CONGRATULATIONS, CLASS OF ’90!

(Front row, left to right) Barbara Myers, David Penney, Lesley Wellman, Ann MacNary, Jessica Winston, Michele Bernatz, Pamela Kachurin, Robert Lach; (Back row) Samuel Y. Edgerton, Jr., Director, Margaret Goehring, Patricia Ivinski, Karen Kowitz, Program Administrator, Jo Ann Bates, Program Secretary, Lauren Barth. Not pictured: Christine Oaklander.
Fifteen second-year students participated in the 1989-90 academic year, in an effort to make the Clark Library even more comfortable for scholars, David Brooke had Lou McManus add ten new carrels, bringing the total to twenty-seven. Interestingly enough, this architectural facet now determines the Program's enrollment. With thirteen second-year students poised to graduate in June of 1990, your Director projected fourteen enrollments for the Class of '91. Nonetheless, thanks to the effective recruiting efforts of the WRACL staff, fifteen students actually showed up. Luckily, an extra work-space was found, so, over-crowdedness notwithstanding, academic year 1989-90 commenced without a major hitch.

We were especially honored to have as our first term to have as our first second-year student Professor Robert Goodridge, visiting the Clark University of Massachusetts, Boston. As you are aware, he was also the organizer of the blockbuster “Monet in the Nineties” exhibition originating at the Museum of Fine Arts, Boston, and traveling throughout the United States and abroad. His accompanying catalogue became a best-seller in its own right and won the annual 1989 Governor's Award for the outstanding book published in Connecticut (Yale University Press). As you may not be aware, however, Paul is also a graduate of Williams ('72). The “maia” lives on.

Professor Tucker taught two popular courses dealing with his late-nineteenth century French painting specialty, one of which was a graduate seminar on “Cézanne and Modernism.” His inaugural lecture, given on November 2, was entitled “Style Wars: Monet and Challenges to Impressionism in the 1880s.”

Other courses offered by the Program in the first term included Rafael Fernandez's print seminar, appropriately celebrating “The French Revolution in Art: 1789-1899,” “Studio Art for the Art Historian,” by Peggy Digs and Steve Levin; David Brooke’s “Museum Studies,” and the Director's usual two first-semester offerings on “Methods of Art History” and “Italian Art: 1300-1500.”

The Director further adds that his “Methods” seminar, first taught two years ago, has worked out very well. Students engage in lively debates concerning the writings of such trenchant thinkers as Heidegger and Lacan, while looking long and hard at, say, Bellini Madonna's from a feminist perspective, and Mapletower's photographs from both the homophilic and Helmsian points of view. The Director invites you to keep on sending your own comments, and receive gravis, if interested, the syllabus and reading list.

Two more public lecture events during the first term need to be mentioned. The first initiated what we intend as a continuing annual series in honor of Professor Emeritus George Heard Hamilton. On Thursday and Friday, September 21 and 22, Robert Rosenblum of the Institute of Fine Arts, New York University, delivered two talks at the Clark on subjects related to Professor Hamilton's special interests. After reminiscing about student days at Yale under Hamilton's tutelage, Rosenblum spoke on “Art in the Late Eighteenth Century: David vs. Goya,” followed the next evening by “Art in the Late Twentieth Century.”

On Thursday, October 22, Graduate Student Grant Lewis read and presented an abstract for his paper on “The Early American Picture Frame.” His talk was sponsored by the Judith Lenett Memorial Endowment. As reported last year, this generous gift, jointly shared by the Graduate Program and the Conservation Lab, was established by the family and friends of the late Mrs. Grant Lewis in honor of his graduate student interest in American art and its conservation. For the past two years, while waiting for the endowment to grow, we have limited our use of it to a single annual lecture. After 1991 (by the spring of 1992, we hope) the fund will have grown sufficiently to support one summer stipend. We have in mind at that time to enable a worthy graduate student to intern for three summer months in the Conservation Lab, working with a professional conservator on a particular object of American art. This project should then result in a joint art historical conservation analysis report to be published by the Clark Art Institute. More details about this remarkable concept will be forthcoming in next year's Newsletter.

