The Class of 2001 at their Hooding Ceremony. From left to right: Mark Haxthausen, Jeffrey T. Saletnik, Clare S. Elliott, Jennifer W. King, Jennifer T. Cabral, Karly Whisker, Rachel Butt, Eline Barclay, Anna Lee Kamplain, and Marc Simpson

LETTER FROM THE DIRECTOR
CHARLES W. (MARK) HAXTHAUSEN
Faison-Pierson-Stoddard Professor of Art History, Director of the Graduate Program

With this issue we are extremely pleased to revive the Graduate Program's ANNUAL NEWSLETTER, in a format that is greatly expanded from its former incarnation. This publication will appear once a year, toward the end of the summer, bringing you news about the program, Williams, the Clark, our faculty, students, and graduates.

The return of the newsletter is a fruit of one of the happy developments of a remarkably successful year—the creation of the position of ASSOCIATE DIRECTOR of the Graduate Program. In recent years, with the introduction of the Qualifying Paper and Annual Symposium, the workload in the Graduate Program had seriously outgrown the capacities of its small staff. With the naming of MARC SIMPSON to the new post, we have the resources not only to handle existing administrative demands but to expand our activities into neglected areas, one of which is the publication of this newsletter, for which Marc serves as editor.

We feel especially fortunate to have added Marc to the Program. A leading scholar of American art, he received his Ph.D. from Yale and served from 1985 to 1994 as Ednah Root Curator of American Paintings at the Fine Arts Museums of San Francisco. After moving back to New England in 1994, he joined the staff of the Bibliography of the History of Art (BHA), a project of the Getty Trust housed at the Clark. He has also had visiting faculty appointments at Berkeley, Stanford, and in the Graduate
Program, in which latter capacity he has generously advised a number of students over the past six years. Marc has a distinguished record as a curator, guest curator, and scholar. He has organized or co-organized exhibits on William Michael Harnett, Eastman Johnson, and Winslow Homer, to name but a few. During his time at BHA he curated "Uncanny Spectacle: The Public Career of the Young John Singer Sargent" (1997) for the Clark, which was a tremendous success with both the public and the critics. He has just finished writing five essays for the catalogue of the forthcoming Thomas Eakins retrospective, which will open at the Philadelphia Museum of Art this October and subsequently travel to the Musee d’Orsay and the Metropolitan Museum of Art. In addition to sharing the administrative duties of the director, Marc teaches one seminar a year and advises students on their Qualifying Papers and Symposium presentations.

Marc’s appointment was but one of a series of salutary events in the Graduate Program during the 2000-2001 academic year. One of the most gratifying developments over the last ten months was a steady improvement in the Program's fiscal health. When I came to Williams eight years ago, the Graduate Program was "a tub on its own bottom," meaning that it received extremely modest direct support from the College and the Clark, and had to cover its operating costs out of its own funding, which came entirely from tuition. Consequently, deficits were a way of life, the shortfalls covered by an ever-shrinking reserve fund. Gradually, this has begun to change: in the coming academic year the Graduate Program will rely on tuition for less than 45 percent of its annual operating revenues; it now draws more than 30 percent of its income from two endowment funds and receives an additional $100,000 from the College in support of financial aid. These encouraging trends gained a dramatic boost from several developments during the past year.

In the fall we launched an Annual Giving Program. In its first year this campaign netted $6,995 from donations by forty-one alumni and alumnae—for a first effort a generous and gratifying result indeed! These funds will be used in partial support of fellowships during the coming academic year. Our goal in the coming year will be to raise $10,000, enough to fund our highest fellowship stipend, and we will be grateful to all of our graduates for their assistance in helping us reach that goal.

In recent years our students have become quite active on the conference circuit, taking part in the most prominent and a rapidly growing number of conferences and symposia. The graduate symposium at the Williams College website, for example, is one of the easiest to locate from the Williams website, we received 151 requests for application materials from the web, so people seem to be finding it. As we go to press we are preparing to unveil version 2.0, which has a completely new look and is densely illustrated with objects from the collections of the Clark and the Williams College Museum of Art. These images will do more than the most evocative words can to convey the quality and abundance of objects available for the advanced student who visits the new site (www.williams.edu/gradart/). (The bad news is that Penny, after sixteen remarkably productive months here, has moved to Oklahoma City, where her husband, Dave, a physicist, has taken a teaching position. Our website will serve as a monument to her contribution to the Graduate Program, one that is all the more laudable—indeed, astonishing—considering that she worked only twenty hours per week.) We will be seeking to fill her position late this summer, so that the amazingly efficient Karen Kowitz will be able to continue fulfilling her administrative responsibilities not only with the warmth and good cheer that is her special gift to us all, but with secretarial assistance.

