Since so many members of The Class of '84 couldn't keep their appointment with the photographer, those who did decided to offer up the above Hommage a Degas: from left to right, Tom Fels, Peter Lynch, Julie Aronson, Anne Havinga, and Cynthia Deith. Your Director supplied the accompagnement musical sur l'environ.

ANNUAL REPORT 1982 - 1983

On the 29th of May, 1983, seven newly-minted Masters of Art were added to the ranks of eighty-two persons who have, since June 1, 1974, successfully completed the requirements of the Graduate Program in the History of Art at Williams College and the Clark Art Institute. Since not all of these were present when we posed our traditional photographic parody of art in the Clark above, the Director is proud to introduce to readers of the Newsletter the entire Class of '83: Julie Aronson, Julia Bernard, Cynthia Deith, Anne Havinga, Peter Lynch, James Weiss and Ellen Wood. Tom Fels, who is in the picture, will receive his degree in 1984.

Once again our graduating Masters have successfully entered the professional art world. Six have already found employment in museum curatorial positions or galleries, and one has decided to go on for the Ph.D. receiving a lucrative scholarship and stipend from Yale. The Director thus continues to boast of the Program's phenomenal record. More than ninety percent of all those now holding a Williams College Masters Degree in Art History are pursuing rewarding careers in the subject they came here to study. Indeed, the Director believes with confidence that no other graduate program in the United States today can make the same statement.

Highlighting 1982-83, were three student-organized exhibitions at the Clark: John Wetenhall's (with David Cass) Italian Paintings in Northeastern United States Collections, 1850-1910; Anne Havinga's (with Rafael Fernandez) Hendrik Goltzius and His Circle; and Tom Fels's (also with Rafael Fernandez) Photographs of Carleton Watkins. The latter show was formed from a cache of old photos stored in the nearby Park-McCulloch House in North Bennington.
The McCall family (including a former governor of Vermont) had been closely involved with the famous nineteenth-century photographer in efforts to publicize and exploit Yosemite Valley in California before it became a national park. Feld's fine catalogue provides not only an authoritative insight to Watkins's magnificent images of the natural wonderland, but also its fascinating political history during the period of uninhibited laissez-faire capitalism in America.

Charles Mitchell, emeritus of Bryn Mawr and Bowdoin Colleges, served as Robert Sterling Clark Visiting Professor during the fall term, 1982, offering seminars on Raphael (in celebration of the five hundred anniversary of the artist's birth in 1483) and on Picasso. Hellmut Wohl of Boston University was Clark Professor during the spring semester giving a seminar on German Expressionism and a lecture course entitled Masters of Modern Art. This past year, but unusually high return from the investment market, the Robert Sterling Clark Chair was able to afford a third recipient. Phyllis Tuchman, well-known New York critic and previous January-Study lecturer at Williams, was named Clark Visiting Lecturer in the first term, reaching additional seminars on 20th-Century Sculpture and American Art Since 1945.

Professor Mitchell's inaugural address, delivered on November 18, traditionally opened the lecture season. His subject, "Portraiture and Empire," was a scholarly reminder not only of the aesthetic, but the moral qualities of the classical style. Again, at the end of this term, Mitchell gave another talk, the title of which, "Archaeological Method: A Christmas divulgamenti," does not fully reveal its hilarious subject. This will not be divulged here in order to preserve its surprise for any Newsletter reader who might yet have the good fortune to hear Professor Mitchell on the matter again. Hellmut Wohl's inaugural lecture in Semester Two was entitled, "Imperium et Ecclesia: Art and the Papacy in the Renaissance." Once more the audience was reminded of the profundity and longevity of the classical style.

Other speakers sponsored by the Graduate Program during 1982-83 were Malcolm Miller, internationally known authority on Chartres cathedral, John Martin, architectonic and landscape historian, and Walter Gibson, art historian and Bosch and Bruegel specialist. The Director also began this year a series of mini-seminars each Tuesday afternoon in which scholars with interesting work in progress could meet to air their views. Among those invited were Anthony Molho, Professor and Chairman of the Department of History, Brown University, who reviewed his fascinating studies of the Renaissance Florentine dowry; George Heard Hamilton, who described his research into the failing eyesight and ophthalmological problems of Cézanne, Degas, and Monet; Hellmut Wohl and Vasari’s aesthetics; Ralph Lieberman of Hamilton College on Michelangelo’s Laurentian Library; and the Director himself speaking on artistic images of the astronomical cosmos. The Director furthermore was asked to sponsor a series of lectures for the Williams College History of Ideas Program on “Primitivism,” and used this opportunity to invite Alexander Marshack, renowned authority on paleolithic artifacts to speak on the implications for modern pictorial perception of ice-age art. Williams College Assistant Professor of American Art, Rick Stewart, also discoursed in this series on contemporary sculptors and their return to stone-age forms and materials. Finally, the Graduate Program co-sponsored with the Institute, a one-day panel discussion, including Linda Nocklin and Gabriel Weisberg, on the social and cultural context of Jules Breton, to celebrate a show of that painter at the Clark during April and May.

