GRADUATE NEWSLETTER

Williams College Graduate Program in the History of Art
offered in collaboration with the Clark Art Institute
Box 8, Williamstown, Mass. 01267
Issued once a year for the Alumni, Students and Friends of this Program

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CONGRATULATIONS, CLASS OF '88!
(Back row - left to right) Becky Briesacher, Priscilla Vail, Charles Parkhurst (Acting Director 1986-87), Diane Dillon, Samuel Y. Edgerton, Jr. (Director), Karen Kowitz (Assistant to the Director), Meg Magner, Courtney Braun, Jim Ganz. (Front row - left to right) Jon Sorenson, Kristen Froehlich, Mary Ross. Not pictured: Tony Gengarely, Peggy Modan.
ANNUAL REPORT 1987-88

Twenty-nine students! Our school year opened this September with the largest enrollment in the fifteen-year history of the Program. Lou McManus had such a headache accommodating us that he was all the more encouraged to retire (which he did this spring after thirty years of solid service to the Clark). Anyway, Lou and his cheerful gang built seven new carrels; the Fort was jammed; courses were over-subscribed; and we endured! Notwithstanding, your Director intends in the future to maintain overall enrollment at about twenty-five; that is, no more than an optimal twelve to thirteen in each entering class. The just-arrived class of '89, for instance, numbers an ideal, rather pleasant, dozen.

Visiting Clark Professor during the fall term was Dick Higgins, one of the founders of the contemporary art and literature movement FLUXUS. Indeed, his graduate "seminar" was a stimulating FLUXUS event in itself with readings, writings, and writing catalogue entries (for a comprehensive exhibition of Higgins' work), and an all-day FLUXUS and the Williams College Museum of Art (November 7, 1987 - January 3, 1988), celebrating the twentieth anniversary of the movement. Higgins is also an expert on medieval Latin pattern-poetry, about which he gave his public inaugural lecture (followed by another exhibition of original pattern-poetry manuscripts at the Chapin Library of Rare Books). However, most will agree that the real high point of his residence was FLUXUNITY, October 9-10, two back-to-back, standing-room-only live performances by Higgins and four internationally-known FLUXUSEOPLE including his wife, artist Alison Knowles.

Other, more traditional, offerings during the first term consisted of David Brooke's "Museum Studies" seminar, Edgerton's "Italian Art: 1300-1500," Ralph Liebermann's "Michelangelo: The Early Years," Matthew Rohr's "Words, Images, and Feminism," and the Conservation course. In conjunction with the last, the Graduate Program presented the first in a series of special "Conservation and Collection of American Art" seminars and lectures under the auspices of the Judith M. Lenetti Memorial bequest. On November 12-13 Jonathan Fairbanks, Katharine Lane Weems Curator of American Decorative Arts at the Boston Museum of Fine Arts, was guest speaker. As noted in last year's annual report, this generous gift has been established in memory of Judy Lenett, Class of '83, by the members of her family. Each year it will contribute in some way to the study of American art and its conservation. Judy, as many of you will recall, was a passionate lover of antiques and American "primitive" painting. The fund in her name is therefore an appropriate tribute.

Once again the annual Winter Study excursion to Italy was a remarkable event. With lingering worries that the famous Italian "blizzard of '85" might recur, the Williams contingent, consisting of seventeen graduate students, Director Sam and Dottie Edgerton, Assistant to the Director Karen Kowitz with husband Karl, and several family members, clearly made the right decision! The weather was balmy and beautiful throughout. The group took advantage by adding a few unusual "side trips," to Verazzano and Vicenza for example. On the minus side, however, a death in the family and a sudden attack of appendicitis forced two students to return home unexpectedly. Nevertheless, thanks to the organizing skills of Karen Kowitz, this sudden interruption was handled smoothly, and the tour continued without further difficulty.

The second-year students spent their January working either on a research project at the Clark or on internships at the following host institutions: The National Gallery, The Freer Gallery of Art and SITES, all in Washington, D.C.; the Philadelphia Museum of Art; the Williams College Museum of Art; and the Whitney Museum of American Art and the Hirshch and Adler Galleries in New York, and The Philadelphia Museum of Art.

