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

NUMBER 14 FALL 1989

CONGRATULATIONS, CLASS OF '89!
(First row, left to right) Ellen Zieselman, Heather Galloway, Laura Gelfand. (Second row) Kathryn Potts, Christina Yang, Peggy O’Brien, Brooke Marler, Becky Nanovic, Joe Giuffre. (Third row) Samuel Y. Edgerton, Jr., Director Marni Kessler, Jennifer Huffman, Jenine Gordon, Shelley Langdale. (Fourth row) Marion Goethals, Paul Provost, Nora Nirk, Jo Ann Bates, Program Secretary, Karen Kowitz, Program Administrator.
1989 marks the fifteenth year since that first class of brave souls who dared test a new, untried, experimental Master's Degree Program in Art History graduated from Williams College. Appropriately, we celebrated this sesquicentennial landmark during the weekend of last May 20-21, staging a grand reunion of all subsequent Williams M.A. matriculants at the posh Manor House at Mount Hope Farm. Forty-five alumni and their consorts, including Greg Smith, survivor of '74, answered our call, returning to their alma mater in unusually lovely spring weather.

Festivities opened with a brief lecture by the present Director, introducing his latest interest in the visual arts of Pre-Columbian Mesoamerica (precisely a new graduate/undergraduate course he had just initiated). Then followed a lively cocktail party and generous Saturday night banquet at Mount Hope with the usual prizes offered to outstanding personalities. Greg Smith, currently Director of the Telfair Academy of Arts and Sciences, Savannah, Georgia, received the “Williams Cane” for being the only alumnus present from the original class; Gary Burger ’76, recently returned to our community as Director of the Williamsburg Regional Art Conservation Laboratory, was awarded the “Chicken-Who­Comes-Home-to-Roost Prize,” and Sally Mills ’81, recently promoted Associate Curator of American Art, Fine Arts Museums of San Francisco, was granted the “Nostalgia Cup” for having stretched her post-Williams umbilical cord the furthest distance. Following dinner retired founding Director and Professor Emeritus George Heard Hamilton, relaxed in an armchair with former students gathered around his knees, toppled off the evening with avuncular thoughts concerning the state of the profession.

Our weekend reunion continued Sunday morning with a visit to the former premises of Sprague Electric Co., North Adams, where Tom Krems, Director of the Solomon R. Guggenheim Museum of New York, and Joseph Thompson, Director, Executive Planning Group of the MassMoCA project, gave us an exciting insider’s view of the quadrum “largest modern art museum in the world.” A buffet brunch at Mount Hope capped the weekend, after which many alumni visited in the beautiful afternoon sunshine on the estate’s grounds. Karen Kowitz, Program Administrator, and Jo Ann Bates, Program Secretary, did splendid jobs in organizing our affair. By the way, be sure to keep up with Karen concerning your latest movements. Let us all know how you’re doing, up or down the ladder of art historical success.

Returning now to a more chronological review of 1988-89, your Director opened the academic season last September by welcoming twelve neophyte first-year students: Lauren Barth (Ithaca), Michele Benatz (SUNY Fredonia), Margaret Goehring (Oberlin), Patricia Ivinski (Ithaca), Pamela Kachurin (Tufts), Robert Lach (Notre Dame), Ann MacNary (College of Wooster), Barbara Myers (Brown), Christine Oaklander (Cornell), David Penney (Yale), Lesley Wellman (Brown), and Jessica Wonats (Brown). With sixteen second-year students returning, total enrollment has now reached twenty-eight, a number your Director feels most advantageously maximizes Clark facilities.

Special circumstances this past year also permitted the appointment of three Robert Sterling Clark Visiting Professors, two in the fall term (John Rupert Martin, Mergaud Professor of Art, Emeritus, at Princeton, and Richard Edwards, Professor of Far Eastern Art, Emeritus, at the University of Michigan) and one (Walter Gibson, Mellon Professor of the Humanities at Case Western Reserve) in the spring. Professor Martin gave courses in Baroque painting; his graduate seminar covered “Fugues in the Art of Rubens,” and his public lecture was entitled “Peter Paul Rubens and the Art of the Baroque.” Professor Edwards’ offerings included the art of China; his graduate seminar focused on the “Great Paintings of China,” and he gave a public lecture on “Sung to Yuan, A Time of Change in Chinese Painting: Ma Lin and Chen Huan.” Professor Gibson taught an undergraduate course on Netherlandish art and a graduate seminar entitled “Reality and Symbol in Early Flemish Painting.” His spring inaugural lecture covered “Pietro Bruegel and the Flemish World Landscape.”