1982-83 was not a year of innovation in the Graduate Program, rather it was one of consolidation and expanding the changes which the Director had already instituted three years ago. Particularly successful still seems to be the Work-Study experiment which allows every student (on fellowship or not), to have an art-history related job worth $50 per academic year. The jobs, taking about eight hours of each student’s time per week, are offered by all the various departments on campus related to the field: the Clark, the Williams College Museum, the Conservation Laboratory, Chapin Rare Book Library, and even the off-campus Berkshire Museum (directed by Gary Burger, ’76). The Williams College Museum, preparing for the grand opening of its new Charles Moore-designed wing and a blockbuster loan exhibition of "American Art in New England Museums" (curated by Lane Faison), offered especially useful experience to graduate student curatorial assistants. The new building hosted over twelve-hundred guests, including all the resident graduate students on opening night, September 8th.

January Study also continued to function productively. Second-year students had the choice of writing a "publishable paper," or finding a four-week internship in an outside museum. Taking the latter opportunity, Anne Hawkins spent the period in Washington, D.C. at the National Gallery of Art. Julie Aronson went to Boston and its Isabella Stewart Gardner Museum. Carol Childs and Mary Major went to the Milwaukee Art Museum. Finally, all you M.A. alumni out there, keep open the dates of Friday, Saturday, and Sunday, May 11–13, 1984. On that weekend we are planning to sponsor our first grand alumni reunion, especially to honor the tenth anniversary of the Class of ’74. Dorothy Reinke will be supplying more details soon. We hope to celebrate in the new Williams College Alumni Center as well as in the new College Museum and the familiar Clark Art Institute. It should be a gala affair!
CLASS OF 1974

Judith Adams (51 The Green, Charlebury, Oxford OX7 5QR, England) reports in her questionnaire that she is a “bookseller, specializing in books on the History of Art.” She would like to attend a reunion, but unfortunately is too far away. Her classification is dated 1977-1978. She married Stuart Orenstein for several years, and their son, Steven, will be two years old next April. She is still dancing, performing and directing in a company, Dancers for Warbirds, based in New York, preparing for a concert in Cambridge, Mass., on October 4 and for a New Year season in December. Elizabeth Agee Cogswell (315 W. Maple St., Madison, WI 53703) reports that she is a full-time member of the Development Committee of her father’s alma mater. She and her husband, Jim, are anticipating a companion in January for son, Thomas, now three years old. Although Francesca Eastman didn’t return her questionnaire, she did call and give us her new address - 575 Addison Ave., Palo Alto, CA 94301. Diane Musciment Fennelly (220 E. 54th St., New York City 10022) is executive secretary to the chairman of an investment management firm, and since her office is located in the midst of the 57th Street gallery district she is able to keep fairly current on the art scene. Gregory Smith (609 Stratford Pl., Toledo, Oh. 43620) writes of the arrival of David Joseph Smith Watts on October 15, 1982. In addition to his duties as Associate to the Director for Administration at the Toledo Museum of Art, he is coordinating the creation of a master plan for the Museum’s exterior, including property acquisition and liaison with the Old West End neighborhood. Also, he is working with the Art Museum Development Association to create a master questionnaire for easy comparisons of the fund raising efforts of art museums. Personally, he and Susan are renovating an old house in the historic district. No replies from: Bill Gavin, John Halakcy, Nancy Klaus Cooper. Lost out there somewhere: Lynn Ruttick, Cynthia Winter.

