associate Curator at the Johnson Museum at Cornell (127 Eddy Street, Ithaca, N.Y. 14850). Besides her work at the museum, she has also been writing free-lance articles. Sheryl Reiss is studying for her orals and working on her dissertation on Parnigianino, under John Shearman. She has been working in the Print Room at the Art Museum in Princeton, New Jersey, and can be reached in care of the Art Department there. Although we didn’t hear directly from Hiram Butler, we understand he is leaving the Directorship of the David Tunick Gallery to return to the Univ. of Texas to study business administration. Margaret Kaufman McCallum is now at the Valentine Museum in Richmond, Virginia. Mary Spivy Dangremond is our neighbor in Bennington, Vermont, where her husband is Director of the Museum. Steve Eisenman visited the Clark this year, as a respite from his studies at Princeton. We believe that Chris London is still studying at Oxford in England. No word from Jennifer Wade, whose last address was in New York City. Thanks to Robert Volz and Wayne Hammond, Laurie Crichton’s beautiful catalogue has now been published posthumously. Any classmate interested in having a copy can contact the Graduate Office.
CLASS OF 1980

Cheryl Brutvan (1503 Sul Ross #7, Houston, Texas 77006) is now the Assistant Curator at the Contemporary Arts Museum in Houston. She has been very busy in all the areas of exhibition and catalogues, and is organizing a major exhibition entitled, "In Our Time: Houston's Contemporary Arts Museum, 1948-1982," which will open the 1982-83 season. She will also give a gallery talk on "Brian Eno: Video and Music." She is planning to move shortly, but can be reached at the Museum. Ned Hawkins (55 Revere St., #9, Boston, Mass. 02114) reports enthusiastically on his position at the Harcus Krakow Gallery: "It is great to work in a gallery which carries work of one's field." He is also having a great time running during the evenings with one of the local track clubs. Paula Koromilas Burke had a summer internship at the Cooper-Hewitt Museum in New York where she and her husband were spending the summer. She worked on an exhibition called "Writing and Reading" which opened in the fall. They traveled in France and The Netherlands for a month before they returned to Cambridge for Paul's last year at Law School (29 Garden St., Apt. 308, Cambridge, Mass.) Martha Krom finished a 10-month NEA internship at the Smith College Museum of Art. During the summer she worked as a Resident Director in Rome for the American Institute for Foreign Study. In the fall she is entering the doctoral program at the University of Pennsylvania. David Martocci (28 West 85th St., N.Y.C. 10024) and Chris Bartolo LeMoal have both left their present jobs and are looking for new positions. Chris and her husband, John, are now living at 175 West 76 St., Apt. 4C, N.Y.C. 10023. Christine Podmanicka is Curator of the Farnsworth Art Museum in Rockland, Maine. This past summer she attended the Winterthur Summer Institute, renovating an old house on Snow Harbor. She and her husband Michael have bought a house at 14 Water St. in nearby Thomaston, Maine 04860. Vivian Patterson (51 Cold Spring Rd., Williamstown), is happily a "neighbor" as Assistant Curator at Williams College Museum of Art and Part-time Lecturer in Art History at Williams. You are all so good about keeping in touch!

CLASS OF 1981

Rachel Burbank (Cream Street Farm, Route 132, Thetford Center, Vt. 05075) paid the Clark a visit with her new daughter Hilary, and the Coffee Hours were a lot more fun during her stay. Bonnie Campbell returned to California after graduation and is working part-time in San Francisco at Butterfield's. Her address is 2240 Blake St., #208, Berkeley, Ca. 94704, until she is permanently settled. Jennifer Gordon worked this past summer at the Williams College Museum of Art, as did Sally Mills. Sally has just been appointed Acting Curator at the Vassar College Art Gallery. Jennifer is planning to continue at the Museum at least until January. Ken Ledoux spent the summer in New York before he reported to the Smith College Museum of Art where he is an NEA Intern. Laurie McGavin is working with Frank Robinson, Director of the Museum at the Rhode Island School of Design and former Director of the Williams College Graduate Program. Her new address is 574 Hope St., Providence, R.I. 02906. Ruth Pasquine traveled in Austria, Germany and Czechoslovakia, where she met with Dr. Janomir Sip, a former Visiting Clark Professor to our Graduate Program. John Pultz and Catherine Scallen stayed at the Clark to work on their forthcoming catalogue and exhibition, "Cubism and American Photography," until August 1st. For the present, they will be staying with Amy Golahny, 75, at 884 West End Ave., #53, N.Y.C. 10025, but will return for the opening of the exhibition in October. Catherine will be doing research, and John will begin a three-year appointment as Newhall Fellow at MOMA. Amy Shammas is working for B. B. D & O and living at 170 East 85th St., Apt. 36, N.Y.C. 10028. Maureen Walsh has returned to Williamstown after completing a summer course in German at the University of Massachusetts. Ann Rosenthal left right after graduation to begin work at Franklin Furnace, 112 Franklin St., N.Y.C. 10012, where she can be reached.