The first “crisis” of Semester I, 1988-89, occurred when Karen Kowitz took a maternity leave from September through January. Your Director struggled mightily to make do. Thankfully, the Personnel Office blessed him with two potent interim presences, first Diane Larose, who quickly moved on to the Development Office, and then Jo Ann Bates, who has remained on duty ever since. On October 22, 1988, Karen gave birth to Spencer Colin Kowitz, the “mascot” of the Class of ’89. In a fortuitous arrangement enabling Karen to raise Spencer and continue her indispensable role as Program Administrator, the College has agreed to split the position so that Karen works three days per week and Jo Ann the other two. This explanation, in case you have been confused by any name and/or voice change in your office correspondence.

January study commenced as usual with the three-week tour of Italy. The twelve first-year students landed in Rome along with the Director and Dottie Edgerton, plus Jennifer Hoffman and Katy Potts from the second-year class who were unable to complete the trip in 1988. Also accompanying the group were eight “alumnae”: Elizabeth and Robert Worley ’89, Martha Langston (parent of an ’80 alumna), Judith DeWolfe (wife of James DeWolfe ’34), Mary Green (wife of Thomas G. Green, 37), and Whitney Stoddard ’78, Yes, Professor Whit Stoddard, the same. A highlight of the excursion, which followed its regular north-moving direction from Rome, to Assisi, Siena, Florence, Siena, Ravenna, Mantua, Venice, Padua, Milan, and Zurich, was a side-trip to Vicenza where the group was treated to a splendid guided tour by Captain Dick Pregent ’76 and his wife, Linda. The Pregents, currently serving with the Adjutant General Corps of the U.S. Army at Vicenza, heard of our coming through the alumni grapevine. They made contact, and provided our weary travelers a most welcome Vicenza reunion.

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ANNUAL REPORT 1988-89

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The first “crisis” of Semester 2, 1988-89, occurred when Karen Kowitz took a maternity leave from September through January. Your Director struggled mightily to make do. Thankfully, the Personnel Office blessed him with two potent interim presences, first Diane Larese, who quickly moved on to the Development Office, and then Jo Ann Hates, who has remained on duty ever since. On October 22, 1988, Karen gave birth to Spencer Colin Kowitz, the “mascot” of the Class of ’89. In a fortuitous arrangement enabling Karen to raise Spencer and continue her indispensable role as Program Administrator, the College has agreed to split the position so that Karen works three days per week and Jo Ann the other two. This explanation, in case you have been confused by any name and/or voice change in your office correspondence.

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Fall semester courses featured David Brooke's usual "Museum Studies" and this Director's "Italian Art: 1500-1600," with new seminars in "English Landscape Painting" by Dustin Wees, "Topics in the Art of Rubens" by Clark Professor Martin, and "Great Paintings of China" by Clark Professor Edwards. For the first time in what will be a three-year trial period, the Director gave what he believes to be a necessary basic "Methods" course for all art history graduate students. As you recall, he solicited your opinions about this in the 1988 Newsletter. An account on your responses to this matter follows at the end of this report.

Spring semester commenced with courses once again on "Conservation for Future Curators and Art Historians" by our excellent WRACL staff (now under the able direction of Gary Burger '75). Also included were "Late Nineteenth-Century Painter/Printmakers" by Rafael Fernandez and Nancy Mathews, Director of the WCMA Prendergast Project, "Reality and Symbol in Early Flemish Painting" by Clark Professor Walter Gibson, "Venetian Painting of the Sixteenth Century" by Michael Rinehart, "The Art of Winslow Homer" by Margaret Condrat, American Art Research Fellow at the Clark Art Institute, and "The Visual Culture of Pre-Columbian Mesoamerica," another new offering for both undergraduates and graduates by your Indiana-Jones Director.

Another highlight of Semester I was the fifth annual Julius S. Held three-day birthday celebration on April 12-15. Julius' 84th was greeted this year by Professor Crichton Gilbert of Yale who spoke during successive evenings on "Giottos and Unreality" and "Masaccio and Real Time" as well as holding a special tutorial session with graduate students on matters of Renaissance art. So successful has this series become that we've decided to do the same for George Heard Hamilton each fall. While Professor Hamilton's birthday does not occur so conveniently, there shall henceforth be an appropriate affair in his most deserved honor every succeeding September. Professor Robert Rosenblum of the Institute of Fine Arts, New York University, has agreed to be the first guest lecturer. As of this writing, the occasion has already occurred with great success, and more about it in the next Newsletter.

