GRADUATE NEWSLETTER
Williams College Graduate Program in the History of Art
offered in collaboration with the Clark Art Institute
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ANNUAL REPORT, 1983-1984

Academic year 1983-84 witnessed two firsts ever for the Graduate Program in Art History. It enrolled the largest entering class (13) and it organized the first grand reunion which took place last May 11-12, in honor of the founding class’s tenth anniversary (more on that later, with lots of pictures).

For some time the Director has been thinking that the Program might function better with more students. In fact, the Institute, by virtue of the number of constructed carrels, has room for as many as twenty-five two-year residents. Thus, for this year, it was decided to open the enrollment beyond the usual ten per class, and see if it might be possible to entice and support an expanded group. Thirteen proved a lucky number for once, as that many neophytes moved into the Clark in September, 1983 and quickly established a remarkable camaraderie. So successful indeed was the experiment, that eleven candidates were selected for the entering class of ’86, rounding out the total enrollment to twenty-four (the twenty-fifth carrel is unavailable this year).

As usual, a number of outside and inside lectures were sponsored (all or in part) by the Graduate Program (see attached list). Our Robert Sterling Clark Visiting Professors in 1983-84 were, for the first term, John W. McCoubrey from the University of Pennsylvania, and for the second, James F. O’Gorman of Wellesley College. McCoubrey offered courses on landscape painting in the eighteenth and nineteenth centuries, while O’Gorman presented his specialty, American architecture around the time of H.H. Richardson.

Again, as usual, the first-year students traveled to Italy during January Winter-Study with the Director. The trip was wonderful, tracking a route from Rome to Zurich through Assisi, Florence, Bologna, Venice, and Milan (with side-trips to Arezzo, Siena, and Ravenna). As the previous year, Williams College alumni and undergraduate senior art majors were invited to go along, and eight extra persons availed themselves of this opportunity.
LECTURES 1983-1984

Professor Mojmir S. Frinta, Department of Art History, SUNY-Albany, "Observations of Punch-Work Decorations in Medieval Italian Painting."

Professor Egbert Haverkamp-Begemann, Institute of Fine Art, "Rembrandt's Vision of the Dutch Landscape."

Professor George Heard Hamilton, Williams College, "Man or Marx: Two Sides of the Coin."

Professor Katherine Well-Garris, Institute of Fine Arts, "Raphael's Death and Transfiguration."

Professor John W. McCoubrey, Visiting Clark Professor from University of Pennsylvania, "Turner's Burning of the Houses of Parliament."

Professor James F. O'Gorman, Visiting Clark Professor from Wellesley College, "Wright and Melville's Chimney: A Geological Analogy in the Architecture of H.H. Richardson."

Professor Josef Konvitz, Associate Professor of History, Michigan State University, Lansing, Michigan, "Utopia on Maps: French Engineering Vision in the Late Enlightenment."

Professor William Baur Sauerlander, Director of the Zentralinstitut für Kunstgeschichte in Munich and Visiting Professor at Harvard University, "Omnes perversi sic sunt in Tartara mersi-The Message of Romanesque Sculpture."

Professor James F. O'Gorman, Visiting Clark Professor from Wellesley College, "Wright and Melville's Chimney: Literature and Architecture in the Nineteenth Century."

Professor William Sauerlander, Director of the Zentralinstitut für Kunstgeschichte in Munich and Visiting Professor at Harvard University, "Omnes perversi sic sunt in Tartara mersi-The Message of Romanesque Sculpture."

William Ashworth, Associate Professor of History, University of Missouri, Kansas City, Missouri, "Recurring Images in Early Zoological Illustration."

Professor William Baur Sauerlander, Director of the Zentralinstitut für Kunstgeschichte in Munich and Visiting Professor at Harvard University, "Omnes perversi sic sunt in Tartara mersi-The Message of Romanesque Sculpture."
CLASS OF 1977
Beth Carver Wees (289 Gale Rd., Williamstown) is continuing as Associate Curator of Decorative Arts at the Clark, and is working on a catalogue of the English silver. She will be teaching a Winter Study course on silver at Williams in January. Deborah Coy Ahearn (16 West 74 St., N.Y., N.Y. 10023) spent six weeks in Sarajevo, Yugoslavia for the John Coffey (21 Potter St., Brunswick, Me. 04011) is Curator of Collections at the Bowdoin College Museum of Art, daughter, Elizabeth, on May 30th. Now with two children, she is still writing for the actively involved in trying to keep the International Museum of Photography in Rochester. John W. Stamper (307 N. Laguna Beach, Calif. 92651) is a Lecturer in art history at California State University in Long Beach, and has contributed to a catalogue at the Newport Harbor Art Museum, entitled Action/Precisio1t: The Direction in New York, 1955-60.