As always, the Graduate Program has really depended for its day-to-day operations on able Program Administrators, Karen Kowitz, who fills you in with still more news in the accompanying pages of this Newsletter. The heavy workload on both her and the Director had been much alleviated this past year by Jo Ann Bass, just appointed to the part-time post of Program Secretary. Jo Ann, however, recently married and left with her husband for a new home in Costa Rica, Central America. Unhappy as we are to lose such a competent person, we are pleased to report that Joann Wins has succeeded her and will be covering the office every weekday Wednesday through Friday.

Finally, the Director, approaching age sixty-five and having now served eleven years in his position, wishes to announce his own imminent retirement as of September 1992. He is about to embark on his last half-year sabbatical, to be spent at the Center for Medieval and Renaissance Studies at the University of California, Los Angeles. However, he will return to Williams for one more year as Graduate Program Director during 1991-92, and then remove himself to the undergraduate faculty where he will continue to teach full time. The College has already advertised his position. A search committee will be looking to replace him with a senior scholar preferably, but not necessarily, with expertise in the fields of modern European and American art since the eighteenth century. Any suggestions?

Samuel Y. Edgerton, Jr.
Director
Deanne Belinoff: Light Beyond Darkness" was published in the September address for Gaye Brown, Lois Fichner-Rathus or Judith McCandless Williams. News from Jean Berggreen Plekon, Gary Burger, Kee II Choi, Melanie Gifford, Michael Shapiro or Philip Verre and no current address for Jeffrey Thompson.

NY 10591) is now Curator of Lyndhurst, a Gothic Revival mansion on the banks of the Hudson and a site of the National Trust November I, 1989, and returned to her position as Director of the University Art Gallery, California State University at Dominguez Hills, following a maternity leave. She continues to write previews every other month for ArtScene, and her article, "Deanne Belinoff. Light Beyond Darkness" was published in the September-October 1990 issue of ArtSpace magazine. No news from Jean Berggreen Plekon, Gary Burger, Kee II Choi, Melanie Gifford, Michael Shapiro or Philip Verre and no current address for Gaye Brown, Lois Fichner-Rathus or Judith McCandless Williams.

Kathy Zimmerer-McKelvie (3235 Kallin Avenue, Long Beach, CA 90808) welcomed Ian Lloyd McKelvie to the family on November 1, 1990, and returned as Director of the University Art Gallery, California State University at Dominguez Hills, following a maternity leave. She continues to write previews every other month for ArtScene, and her article, "Deanne Belinoff. Light Beyond Darkness" was published in the September-October 1990 issue of ArtSpace magazine. No news from Jean Berggreen Plekon, Gary Burger, Kee II Choi, Melanie Gifford, Michael Shapiro or Philip Verre and no current address for Gaye Brown, Lois Fichner-Rathus or Judith McCandless Williams.

Beth Carver Wes (289 Gale Road, Williamstown, MA 01267), Curator of Decorative Arts at the Clark Art Institute, contributed last spring to an exhibition of the work of Paul de Lamerie held at Goldsmith’s Hall in London. At the opening, Beth and her husband, Dustin, were presented to Her Majesty the Queen! Henry J. Duffy (633 South Broadway, Tarrytown, NY 10591) is Director of Lyndhurst, a Gothic Revival mansion on the banks of the Hudson and a site of the National Trust for Historic Preservation. Henry is fortunate to reside in the gateway! He is also Adjunct Assistant Professor of Art History at Marymount College and does outside consulting and lectures. Robert Matting (187 Porter Street, Easton, MA 01222) is Head of Collections at the North Carolina Museum of Art, spent three weeks in Israel, part of it on a Kibbutz, researching an independent curatorial and writing project. John Coffey (2714 Van Dyke Avenue, Raleigh, NC 17607), Curator of American and Modern Art at the North Carolina Museum of Art from October '89 to March '90. In April '90 he left the Corcoran to return to the National Gallery as Curator of American and British Painting. Wendy Owens (3945 Connecticut Avenue NW #508, Washington, DC 20008) is still Director of the Art Gallery, University of Maryland at College Park, and in her spare time commutes to Montreal where her husband Peter teaches at McGill University. No hint from Hiram Butler, Stephen Eisenman, Laura Giles, Margaret Kaufman McCallum, Elizabeth Melchers: A Retrospective Exhibition, the work of the artist who built up the museum's collection of American Impressionism and Ashcan School paintings, and built up the museum's development and membership program. No news from Judith Adams, Jeannie Brasciam, Frances Tashjian, delicious. William Gavin, Nancy Klaus or Diane Munczak Fenney and no current address for Elizabeth Age Cogswell or John Halesky.