This semester opened in February with all students returning safely and in good spirits. Visiting Clark Professor was Edward Sullivan, a versatile scholar from New York University who specializes in the art of Spain and Hispanic America. His undergraduate course dealt with the Spanish Renaissance, his graduate seminar centered on art and the imagination, and his inaugural lecture had as its subject "Modern Mexican Paintings: A New Perspective." Williams College was also pleased to have Linda Nochlin as Visiting Bernhard Professor of Art History, giving a graduate seminar on "Feminism and Nineteenth-Century Art." Other courses in this term were Ed Epping's "Feminism and Nineteenth-Century Art." Julius S. Held Birthday Lecture Series, this year given by Seymour Slive, Gleason Professor of Art History at Harvard. Professor Slive, as all know, is a world-renowned authority on seventeenth-century Dutch painting. His subject for two public talks and a special graduate student seminar was "Jacob van Ruisdael." Julius, by the way, turned a young and healthy eighty-three this past April 15.

Another newsworthy event of Semester II was the fourth annual week-long Julius S. Held Birthday Lecture Series, this year given by Seymour Slive, Gleason Professor of Art History at Harvard. Professor Slive, as all know, is a world-renowned authority on seventeenth-century Dutch painting. His subject for two public talks and a special graduate student seminar was "Jacob van Ruisdael." Julius, by the way, turned a young and healthy eighty-three this past April 15.

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Also lecturing at Williams in the spring was Katharine Lochnan, Curator of Prints and Drawings at the Art Gallery of Ontario. Her subject was "Amazing City of Palaces: Whistler in Venice, 1879-80." Lochnan's talk annually opened an exhibition of Whistler "Images of Venice" in the Clark Art Institute Print Gallery curated by Courtney N. Braun 88.

Oral examination and graduation jitters commenced as usual in May, and, once again maintaining tradition, all stipend students of the Class of '88 passed. Eleven new M.A.'s were minted on June 5 (making one-hundred forty-two who have received degrees from the Graduate Program since 1974). Margaret Marian Magner and Matthew Atkins Ganz were designated Robert Sterling Clark Fellows. They were joined in the graduation ceremony by Courtney Nosa Braun, Becky Ann Bresheech, Dianne Lynn Dillon, Kristin Helenes Froebelich, William Anthony Gengarely, Margaretu Holln Modan, Yumi Nakayama, Mary Theresa Ross, and Priscilla Albrt Vail. Again this year, old alumni returned to the campus to celebrate the occasion: Meg Smith '85, Hu Zhong '86 and Joyce Rorleson Hu '87, Susan Webster '86, Pam Ivinski '87, Diana Linden '87, and Tom McGath '87. You are all invited again this coming June - keep up the tradition!

Your Director wishes you at this time to express his appreciation of Lou McManus, who, as mentioned previously, retired this year as chief keeper of the Clark Art Institute's buildings and grounds. Lou, as every reader of this Newsletter fondly recalls, was a helpful friend of the Graduate Program during its entire existence. We shall miss him! We shall furthermore miss Gerry Hoepfner, who this June resigned from the Williamstown Regional Art Conservation Laboratory after ten years of dedicated service. Gerry, as you know, shared in the founding of the Graduate Program's fabled Conservation course, which hopefully will continue to prosper just as expertly. The Director adds his thanks here to his friend conservator Hanna Scecpazowska, who too taught excellently until recently moving to another position, and to Sandy Weber, Tom Branchick, and Michael Hespil, painting conservators who remain, and who have run the course so well since its inception.

Finally, your Director would like to hear your responses to two matters herewith raised. The first concerns a grand Reunion of all former graduate students to be held at the College this spring, possibly over the weekend of May 19-21. This occasion would appropriately mark the fifteenth anniversary of the first graduating class, and also the second get-together of all the students who have received degrees from the Graduate Program since 1974 when, as a good number of you will recall, we paid homage to Program "father" and "mother" George Heard Hamilton and Dorothy Reinke. Please consider, and let Karen Kowitz know ASAP if you would come. More information will be forthcoming later, of course.

Another nice issue on your Director's mind has to do with the Program's core curriculum. He has been carrying on an argument for some time now, both with himself and others, as to whether it is in the best long-term interests of M.A.-bound graduate students to have a majority of courses in straight art history or in "service" offerings, such as the Conservation course, the Museum course, Studio Art for Art Historians, the Prints and Drawings course, and so on. This 1988 fall semester, for example, your Director decided to add yet another, a seminar on "Methods of Art Criticism," stressing the relationship between conventional scholarship in our discipline and the so-called new critical theories of deconstruction, historicism, semiotics, and feminism. He is convinced the latter subject is becoming of increasing concern to the international profession, and that Williams College graduate students remaining ignorant of it do so at their peril. However, every such novel offering added to the already crowded curriculum means one less traditional period art history course. Since the Program requires only eight semester courses overall to earn the Master's Degree, how best should they be deployed? What advice would you give, you people who have now experienced the real world and a "day of art work"?