CLASS OF 1978
Leonard Amico (2702 Wisconsin Ave., N. A., Apt. 109, Washington, D.C. 20007) received his M. Phil. from Yale in 1984, and is presently writing his dissertation while on a fellowship at Dumbarton Oaks. Lucinda Barnes (390 Ruby St., Ithaca, N.Y. 14850) will be on leave from the Johnson Museum until December 1984, doing research on the Macbeth Gallery under a grant from the Luce Foundation. She has also organized an exhibition, The Watercolors of David Milne: a Survey Exhibition, which will be on view in Vermont and Connecticut next fall. No answer from: Hiram Butler, Stephen Eisenman, Chris London, Margaret Kaufman McCallum, Lily Milroy, Sheryl Reiss, Mary Spivy Dangremond or Jennifer Wade.

CLASS OF 1979
Laura M. Giles is the new curator of European paintings and drawings at the Spencer Museum of Art at the University of Kansas, Lawrence, Kansas. Franklin Kelly (3506 Humboldt Ave., So. #4, Minneapolis, Minn. 55408) is Associate Curator of Paintings at the Minneapolis Institute of Arts. Last March he gave the 1984 Anne Burnett Tandy Lectures in American Civilization at the Amon Carter Museum in Fort Worth (on F. E. Church). Wendy Owens (403 E. Marshall St., Ithaca, N.Y. 14850) will be on leave from the Johnson Museum until December 1984, doing research on the Macbeth Gallery under a grant from the Luce Foundation. She has also organized an exhibition, The Watercolors of David Milne: a Survey Exhibition, which will be on view in Vermont and Connecticut next fall. No answer from: Hiram Butler, Stephen Eisenman, Chris London, Margaret Kaufman McCallum, Lily Milroy, Sheryl Reiss, Mary Spivy Dangremond or Jennifer Wade.

CLASS OF 1980
Cheryl Bruvan (196 North St., #6-C, Buffalo, N.Y. 14201) is Assistant Curator, in charge of Prints and Drawings at the Albright-Knox Gallery in Buffalo. Paula Koromilas Burke (24 Henry St., Darien, Conn. 06820) wrote of her move from Brooklyn to Connecticut. She is finding her daughter, Katherine, quite an adventure now that she is in "The Terrible Twos." Martha Krom (15 Berkshire St., Worcester, Mass. 01609) has been Assistant, Curator of Education at the Worcester Art Museum for over two years. She is presently implementing an NEA-funded outreach program for senior adults, as well as developing outreach kits for elementary school children. She will also be teaching again a survey course in art history at a local college. This last August she received her MBA from Anna Maria College, and then treated herself to a month in Europe gaining material for a course she plans to teach in the spring on patronage and collecting.