Graduation day 1989 found fifteen candidates ready to receive their Master's Degree: Heather Galloway, Laura Gelfand, Marion Goethals, Jennifer Gordon, Jennifer Huffman, Marni Kessler, Shelley Langdale, Brooke Master, Becky Nanovic, Nora Nirk, Peggy O'Brien, Kathryn Ports, Paul Provost, Christina Yang, and Ellen Zieselman. Paul Provost was designated Robert Sterling Clark Fellow for maintaining the highest grade-point average in the class. Once more, a number of alumni returned to share the festivities at the Edgerton's annual pre-graduation Saturday garden party. Adding to this occasion was the performance of the "hooding ceremony" in which the Director, aided by Whitney Stoddard (in full academic regalia), presented each candidate with the College's special Master's Degree insignia.

Finally, two further addenda regarding unfinished business referred to in the Newsletter of 1988. First, you recall the Director's mentioning that Paul Lenet, husband of the late Judy Lenet '83, decided two years ago to establish a memorial in her name, a special fund that would financially assist and encourage graduate students following her interests in American art and its conservation. Your Director is now pleased to report that the Lenet Family and friends have most generously donated a total of $100,000 to be placed in an endowment administered by the Trustees of the Clark Art Institute. With the annual proceeds, the Graduate Program will offer one or more graduate students the opportunity to become interns in the Williamstown Regional Art Conservation Laboratory, working under the joint supervision of a conservator and an art historian on projects involving the historical documentation and physical conservation of an object of American art. In order to allow the fund to appreciate for at least a year, however, no awards will be made until 1991. In the meantime, the Judy Lenet Memorial will sponsor a public lecture on a relevant subject sometime during the spring of 1990.

And second: you also remember the Director's question concerning his addition of certain "service courses" to the regular curriculum. He begged your responses especially to the inclusion of a so-called "methods" seminar to acquaint students with some of the new "critical theories" being introduced in art history from linguistics and anthropology. Quite a few of you, he was surprised to discover, vehemently disapproved. Nonetheless, the Director has taken it upon himself to persevere. This fall, he gave the course for the second time. I believe students have signed up, and are now engaged in reading and discussing such hefty thinkers as Hegel, Rigil, Foucault, Berman, S. Freedberg, Panofsky, Gombrich, Marx, T. J. Clark, Lacan, Bryson, Nochlin, G. Pollock, Kristeva, and Baxandall. A report on the success or failure of these lessons will be forthcoming in Newsletter 1990, and also a personal response to each of you who took the time to express concerns.

Samuel Y. Edgerton, Jr. Director
CLASS OF 1979

Lucinda Barnes (484 Wickliffe Drive, Pasadena, CA 91104), Associate Curator at the Newport Harbor Art Museum as of October 1, is still working on an exhibition of Eight Contemporary Spanish Artists to open May 1990 and one of Kinetic Sculpture to open in 1992. Working on her Ph.D. at USC takes up the rest of her hours. John W. Coffey (2714 Van Dyke Avenue, Raleigh, NC 27607)), Curator of American and Twentieth-Century Art at the North Carolina Museum of Art, and her husband, Ann Roth, welcomed Evan Hollis Coffey into the world at 1 a.m. on May 21. Marcia Winters (257 Ridge Road, Williamstown, MA 01267) and her family enjoy their newcomer, Daniel Gordon Lovett, who arrived on November 29, 1988. Jennifer Gordon Lovett* (617 Henderson Road, Williamstown, MA 01267) and her family enjoy their newcomer, Daniel Gordon Lovett, who arrived on November 29, 1988. Jennifer continues as Assistant Curator at the Clark and most recently organized the exhibition “A Romance with Realism: The Art of Jean-Baptiste Carpeaux,” which opened in Williamstown in May 1989 with a symposium on 19th-century French sculpture; the exhibition travels next to Bowdoin College. Laurie McGavin Bachmann* (21 Montgomery Place, Brooklyn, NY 11215) and her husband, Peter, proudly informed us of their daughter’s arrival: Maya Julie Bachmann was born July 13, 1989. Laurie will continue to teach survey courses and “Issues in Contemporary Art” at Kings College while also doing computer consulting for art, architecture and design firms. Sally Mills* (1541 A Eighth Avenue, San Francisco, CA 94122) was promoted in July to Associate Curator of American Paintings at the Fine Arts Museums of San Francisco and is becoming an avid user of her ira. She asked us to add this F. G. Giants; f. R. Pasquesi (612-5 Sherwood Glen Way, West Palm Beach, FL 33415) is enjoying Florida where, since April 1989, she has been the Curator of Education at the Norton Gallery of Art. Ruth gave a lecture on the American artist Jonas Lie at the National Academy of Design, New York, in June 1989. Amy Shumma Dine (85 Englewood Road, Longmeadow, MA 01106), while keeping busy with her toddler daughter, did some part-time publicity work for the Springfield Art Museums last spring and loved the trip to Russia with her husband in May. No clue this year from Rachel Burbach, Kenneth Leduc, John Polz, Ann Rosenthal, Catherine Sallion or Maureen Wamb.