Not all good news of the past year was administrative or financial. One of the most exciting developments of recent years was the inauguration of the Clark's new Fellows Program in the fall. Under the auspices of the division of Research and Academic Programs, headed by Michael Ann Holly, seventeen Clark Fellows were in residence over the course of the year, for periods ranging from three to ten months. These visiting scholars have quickly become an integral part of life at the Clark, decisively enriching the intellectual mix. Each gives a public lecture on his or her research, so that we have a diverse and tempting menu of presentations and discussions throughout the academic year. Some of the Fellows generously confered with graduate students on their research, and Michael Leja, a distinguished Americanist from the University of Delaware, went even further, reading two student Qualifying Papers and occasionally participating in rehearsals for the Annual Symposium. Ties to the Graduate Program were enhanced by two new research assistantships in the Fellows Program. For more on the Clark Fellows and the Clark's Academic and Research Programs, as well as a list of lectures from 2000 and 2001, see Michael Holly's article later in this newsletter.

In an effort to get out the word about the Graduate Program and to keep the information current, in October the Graduate Program launched its all-new website, designed by Penny Richardson, our secretary, with input from Marc, Karen Kowitz, and myself. With detailed information about the faculty, curriculum, symposium, and winter study itineraries, and with hyperlinks to the Clark, the Clark's library, the Williams College Museum of Art, Chapin Library, and MASS MoCA, this website effectively conveys a sense of the Graduate Program and the extraordinary resources at its disposal. Although the link is not the easiest to find from the Williams website, we received 151 requests for application materials from the web, so people seem to be finding it. As we go to press we are preparing to unveil version 2.0, which has a completely new look and is densely illustrated with objects from the collections of the Clark and the Williams College Museum of Art. These images will do more than the most evocative words can to convey the quality and abundance of objects available for the advanced student who visits the new site (www.williams.edu/gradart/). (The bad news is that Penny, after sixteen remarkably productive months here, has moved to Oklahoma City, where her husband, Dave, a physicist, has taken a teaching position. Our website will serve as a monument to her contribution to the Graduate Program, one that is all the more laudable—indeed, astonishing—considering that she worked only twenty hours per week.) We will be seeking to fill her position late this summer, so that the amazingly efficient Karen Kowitz will be able to continue fulfilling her administrative responsibilities not only with the warmth and good cheer that is her special gift to us all, but with secretarial assistance.

Finally, there was impressive news on the academic front. This coming fall nine graduates of the program will be entering art history Ph.D. programs, a record number for a single year. Two, Jennie Goodin ('98) and Scott Allan ('99), will be studying modern art at Princeton. Another two, Angela Ho ('98) and Olivia Viteral ('00), will pursue doctorates in Baroque art at Michigan. Jenny Greenhill ('90) will specialize in American art at Yale, while classmates Kate Bernard will concentrate on photography at CUNY and Robin Schudlenfreud will study modern architectural history and design at Harvard. Alex Goodin ('98) will investigate nineteenth-century British art at Brown, and Jeffrey Saiten ('91) will explore twentieth-century art at the University of Chicago.

As we begin the 2001-2002 academic year, the thirtieth year of operation for the Graduate Program, we look with pride on its accomplishments and on the achievements of its alumni and alumnae.
FACULTY NEWS

MICHAEL CONFORTI

Michael continues to teach in the Graduate Program ("Museum Studies") alongside his involvement in "Studies in Decorative Arts, Material Culture, Design History, 1700-1800," and serves on the boards of the Association of Art Museum Directors and the American Academy in Rome. While he is an accredited member of the American Association of Museums and is frequently asked to advise museums on an "ad hoc" basis, he reports that he has not done an original lecture or article past this year except for "Mind and Matter: Williams College and the Development of the Clark's Research and Academic Mission" in the latest Clark ("Museums: History and Practice" alternating with "Art and the Public Sphere" since 1974, also served this spring as the president of the American Society for 2000). In the spring issue of the Clark, Noble Dreams, Wicked Pleasures: Reorienting in America 1780-1890, 2000, toured this year to the Walters Art Gallery in Baltimore and the Mint Museum of Art in Charlotte, North Carolina, where it closed in April.

ZIRKA RIEPEL

Zirka has recently published a long-standing question in her article "Why Are There No Old Women in Heaven," in the Jahrbuch of the Koninklijk Museum voor Schone Kunsten (2000). She has also reviewed Hans Vlieghe's "The Art of the Incas: The Declaration of a People" (June 2000) and Kristin L. Belkin and Carl Depauw's "Images of Death: Rubens Copes with Bodies in Visual Resources. In 2000 she ran a twaddle lecture and discussion session at the Folger Institute, Washington, D.C., on "Mapping the Early Modern Passions."

JAMES GANCE

Jim completed and successfully defended his dissertation at Yale University last December, "Robert Robinson (1651-1706): Painter, Printmaker, and Peintre-Graveur." His recent publications include "Cross-currents in Painting and Photography," for the new Journal of the Clark Art Institute (Spring 2000), and "A Thousand Words on Myths of Ritual in Ancient Greek Art."" His new project entitled "Myths of Ritual in Ancient Greek Art."" In April he presented a gallery talk at the Walters Art Gallery in Baltimore and the Mint Museum of Art in Charlotte, North Carolina, where it closed in April.