John M. Fisher (1903 Park Avenue, Baltimore, MD 21217) continues as Curator of Prints, Drawings and Photographs at the Baltimore Museum of Art and as President of the Print Council of America. Irena Hochman (10-34 47th Avenue, Long Island City, NY 11101) continues to deal in 20th century and contemporary European and American art at Irena Hochman Fine Art Ltd., 22 East 72nd Street, New York. No response from Anna Cohn, Linda Creigh Nyval, Elizabeth Ely, Algon Gily, Peter Hers, Johanna Karelis, Jennifer Lester or Cynthia Quay Tashijan and no current address for Jeffrey Thompson.

Kathryn Allgire Smith (36 East 45th Street, Savannah, GA 31405), in his fourth year as Director of the Telfair Academy of Arts and Sciences, negotiated the transfer of the Scourthouse Museum as the museum's third historic structure, presented "Garni Maltch: A Retrospective Exhibition," the work of the artist who built up the museum's collection of American Impressionism and Ashcan School paintings, and built up the museum's development and membership program. No news from Judith Adams, Jeannie Brasciam, Frances Tashjian, delicious. William Gavin, Nancy Klaus or Diane Munczak Fenney and no current address for Elizabeth Age Cogswell or John Halesky.

Kathy Zimmerer-McKelvie (3235 Kallin Avenue, Long Beach, CA 90808) welcomed Ian Lloyd McKelvie to the family on November 1, 1990, and returned as Director of the University Art Gallery, California State University at Dominguez Hills, following a maternity leave. She continues to write previews every other month for ArtScene, and her article, "Deanne Belinoff. Light Beyond Darkness" was published in the September-October 1990 issue of ArtSpace magazine. No news from Jean Berggreen Plekon, Gary Burger, Kee II Choi, Melanie Gifford, Michael Shapiro or Philip Verre and no current address for Gaye Brown, Lois Fichner-Rathus or Judith McCandless Williams.

Grace Hartigan: A Painter’s World
Brent Benjamin (15 Lowell Street, Cambridge, MA 02138), Assistant to the Director of the Museum of Fine Arts, Boston, working with Anne Havinga '83. Jennifer Huffman (198 St. Paul Street #9, Brookline, MA 02146) is working in print services as Registrar last fall. Jim Ganz (429 Montgomery Avenue #A-302, Haverford, PA 19041) has completed his two-year NEA fellowship at the Harvard University Art Museums (H.U.A.M.) and is presently cataloguing the silver collection of the Berkshire County Historical Society and continues research for the "American Renaissance: 1830-1870." He graduated Magna Cum Laude from Williams in 1990 looking through collections of Renaissance drawings in England, Sweden, Germany, the Netherlands (where he visited the Rembrandt Research Center and awaits orals, etc. In March 1990 Diana presented a paper entitled "Edwin Howland Bashfield: A Reluctant Orientalist" at a symposium at Sarah Lawrence College. She has also been conducting workshops, lecturing on American art and doing freelance writing. She says she is still happy with New York City life but "did greatly need" two recent trips to Williamstown to "maintain sanity." Tom McGrath (97 Hancock Street #8, Cambridge, MA 02139) passed his orals at Harvard and spent fall 1990 looking through collections of Renaissance drawings in England, Sweden, Germany, the Netherlands (where he visited the Rembrandt Research Center and awaits orals, etc. In March 1990 Diana presented a paper entitled "Edwin Howland Bashfield: A Reluctant Orientalist" at a symposium at Sarah Lawrence College. She has also been conducting workshops, lecturing on American art and doing freelance writing. She says she is still happy with New York City life but "did greatly need" two recent trips to Williamstown to "maintain sanity." Tom McGrath (97 Hancock Street #8, Cambridge, MA 02139) passed his orals at Harvard and spent fall 1990 looking through collections of Renaissance drawings in England, Sweden, Germany, the Netherlands (where he visited the Rembrandt Research Center and awaits orals, etc. In March 1990 Diana presented a paper entitled "Edwin Howland Bashfield: A Reluctant Orientalist" at a symposium at Sarah Lawrence College. She has also been conducting workshops, lecturing on American art and doing freelance writing. She says she is still happy with New York City life but "did greatly need" two recent trips to Williamstown to "maintain sanity."
Marler, Rebecca Nanovic, Nora Nirk, Peggy O'Brien, Kathryn Potts, Paul Provost, Christina Yang or Ellen Zieselman.