CLASS OF 1980

Paula Kozol (Box 416, Cohasset, MA 02025) continues as a member of the Massachusetts Art Commission. Sandra Ludig Brooke (767 North Hoosac Road, Williamstown, MA 01267) is still working as an intern for RAL where she says “things are hopping” as they work toward an upcoming merger with the French RAA. Last spring she studied on a fellowship at the Huntington Museum and Library which, Sandra reports, was even richer in source material on 18th-century England than she imagined it would be. Her husband, David, and daughter, Emma, went along for the wonderful month in California. Anne Reed Shannon (131 Beverley Street, Providence, RI 02906) worked most of last year as Curator of Bithloche in Bristol, Rhode Island. She is now helping her husband, Mark, set up an internal medicine practice in Pennsylvania. John Wetenhall (Birmingham Museum of Art, 200 Eighy Avenue North, Birmingham, AL 35205-2787) assumed the position of Curator of Painting and Sculpture at the Birmingham Museum of Art in October 1989. In his article on the art policy of the Kennedy Administration and on the Vietnam Women’s Memorial appeared in ArtJournal and Prospects, respectively. No reply from Julia Bernard, Wanda Bubriski or Minott Kerr and no current address for Maura Feeney or Nancy Soja.

CLASS OF 1983

Tom Fels* (Box 816, North Bennington, VT 05250) is an independent curator and writer whose principal interest is in...
American art and sculpture. His most recent exhibition, “Oil Say Can You See,” appeared at the Berkshire Museum this year. In 1990 “Western Views and the Classical Vision” will be shown at the J. Paul Getty Museum. Anne Havington* (96 Hammond Street, Cambridge, MA 02138) has left her position at Smith College to become Curatorial Assistant in the Department of Prints, Drawings and Photographs at the Museum of Fine Arts, Boston. Peter Lynch (Renaissance Studies, Yale University, 53 Wall Street, New Haven, CT 06520) is back in the U.S. after a year in Florence, his base for side trips to Rome, Naples, London, Paris and Munich, where he met up with Rod Nevidt; they took the sights of East and West Berlin as well. James Weiser* (188 Bishop Street, New Haven, CT 06511) is writing his dissertation entitled “Words and Images in American Art since 1968” and had the first showing of his art at Archetype Studio in New York May 11-June 22, 1989. No response from Julie Arosen*, Vincent Carnevale or Ellen Wood and no current address for Cynthia Deith.

CLASS OF 1984

Michael Floss phoned in his latest address: 448 61st Street, Oakland, CA 94609. Thomas McVayr (79 Franklin Street, Stoneham, MA 02180) is still working as an editor for the Cardiac Unit of Massachusetts General Hospital and is doing additional free-lance work. Robert Phelan* (PO Box 85, Salem, NY 12865) is now Director of Exhibitions and Publications at the School of Architecture, Rensselaer Polytechnic Institute in Troy, NY. Nancy Spector (45 East 61st Street, New York, NY 10021) holds the position of Assistant Curator for Research at the Guggenheim Museum. She is still studying for oral exams at CUNY and contributes to Artforum magazine. No news from Bradley Brigham, Nancy Green, Rodney Nevidt or Charles Shepard*.

CLASS OF 1985

Ann Murphy Burroughs (322 West Madison Street, Ann Arbor, MI 48103) and her husband, Harold, welcomed their new son, Charles Harold Caldwell Burroughs, on May 26, 1989. Ann is taking time off to be a full-time mom but plans to return to additional free-lance work. Robert Phelan* (PO Box 85, Salem, NY 12865) is now Director of Exhibitions and Publications at the School of Architecture, Rensselaer Polytechnic Institute in Troy, NY. Nancy Spector (45 East 61st Street, New York, NY 10021) holds the position of Assistant Curator for Research at the Guggenheim Museum. She is still studying for oral exams at CUNY and contributes to Artforum magazine. No news from Bradley Brigham, Nancy Green, Rodney Nevidt or Charles Shepard*.