Samuel Y. Edgerton, Jr.

Director
Class of 1975

Anna Cohn (200 Woodley Road NW #212, Washington, DC 20008) will begin in mid-September as Director of the Smithsonian Institution Traveling Exhibition Service (SITES). In the meantime, she has been completing a new permanent exhibition in the Hall of Asian Peoples at the American Museum of Natural History in New York. Linda Creigh Nyvall (1439 Apple Pass, Minneapolis, MN 55416) runs a small consulting business, specializing in arts-related grantwriting and fundraising for museums and non-profit organizations. Elizabeth Hilt (162 Sibley Road, Rolling Hills Estates, CA 90274) is a partner in PhotoEdit, a stock photo agency. Jay Fisher (27 West Ludlow Street, Baltimore, MD 21217) is Assistant Director of Business Volunteers for the Winterthur Museum, where he provides management consulting services for non-profit cultural organizations. Diane Mucinick Fennally reports her address as 220 East 8th Street, New York, NY 10002. Gregory Aligfre (36 4th Street, Savannah, GA 30401) has, since May 1987, been Director of the Tellfair Academy of Arts and Sciences, Savannah's art museum whose collections are strong in American Impressionism, Ashcan school and portrait painting, 19th century European painting, and American decorative arts from 1790 to 1830. Greg reports that with an additional $20,000 in state funds, a full-time staff of thirteen and an excellent Board of Trustees, his is the ideal situation for a first-time museum director. He was recently elected to the Board of the American Association of Art Museum Directors and was able to attend its June meeting in Venice, where he met up with many of the "Wmmsalima."

No response from William Gavin and no current address for Elizabeth Agee Cogswell or John Hakinski.

Class of 1976

Rebecca Daniels, on June 30, 1988. Fronia Wissman (327 Hugo Street, San Francisco, CA 94122) delivered a lecture entitled "Ferdinand Hodler: Landscapes and Society," at the Art Institute of Chicago in October. Unfortunately, at the time of going to press, no news from Jeanne Boswell, Judith Adams (Cedar Cottage, Otmoor Lane, Beckley, Oxford OX3 9UX England) continues her work as a seller of rare books on the history of art. Jeanne Brescianini (150 East 56th Street, New York, NY 10022) just completed a Korean dance tour in South Korea. Jeanne was invited to perform with the Norean Blues Band. She teaches dance at the University of California at Berkeley as well as a Performer and Teacher for SUNY Albany's Institute for the Arts in Education. This summer she had solo performances and master classes planned for the National Museum of Dance in Saratoga Springs, at Lincoln Center in New York City, and in the fall at Skidmore College. Francesca Eastman (235 Addison, Palo Alto, CA 94301) just completed work on a textbook for Addison-Wesley and on her own extensive herb garden. Nancy Klass (275 South 22nd Street, Philadelphia, PA 19103) is Assistant Director of Business Volunteers for the Winterthur Museum, where she provides management consulting services for non-profit cultural organizations. Diane Mucinick Fennally reports her address as 220 East 8th Street, New York, NY 10002. Gregory Aligfre (36 4th Street, Savannah, GA 30401) has, since May 1987, been Director of the Tellfair Academy of Arts and Sciences, Savannah's art museum whose collections are strong in American Impressionism, Ashcan school and portrait painting, 19th century European painting, and American decorative arts from 1790 to 1830. Greg reports that with an additional $20,000 in state funds, a full-time staff of thirteen and an excellent Board of Trustees, his is the ideal situation for a first-time museum director. He was recently elected to the Board of the American Association of Art Museum Directors and was able to attend its June meeting in Venice, where he met up with many of the "Wmmsalima."

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England and France. Ruth Pasqine (613 Undercliff Avenue, Edgewater, NJ 07020) continues work in the Ph.D. program at CUNY and will soon be finishing up the collection catalogue at the National Academy of Design. John Pultz (46 Devoe Street, North Adams Street, Arlington, MA 02217-3711) will continue his work at the Metropolitan Museum of Art in New York City. A call for gallery assistants is provided for the Goldman Gallery in Chicago. The position is open through the fall of this year, with a start date of September 1.