CLASS of 1990

Lauren Barth (P.O. Box 681, Shelburne, VT 05482) loves her position as Assistant Curator at the Shelburne Museum. The staff is reinstalling part of the permanent collection of folk art which has been on the road for four years, as well as mounting another major exhibition. Lauren has also been busy couriering loans and organizing the print collection. Margaret Goehring (222 Edinburgh Street, Rochester, NY 14608) is a Curator at the Rochester Historical Society, where she eagerly awaits "hundreds of as yet untouched research projects." The collections there include extensive early American portraits, costumes and Victorian furniture as well as genealogical libraries and manuscripts. Patricia Ivinski (65 Meadow Street #4, North Adams, MA 01247) is currently filling a one-year Curatorial Assistant position at the Clark Art Institute. Tricia works three days a week with Beth Wees on the catalogue of the Clark's British silver collection and also assists Jennifer Lovett with the upcoming Sir Lawrence Alma Tadema exhibition. Pamela Kachurin (116 Front Street, Weymouth, MA 02188) is working at an Austrian-based steel company, "speaking lots of Deutsch," applying to Ph.D. programs, and trying to get some articles published.

Robert Lach (1019 Parkview Avenue, Chicago Heights, IL 60411) reported he is "working off his Master's degree at a local health club while applying to Ph.D. programs in Maya art." Ann MacNary (5115 45 Street NW, Washington, DC 20016) recently began as Collections Manager in the Department of Prints and Drawings at the National Gallery of Art. Christine Oaklander (c/o 1650 Tomlinson Avenue, Bronx, NY 10461) is presently studying French in Lausanne, Switzerland. This past summer she submitted two articles for publication: one on the sculptor Elie Nadelman's museum of folk art and the other on artists' studios at the YMCA Building on 23rd Street and Fourth Avenue in New York City from 1869-1903. Forthcoming from Chris will be an article on William H. Osborn, railroad magnate, art collector and principal patron of Frederick Church; she would appreciate any stray information on the above topics. David Penney (1011 North Hunter Street #G3, Baltimore, MD 21202-3846) is Exhibitions Manager at the Baltimore Museum of Art. Lesley Wellman (RR2, Box 61 F, Norwich, VT 05055) became the new Curator of Education at the Hood Museum of Art, Dartmouth College, in November 1990. No report from Michele Bernatz, Barbara Myers or Jessica Winston.

ANNOUNCEMENT

The Third Alumni Loan Exhibition is being planned by the Williams College Museum of Art as part of the observance of the College Bicentennial in 1993. The exhibition will cover 200 years of American Art. As was the case in the previous alumni art shows in 1962 and 1976, a diverse selection of work representative of the artistic quality of Williams alumni collections is being sought. An alumni committee, formed to oversee the initial planning of the event, has announced that the bicentennial presentation will include all media: painting, sculpture, drawing, prints and photography will be represented.

Please contact Linda Shraer, Director, Williams College Museum of Art, Main Street, Williamstown, Massachusetts 01267, telephone 413/597-2318, FAX 413/458-9017, with information on your own collection, or pass on the inquiry to your classmates who might have relevant holdings.