Chris Bartolo LeMoad (2 Winthrop Ave., East Norwalk, Conn. 06851) and her husband, John, have bought a lovely old brick Tudor house in Connecticut. John is with the Chemical Bank and she is working as the art historian for Sandak, Inc. Christine Podomanickzky (14 Water St., Thomaston, Me. 04861) writes of the arrival of Anna Katinka in December, 1983. She is on leave from the Farnsworth Art Museum in Rockland where she has been Curator for four years. She hopes to teach or write on a part-time basis during the year, but says she and Michael will probably relocate to enable him to pursue interests in wood (furniture) conservation. She just recently was appointed to the Museum Advisory Panel of the Maine State Commission for the Arts and Humanities. Not heard from: Ned Hawkins, David Martocci or Vivian Patterson.
CLASS OF 1981
Rachel Burbank (5120 Laureate St., Torrance, Calif. 90505) was in the East visiting her parents in Maine where she went to visit Chris Podomarczyk '80, at the Farnsworth Art Gallery, who was hanging her last show while still part-time Curator. Since Chris's Anna and Rachel's second daughter, Andrea, are only two months apart, they had much to share and to get caught up on. Bonnie Campbell (1706 11th St. #6, Sacramento, Calif. 95814) is still Curator with the Capital Historical Furnishings & Art Program and consultant to the California Restoration Subcommittee. She just finished a four-year project resulting in a color brochure on Art & Antiques in the Capitol. She was planning to attend the National Preservation Conference in Baltimore in October. As of October, Laurie McGavin (600 11th Street, Brooklyn, N.Y. 11201) was to become associated with Northern International, a fine art insurance company. She was also to become an Adjunct Art History professor, teaching a survey course at Kings College, in Brooklyn. Sally Mills (P. O. Box 291, Vassar College, Poughkeepsie, N.Y. 12601) continues as Curator of the Vassar College Art Gallery. She says it has been a slow year since their Hudson River School landscape show, 'All Seasons and Every Light.' He went on the road. She spent some time in the Adirondacks with Jennifer Gordon, also '81, and then made a 98-mile canoe trip in Maine's Allagash wilderness. Ruth Pasquine (60-6 Union St., Newark, N.J. 07105) is continuing to lecturing at The Cloisters and doing some free-lance writing and editing. She reports they are very happy and doing well, and finally getting settled since all her possessions stored in Williamsstown for the past few years were delivered! John P. Mac (251 West 92nd St., N.Y., N.Y. 10025) has left MOMA and started as a full-time student at the Institute of Fine Arts, working for his doctorate in Modern Art. Catherine Scallen (Dept. of Art and Archaeology, McCormick Hall, Princeton, N.J. 08544) successfully completed her general examination for the MPA from Princeton last May, and is beginning research on her dissertation, 'The Theme of Meditation in Rembrandt and His Circle,' which included a trip to The Netherlands in July. Amy Shammash (170 East 83 St., Apt. 3-G, N.Y., N.Y. 10028) is currently Assistant Publicist with Penguin Books in the city and reports she took a brief trip to Spain and Morocco in July. Maureen Walsh (c/o Woodruff Emlen, 624 Pembroke Rd., Bryn Mawr, Pa. 19003) spent part of the summer at "Pt. Hoosac" here in Williams town, while she did some research. She is currently pursuing her doctoral studies in the field of Dutch art at Bryn Mawr and working as Curatorial Assistant in the Department of Prints and Drawings. No answer from: Jennifer Gordon, Kenneth LeDoux or Ann Rosenthal.

CLASS OF 1982
Julia Bernard (Dept. of Art, University of Chicago, 5540 S. Greenwood Ave., Chicago, Ill. 60637) is presently enrolled in the Ph.D. Program at the University of Chicago. She recently worked on an exhibition of Neo-Expressionist prints at The Renaissance Society there. She also mounted the exhibition at the Williams College Museum of Art this summer, "Capital Art: 12 Artists from Washington, D.C.," sponsored in part by the Graduate Program. Mauz Feeney (11 Bieselin Rd., Bellport, N.Y. 11713) continues as Registrar of the Connecticut Historical Society. Sandra Ludig (63 Park St., Williams town) recently completed the catalogue for an exhibition at the Yale Center for British Art of their collection of drawings by Samuel Palmer. She passed her qualifying exams at Yale last May, and will be doing dissertation research in England most of next year, traveling on a Metropolitan Museum, Theodore Rousseau Fellowship. Her dissertation is on Gainsborough's Fancy Pictures. Anne Reed (3584 Indian Queen Lane, Philadelphia, Pa. 19103) spent part of the summer at "Pt. Hoosac" here in Williams town, while she did some research. She is currently pursuing her doctoral studies in the field of Dutch art at Bryn Mawr and working as Curatorial Assistant in the Department of Prints and Drawings. No answer from: Jennifer Gordon, Kenneth LeDoux or Ann Rosenthal.

CLASS OF 1983
Julie Aronson (3945 Garrison St., N. A., Washington, D. C. 20016) is a Research Assistant in American Art at the National Gallery of Art, researching and writing a catalogue of their American Naive paintings collection. Cynthia Deitch (509 E. 87 St., Apt. 2-W, N.Y., N.Y.) left the Curatorial Dept. there at the Clark, and as of September began her studies at the Institute of Fine Arts working toward her doctorate. She will be sharing an apartment with Nancy Sojka, 84. Tom Fols (North Bennington, Vt. 05257) is working at the Williams College Museum of Art and also doing some writing. A review of his catalogue on Carlston E. Watkins was in the May/June issue of the Print Collector's Newsletter. He himself wrote a review of the most recent New York show by Pat Adams which appeared in the summer issue of ARTS magazine. Anne Haynings (234 South 21st St., Philadelphia, Pa. 19103) is continuing as Curatorial Intern in the Dept. of Prints, Drawings and Photographs, at the Philadelphia Museum of Art. Peter Lynch (188 Bishop St., New Haven, Conn. 06511) is a second-year doctoral candidate in Renaissance Studies at Yale University. James Weiss (no address in New Haven yet) finished one year as Curator at the Arkansas Arts Center, and this last September began his doctoral studies at Yale University. No response from: Vincent Carnevale, Judith Lenett or Ellen Wood.