CLASS OF 1986

Brent Benjamin* (15 Lowell Street, Cambridge, MA 02138) was promoted in April to the position of Assistant to the Director at the Museum of Fine Arts, Boston. He and his brother, Jeff, visited Susan Webster* in Seville, Spain, in June. Sarah Cash (2700 Connecticut Avenue NW, 702A, Washington, DC 20008) has finished her third year in the American Art Department at the National Gallery of Art where she contributed to the forthcoming catalogue of the NGA’s collection of American naive paintings, to be published in 1990. This fall Sarah planned to travel to Austria for three weeks, the first to lead a Smithsonian tour of the Tyrol and the third to travel with former classmate, Ann Slimmon ’86. In October she begins in the NGA’s Department of Prints and Drawings where she will research and write a catalogue raisonné of Roy Lichtenstein’s prints to accompany an exhibition in 1992. Laura Coyle (2000 Connecticut Avenue NW #310, Washington, DC 20008) traveled once to Tangier, Morocco, and twice to Paris this year for meetings and research on Matisse’s sojourns in Morocco, 1912-1913. For an exhibition which will open at the National Gallery in March 1990 it will then travel to the Museum of Modern Art, New York, the Pushkin Museum of Fine Arts, Moscow, and the Hermitage Museum, Leningrad. Laura has accepted a fellowship for Ph.D. study at Princeton beginning in February 1990. Carolyn Halpin-Healy* (301 West 104th Street, #2B, New York, NY 10025) finished her eighteen-month internships at the Phillips Collection in June, the exhibition there which she worked on, “Nicolas de Stael in America,” will open in June 1990. Carolyn and her husband, Tim, welcomed their son, Tyler Sheehan, on August 15 and moved to New York shortly after. Tim began teaching physics at Barnard this fall, and Carolyn plans to tackle the Ph.D. program at CUNY in January. Mark Stansbury-O'Donnell (214 Chapel Street #24, New Haven, CT 06511) returned to Yale from a year of research in Germany and will spend 1989-90 writing his dissertation. Elizabeth Trippett Blaklock* (67 Hilltop Drive, West Hartford, CT 06107) is enjoying her work at the Connecticut Historical Society where she is planning exhibitions on Victorian gardening and American quilts. Susan Webster (618 Thomas Springs Road, Austin, TX 78736) happily reported her luck this year with getting grants! She received a Professional Development Award to travel to the CAA meeting in San Francisco to deliver a paper on the modern Argentine artist, Emilio Pettoruti. To finance her research in Spain in 1989-90 Susan received a Deans Dissertation Fellowship from the University of Texas, a Spanish Ministry of Culture Fellowship, a Tinker Foundation Travel Grant, and a U. of Austin University Fellowship/Dissertation Travel Grant. She insists that she is “not rolling in bucks” since Spain is quite expensive! While Seville is a marvelous city and an art historian’s dream, she says, work progresses there at a rate slower than one might like. Charles Wylie (632 Pacific Street #4, Santa Monica, CA 90405) spent the past year as an intern in the Department of Photographs at the Getty Museum cataloguing L.235 August Sanders photographs and helping curate the exhibition “The Painter Photographic.” Charlie admits that after six months of loathing L.A., he finally started appreciating it, to the point of contemplating buying a surfboard. On October 1 he began as Assistant to the Director of Art Programs at the Lannan Foundation, which will involve grant work with unknown artists, and which has its own collection and a new exhibition space in Marina del Rey. No answer from Lucy Durkin*, Zheng Hu* or Ann Slimmon.