CLASS OF 1982

Julie Aronson (700 W 10th Street #9, Santa Monica, CA 90401), who has been awarded funding by the University of Chicago for 1988-89, which will enable her to do dissertation research at the Biblioteca Nazionale in Paris. Wanda Burcham (211 East 76th Street, New York, NY 10021-5209), at Yale Station, New Haven, CT 06520, has spent the summer in Prague and Vienna doing dissertation research on the Blaschkas in Czechoslovakia. Paula Kooi (634 Oxford Street, Cambridge, MA 02138) has been a curator at the Harvard Art Museum since 1986 and is currently working on a project to catalogue and research including a Chester Dale Fellowship at the Metropolitan Museum of Art and work for the J. Paul Getty Research Institute. Another current position at the National Academy of Design is to be a resident scholar at the University of Wisconsin, Madison. No reply from: Minozh Kerm and no current address for Maura Feeney or Nancy Sojka.

CLASS OF 1983

Julie Aronson (1200 Silver Spring Drive NW #33, Washington, DC 20007), while working for the summer at the National Gallery, research and writing entries on the American naive painting collection, including an essay for a book on American modernism. The cataloguing and research include a special exhibition at the Metropolitan Museum of Art for work during the 19th and 20th centuries. In addition, she is working on a project to catalogue and research including a Chester Dale Fellowship at the Metropolitan Museum of Art and work for the J. Paul Getty Research Institute. Another current position at the National Academy of Design is to be a resident scholar at the University of Wisconsin, Madison. No reply from: Minozh Kerm and no current address for Maura Feeney or Nancy Sojka.

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Williamstown, MA 01267) is currently working as a slide librarian in the Williams College Art Department. Scott Opler (87 Kinnaird Street, Cambridge, MA 02139) finished his Ph.D. coursework at Harvard and will spend the next year studying for his General Exams. Scott traveled to Rome and Mantua for two weeks in June to study Giulio Romano and his sources. Pamela Patton (15 Carol Avenue #10, Brookline, MA 02146), who attends the Ph.D. program at Boston University, has also finished her required coursework and will spend next year as a lecturer and Presidential Teaching Fellow in the B.U. Art History Department. Pamela's work proceeds on qualifying exams and a dissertation prospectus, the latter will probably be on a topic in "Romanesque Spanish Sculpture." Robin Reynolds (26 Wethersfield Drive, Andover, MA 01810) continues as Assistant to the Director of the Department of American and European Paintings at the Robert W. Skinner auction house and is hoping to continue part-time teaching this fall. No reply from Deborah Leviton and no current address for Xia Qiu.

CLASS OF 1988

Courtney Braun (1530 Pine Street #3F, Philadelphia, PA 19102) hopes to soon have a position at SITES as a free-lance Research Assistant. Diane Dillon (50 Nash Street #3L, New Haven, CT 06511) begins study for the Ph.D. at Yale this fall after holding a summer research position at the National Museum of American Art. Kristen Froehlich (1070 Pine Street #34, Philadelphia, PA 19102) will begin a two-year NEA internship in Prints, Drawings and Photographs at the Philadelphia Museum of Art in October. Tony Gongarelli (Mountainside Farm, Hinsdale, NH 03451) continues in his position as Associate Professor of History at North Adams State College and is the Guest Curator of "The Prendergasts and the Arts and Crafts Movement," an exhibition to be held at the Williams College Museum of Art from October 8, 1988 - January 8, 1989. Meg Magner (15 Eton Overlook, Rockville, MD 20850) spent the summer working at the National Gallery of Art before taking off for a year in Germany as a Fulbright Scholar. Peggy Modan (82 Dawes Avenue, Pittsfield, MA 01201) is now working at the Berkshire Museum on research for a catalogue of the permanent collection, and she took a trip to Paris and Lucerne in August 1988. Mary Ross (211 Pascack Road, Park Ridge, NJ 07656) spent the summer as a Curatorial Assistant at the Clark Art Institute, and in September began work at Van Nostrand Reinhold Publishing in New York. Jon Sorenson (2603 North Lake Drive, Milwaukee, WI 53211) enjoyed a beautiful, but dry, early summer in Milwaukee, and in late July planned to move to Los Angeles to pursue his career. No word of plans from Becky Briesacher or Priscilla Vail.