CLASS OF 1975

Jay Fisher (1602 Park Avenue, Baltimore, Md. 21217), Associate Curator of Prints, Drawings and Photographs at the Baltimore Museum of Art, has just finished work on the exhibition, Felix Buxor, Painter-Graver: Prints, Drawings and Photographs. It is opened in Minneapolis, then went to Baltimore, on to St. Louis in October, and San Francisco in January. He was to lecture on Buhot at the New York Library and also in St. Louis this fall. Jay was here in Winthrop as his official capacity as a member of the Visiting Committee of the Williams College Museum of Art, so he was here for the gala opening of the new WCA in September. Otherwise, he is continuing his long distance bicycle trips - last year he rode to Knoxville, Tennessee, and this year from San Francisco to Portland along the coast. Amy Golahny Kopley (1512 East Dulois Ave., DePaul, Pa. 15801) began teaching this fall at Chatham University in Pittsburgh, as Assistant Professor. She said she saw her teaching as a way forward to living in the eastern time zone once again! This past summer she held a fellowship at the Newberry Library in Chicago. Peter Hero (1305 John Street, Salem, Oregon 97301) is still Executive Director of the Oregon Arts Commission, teaching graduate courses in Arts Administration at Portland State University. This past summer he ran the Colorado river through the Grand Canyon in a rubber boat! Irene Hochman Myslowski (10-44 47th St., Long Island City, N.Y. 11101) is now back in New York as a private art dealer, specializing in 19th and 20th century art. Jeffy Thompson (924 Dacin St., Apt. 12, Durham, N.C. 27701) will be taking the teaching position of Michael Shapot ’76, at Duke University, while Michael is on sabbatical. How is that for networking? No replies from: Mary Cheney Nelson, Linda Coehn, Linda Creigh Nyvall, Elizabeth Ely Morgan, Johanna Karellis, Cynthia Quay Tashjian, or Jennifer Lester.

CLASS OF 1976

We received an announcement that Kee II Choi was married to Svjetlana Kabalin on September 10th. They will be living at 242 E. 80th St., Apt. 3-A, New York City, 10021. Lois Fichner-Rathus (53 Castle Howard Ct., Princeton, N.J. 08540) is teaching art history and writing a textbook which she has hopes to complete before young Ally’s 11th birthday arrives in December. In addition to all that, she has had a article in the Print Collector’s Newsletter on “Pollack at Pollock” in November-December of last year, and two articles in Art Times Magazine on “Jack Tworkov: a Retrospective View” in September and October. Melanie Gillford Bedford (1611 Park Ave, Baltimore, Md 21217) is Associate Curator of Paintings at the Walters Art Gallery, involved in the treatment of European and American easel paintings. She is currently doing research on technical art history and analysis of painting materials and techniques, especially in north 17th century art, and is teaching microscopy of paint analysis at Winterthur Conservation Training Program. Michael Shapot (1525 Annette Ave., Durham, N.C. 27707) will be a resident of the National Humanities Center, Research Triangle Park, Durham, North Carolina, for the academic year 1983-84, and on leave of absence from Duke University. He will be working on a project entitled, “Marble Carving and American Sculpture, 1825-76.” He and Lisa were in town visiting old friends, together with “Miss Kate” who arrived last May 25th. John Stamper (1915 Maple Ave., Apt. F-319, 1934 Waverly St., Philadelphia, Pa. 19139) received his Ph.D. from the University of Pennsylvania this year, and is currently an instructor at the Philadelphia College of Art and the Philadelphia Museum of Art. Not heard from: Eileen Casey Jachym and Coyt Dearborn.

CLASS OF 1977

Beth Carver Wees (289 Gale Rd., Williamstown) is Associate Curator of Decorative Arts here at the Clark Art Institute and continuing her research for a catalogue of the English silver collection. She lectured a year ago at the Historic Deerfield Fall Forum, and traveled to California last April to visit public and private silver collections. While there she attended a seminar on English silver where she met Bonnie Campbell ’81. Henry Buckley (260 Prospect St., Demarest, N.J.) gave a lecture at the Symposium on the History of Art at the Frick Collection last April entitled, “The Facade of the Rubenshuis: Public Statement, Private Meaning.” During the past summer she taught 19th century art at Rutgers University, and for 1983-84 he is the recipient of the Louis Beuer University Fellowship. Michael Klein (250 West 10th St., New York City) has finished organizing an exhibition of contemporary sculpture to open at the San Francisco Museum of Modern Art in December, organized a survey of American sculpture from 1970-82 for the University of South Florida, Tampa and Bucknell University, and last fall organized an exhibition, “Tableaux” for the Contemporary Arts Center in Cincinnati. He has also been writing for Artnews, and the Print Collector’s Newsletter. Sometime this year he is planning to open a small gallery in downtown New York City to represent American and European artists. Robert Mattison (2620 Parson St., Easton, Pa. 18042) who received his MFA from Princeton in 1980 and is finishing up his dissertation, is also teaching 19th and 20th century art and architecture at Lafayette College. He published an article on Moisterwell this year in Art International, and wrote the catalogue for the exhibition of Grace Hartigan paintings. Susan Peters (189 Rostitter Rd., Rochester, N.Y. 14620) is writing a weekly art column for City Newspaper. She is also teaching as an Associate Professor. She wrote the catalog essay for Black Photographs and the Fine Arts while working on his dissertation for CUNY. Adrian Hoch (4530 Spruce St., Apt. 3-D, Philadelphia, Pa. 19139) received his Ph.D. from the University of Wisconsin in 1983, where he is currently writing his Ph.D. dissertation on Chicago architecture. During the summer he was working for the office of the Northwestern University Architect. Judy Weiss (6300 Rosebury, Apt. 2-S, St. Louis, Mo. 63105) is Curator of Prints, Drawings and Photographs at the St. Louis Art Museum and working hard on the Max Beckmann Retrospective View. She will open in Munich in February. Judy was in Williamsburg for a few days this summer visiting Beth and Dustin Wees, while she did a little research in the library. Fronia Wissman (home address: 260 Sunset Terrace, Orchard Park, N.Y. 14127) received her M. Phil from Yale in 1981. She is working on her dissertation and was planning to move to San Francisco in September. Not heard from: Eileen Casey Jachym and Coyt Dearborn.
CLASS OF 1979