CLASS OF 1987

Joyce Rolerson Hu* (80 Bradywine Avenue, Schenectady, NY 12307) and her husband, Zheng Hu, 36, bought the house at this new address last spring. Diana Linden (7212 Carroll Street #3, Brooklyn, NY 11215) still loves her job at the Brooklyn Museum and finds time to lecture on American art at the Metropolitan across town. Diana is also working toward a Ph.D. at CUNY where she attends classes with several former Williams M.A. cronies. Todd Lippy* (240 Mercer #521, New York, NY 10012) continues his graduate work in Cinema Studies at NYU. Tom McGrath* (122 Trowbridge Street #2R, Cambridge, MA 02138) finished his coursework last spring and spent the summer studying for this fall’s exams. Tom has also part-time work at the Boston MFA on their catalogue of Italian paintings. Yumi Nakayama (37 Southworth Street, Williamsburg, MA 01267) married Peter Farwell on June 17, 1989. Sessu Osaka* (77 Kinnaird Street, Cambridge, MA 02139-2913) finished his coursework last summer and prepared for general exams during the summer. In September he made a “quick trip” to Mantua to see the Guilio Romano exhibition and to look for an apartment in Rome, where he’ll begin dissertation research in February 1990. Pamela Patton* (c/o Art History Department, Boston University, 725 Commonwealth Avenue, Room 301, Boston, MA 02215) passed her qualifying exams at Boston University in April and is making plans for a dissertation research trip to Spain in spring 1990 on a scholarship from B.U. Last spring she delivered a paper on the frescoes at San Juan de la Pena at the Frick Symposium and at the Society for Spanish and Portuguese Historical Studies in St. Louis. During the summer she taught a Critical Studies course to B.U. studio students and this fall will teach a survey of art history at Northwestern University. Robin Reynolds* (26 Wethersfield Drive, Andover, MA 01810) is still cataloguing at...
the Robert W. Skinner auction house and plans to begin study for the Ph.D. in September 1990. No reply from Pamela
Ivinski*, Denise Krieger* or Deborah Leviton and no current address for Xia Qi.

CLASS OF 1988
Courtney Braun Ganz* (1530 Pine Street #3F, Philadelphia, PA 19102) was married to Jim Ganz '88 on March 19, 1989, in
the presence of many Williams M.A. alumni friends. In September Courtney became Curator of the Camden County
Historical Society in Camden, New Jersey. Becky Briesacher* (401 South Quince Street #3F, Philadelphia, PA 19147) was
granted an extension on her internship at Independence National Historical Park until at least the end of 1989. Becky's
year-long research project will be published as an individual report and an opening essay in the forthcoming portrait
catalogue. Diane Dillon (146 York Street #4, New Haven, CT 06511) is still working toward the Ph.D. at Yale, studying for
oral exams and preparing for her dissertation colloquium, and working between terms for the National Museum of
American Art in Washington. Kristen Froehlich (Curatorial Department, Biltmore Estate, One North Pack Square,
Asheville, NC 28801) is enjoying both her work on an object cataloguing project at the Biltmore House and the mountains in
her new locale. James Ganz* (1530 Pine Street #3F, Philadelphia, PA 19102) is in the second year of his NEA Curatorial
Internship in Prints, Drawings and Photographs at the Philadelphia Museum of Art. Tony Gengarelli* (Mountainside
Farm, Hinsdale, NH 03451) wrote the essay “Maurice Prendergast’s Applied Graphic Art” which was published in the
exhibition catalogue “The Prendergasts and the Arts and Crafts Movement” in 1989 by the Williams College Museum of
Art. Meg Magner (15 Eton Overlook, Rockville, MD 20850) enjoyed her classes and research at the Freie Universität Berlin
this past year on a Fulbright Scholarship. She and Harry Kastler will be married on December 30, 1989, in Maryland and
will live in Cologne, West Germany. Mary Ross (171 Luquer Street, Brooklyn, NY 11231) is an Assistant Editor at Garland
Publishing, working on several interesting projects, and is setting into her new apartment. Jon Sorenson (1477 South
Barrington #26, Los Angeles, CA 90025) is Associate Director of the L.A. Louver Gallery in Venice, CA, which deals in
dean California contemporary artists as well as others from Germany, Italy and England. Jon handles public relations, is a
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NY 10021) began work at the Hirsch and Adler Gallery in September. No contact from Peggy Modan.

CLASS OF 1989
Heather Galloway (410 Seventh Street #2, Brooklyn, NY 11215) began work with the New York Art Conservation
Association in September. This summer she took a one-year chemistry course and plans to tackle organic chemistry next.
Laura Goldfin (1205 Lennos Road #10, Cleveland Heights, OH 44106) began work toward the Ph.D. at Case Western
Reserve University this fall. Jenine Gordon (310 East 44th Street #211, New York, NY 10017)says setting up both new home
and office has kept her busy this summer and fall. In her position as Assistant to the Editor-in-Chief at Henry Holt
Publishers, she "reads more than ever and gets paid for it!" Jennifer Huffman (216 West Springfield Street #2, Boston, MA
02118) spent five weeks on the dig with Whitney Stoddard and classmates Paul Provost '89 and Barbara Myers '90. She
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