Hiram Butler (3009 Maple Ave., #310, Dallas, Texas 75201) is Director of the Delahunty Gallery in Dallas. He has bad word from Occidental College that Stephen Eisenman (1420 Hazelwood Ave., Los Angeles, CA 90041) has joined the art department faculty as an assistant professor teaching contemporary art and architecture. A letter from Steve confirms this, and also adds that he is an art critic for Fiberarts Magazine. He will be defending his dissertation at Princeton sometime before January. Frank Kelly (3300 Humboldt Ave., So., #4, Minneapolis, Minn. 55408) is now Associate Curator of Paintings at the Minneapolis Institute of Arts. He finished the first draft of his dissertation for the University of Delaware this summer. Lily Milroy (2029 Walnut St., Philadelphia, Pa. 19103) is a Research Associate at the Philadelphia Museum of Art, working in the Eakins Research Collection on a project funded by the Henry R. Luce Foundation. Wendy Owens (403 E. Marshall St., Ithaca, N.Y. 14850) is Associate Curator at the Herbert F. Johnson Museum at Cornell University. Sheryl Reiss (Bibliotheca Hertziana, Via Gregoriana 28, 00187 Rome) writes that her Kress Institutional Fellowship at the Bibliotheca has been renewed and she is continuing her research on her dissertation, “The Artistic Patronage of Cardinal Giulio de’ Medici, 1513-1523,” being written under the direction of John Shearman at Princeton. She will be spending about a month in London this fall while she presents some of her material at the Warburg Institute. No reply this time from: Laura Giles Sibert, Margaret Kaufman McCallum, Chris London, Mary SpyderANG or Jennifer Wade.

CLASS OF 1980

Christine Burdol LeMoal (175 West 76th St., New York City 10023) says she is able to keep in touch with David Martocci and Paula Kornolmas Burke, who live in the area. Cheryl Bryant (196 North St., #6-C, Buffalo, N.Y. 14201) is back in the Northeast as Annette Corrater and in charge of Prints and Drawings at the Albright-Knox Gallery in Buffalo. Ned Hawkins last wrote that he was working at the new Krakoek Gallery at 10 Newbury Street in Boston. He enjoyed working on the creation of the new gallery, and is continuing as Assistant Director and in charge of inventory. Last word was that he was moving, so no home address to list. Paula Kornolmas Burke (214 8th Ave., Brooklyn, N.Y. 11215) writes that she is still very much involved with the care of Katherine who is 18 months old! Margaret Miller (517 Ed St., Worcester, Mass. 01609) is now Assistant Curator of Education at the Worcester Art Museum, primarily responsible for the museum’s outreach programs. This fall she was to teach a survey course in art history at Anna Maria College, as well as four survey sections in the evening at the Worcester Art Museum. She is more than halfway through the course requirements for an MBA, and plans to complete the work on it a year from now. No reply from: David Martocci, Vivian Patterson or Christine Podmanczyk.

CLASS OF 1981

Rachel Burbank (5129 Laurette St., Torrance, Ca. 90503) writes she is “still a full-time housewife,” but visiting museums and special shows wherever she can. At an AAUW Book Club she met Elizabeth Ely Zuckerma, class of 75. Bonnie Campbell (2272 H Street, Sacramento, Ca. 94816) became Curator and Associate Consultant to the Joint Rules Subcommittee on the Capitol Restoration Project as of last July 1st. She will also be assisting in the establishment of an Historic State Capitol Commission. Laurie McGavin (West Center Rd., Cohasset, Mass. 02125) is presently working in marketing and public relations for a private futures economics consulting firm, and also writing for the Berkshire Eagle and The Litchfield County Times on the local arts scene. Sally Mills (Box 291, Vassar College, Poughkeepsie, N.Y. 12601) is “still at Vassar, still canoeing, still visiting California whenever I can. Spending plenty of time at the Clark, especially in the Lab, and working on a big travelling show of Vassar’s Hudson River School paintings.” She gave a lecture connected with the show at the Dutchess County Tercentenary Historical Conference last April. Ruth Pasquine (Box M-506, 402 Monticello Ave., Hoboken, N.J. 07020) has had a very good year lecturing in the galleries in The Cloisters. She is studying astrology and Latin, and has also been doing some translating from Italian. She recently published a review of a tapestry exhibit in FIBERARTS MAGAZINE. John Pulte (251 West 92nd St., Apt. 7-E, New York City 10025) is entering the last year of his fellowship in the Department of Photography at MOMA. Last spring he directed an exhibition on contemporary photography with John Szarkowski, “Big Pictures by Contemporary Photographers.” Things are picking up because the museum will re-open to the public in the spring of 1984, and he will be working on the re-installation of the Permanent Collection, and the first several shows: Catherine Scallen (Dept. of Art & Archaeology, McCormick Hall, Princeton University, Princeton, N.J. 08544) is finishing up her course work for her Ph.D. this fall. She contributed entries on drawings by Flemish artists to an exhibition catalogue of Old Master drawings in the collection of the Museum of Art, Rhode Island School of Design, where Frank Robinson, former Director of the Graduate Program is now the Director. Amy B. Shammas (170 East 83rd St., Apt. 3-G, New York City 10028) is now the Publicity Assistant at Viking Penguin, Inc. Not heard from this time: Jennifer Gordon, Kenneth LeDoux, Ann Rosenhall, and Maureen Walsh.

CLASS OF 1982

Julia Bernard (c/o Department of Art, The University of Chicago, 5540 South Greenwood Ave., Chicago, Ill. 60657) finished a year as Managing Editor of Galleries Magazine in Washington. This fall she accepted a Humanities Fellowship at the University of Chicago to work for her doctorate. She has also been organizing an exhibition, “Capitol Art: Rethinking Modernism in Washington, D.C.” which will open in August, 1984, at the Williams College Museum of Art, funded in part by the Graduate Program. Maura Fenney (84 Forest St., Apt. D-5, Hartford, Conn. 06105) is now the Registrar of The Connecticut Historical Society in Hartford. Minott Kerr (206 Livingstone St., New Haven, Conn. 06511) wrote a card from France last summer “searching for a dissertation topic.” He spent three weeks in Italy, with a weekend with Whitney Stoddard at Amherst, and the rest of the time in Austria excavating. Paula Kozol (Box 416, 426 Atlantic Ave., Cohasset, Mass. 02125) is now on the permanent staff at the Museum of Fine Arts in Boston as Curatorial Assistant in the Department of American Decorative Arts. This past summer she spent time in England at the Attingham Summer School, with ten more days traveling in Scotland, Wales and England. Sandra Ludig (63 Park St., Williamstown, or 567 Orange St., New Haven, Conn. 06511) is attending graduate school at Yale University working toward a Ph.D. in the field of British art. She plans to take her doctoral exams in the spring. She is also working part-time in the Department of Academic Programs at the Yale Center for British Art, i.e., giving public lectures and tours and conducting the docent training program. In March of this year, Anne Reed (584 Indian Queen Lane, Philadelphia, Pa. 19129) was promoted to Associate Director of Art for the Provident National Bank, and for Provident’s subsidiaries located in Pennsylvania and Delaware. No reply from: Wanda Bubinski, Nancy Sojka or John Weston.

CLASS OF 1983

Julie Aronson (702 West Street, Stoughton, Mass. 02072) is continuing on with her work at the MFA in Boston. Cynthia Deith (299 Cole Ave., Williamstown) is a Curatorial Assistant here at the Clark, and teaching part-time at Williams College. Tom Fels (R.F.D., North Bennington, Vt. 05257) is doing part-time research and also taking several courses in Vermont. Anne Havinens (254 S. 1st St., Philadelphia, Pa. 19105) is an intern in the Prints & Drawings department at the Philadelphia Museum of Art. Jody Lenett (318 Silver Springs Rd., Ridgefield, Conn. 06877) is continuing part-time to finish up her M.A. here. Peter Lynch (188 Bishop St., New Haven, Conn. 06511) has received a scholarship to pursue his doctorate at Yale in Renaissance Studies. James Weiss started September 1st as Curator of Collections at the Arkansas Arts Center in Little Rock. Ellen Wood is working in New York at the Grossman Gallery.