WARTBURG'S "THE REINVENTION OF PAGAN ART" has now appeared in The Historical Education Supplement in September 2000. The next month, his piece "Michael Merbell's "The Feast, the Cross, and the Wheel: Pain and the Spectacle of Punishment in Medieval and Renaissance Europe" came out in the American Historical Review. For the first time in many years, this spring Sam missed the Hooding Ceremony—he and his wife, Dottie, were away celebrating their fiftieth wedding anniversary.

MICHAEL ANN HOLL

Michael is an ecologist and has been exploring the relationship of art and culture with the natural environment since the 1970s. He has published extensively on the role of art in shaping environmental attitudes and policies. His latest book, "The Art of Environment," was published in 2001. He has also been a frequent contributor to journals such as "The Ecologist" and "The Naturalist." In addition to his writing, he has given numerous lectures and workshops on the intersection of art and ecology.

LIBBY KUSTER

Libby succeeded Dustin Wees (see Beth Carver Wees's update in "Graduate News") as Slide Librarian at the Clark Art Institute. Libby's work focuses on the integration of technology in the teaching and learning of art history. She is currently working on a project to develop digital resources for undergraduate courses.

MICHAEL J. LEWIS

Mike spent the 2000-2001 year as a scholar at the Institute for Advanced Study, Princeton University, where he has been researching the development of modernist art movements in Europe and North America. His research has focused on the role of the avant-garde in shaping the cultural landscape of the early 20th century. He has published several articles and given lectures on this topic, including a presentation at the "Art and the Avant-Garde" conference in Berlin in 2001.

HOLLY EDWARDS

Holly's exhibition and catalogue for the Clark, Noble Dreams, Wicked Pleasures: Reorienting in America 1780-1890, 2000, toured this year to the Walters Art Gallery in Baltimore and the Mint Museum of Art in Charlotte, North Carolina, where it closed in April.

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Nancy Mowll Matthews
Nancy is bringing two enterprises to fruition this fall. First, she served as project manager, editor, and contributor for American Dream: American Art to 1950 in the Williams College Museum of Art (Hudson Hills Press, 2001), which will include a book of essays on highlights of the collection written by 47 different authors, along with an on-line searchable listing of approximately 3,000 objects with full cataloging information and reproductions. Second, her text Paol Guaguini: An Erotic Life, which examines the artist’s use of sexuality and violence as a strategy in his life and art, is due out from Yale University Press in October. These were underway, of course, while her work on the Prisendiger brothers continued—the most recent major project being The Art of Leisure: Maurice Prendergast in the Williams College Museum of Art, a series of essays on aspects of turn-of-the-century American leisure as represented by ten of the artist’s works.

Elizabeth McGowan
Liz, along with Gau, Rosie, and George, is headed off to Myers and is looking forward to teaching a class on salbutal.

Charles Palermo
In his first year in the Art Department, where he is teaching late-nineteenth- and twentieth-century art, Charles published two articles—"Tactile Translucence: Miró, Leiris, Einstein," in October 97 (summer 2001); and an exhibition review of Daumier in Nineteenth Century French Studies (2001). He is in the process of preparing a book that grew from his dissertation, "Fixed Essay: The Early Artistic Maturation of Miró and Michiel Leiris," which was passed with distinctions at the Johns Hopkins University in 2000. Automatism as a theme in modern painting and writing and the early career of Pablo Picasso are other areas of current research.

Richard Rand
Richard, Senior Curator and Curator of Paintings and Sculpture at the Clark, has recently taught seminars in the Graduate Program devoted to eighteenth-century French art topics, as well as leading portions of the Winter Study trips in 2000 and 2001. Richard has also served as co-editor of the collection catalogues of the Sammlung Oskar Reinhart "Am Römerholz," Winterthur, Switzerland, and the National Gallery of Art, Washington, D.C. He has recently published a review of Mark Ledbay's Seductive, Genua and the Boundaries of Genre in The Burlington Magazine. He served this past year as coordinating curator at the Clark for both Impression: Painting Quickly in France, 1860-1890 and Benois in the 1860s: The Blue Boy. He presented a paper, "Painted in an Hour: Fragonard's Porträt de Jannina and Impressionism," at a symposium accompanying the exhibition at the National Gallery, London, in 2000.

Harley Stieber
Harley has just completed an interactive CD-ROM related to the graduate seminar, "Contemporary Art and Film," that he and Linda Shearer teach.

Linda Shearer
Linda remains extremely engaged in the responsibilities of seeing the Williams College Museum of Art through its 75th anniversary year. Especially exciting is the project to install a Louise Bourgeois outdoor sculpture in front of WCMJ.

Marc Simpson
Marc has lectured at several institutions in the past year: "Pure Tact of Vision: The Early Paintings of John Singer Sargent," at the New Museums of Art in April 2000; "Brilliance, Vivre, Suiviex, Truth: John Singer Sargent and the Painting of Rooms" at the Museum of Fine Arts, Houston, in March 2001; and "Wistow Homer: Early Paintings 'Full of Significance'" at the Newark Museum in May 2001. An article, "Offenbarungen für das Auge: Window Homers 'Mimikre,'" appeared in the Belvedere: Zeitschrift für bildende Kunst, no. 1 (May 2000). He also had a review of the Eastman Johnson exhibition, organized by the Brooklyn Museum, published on line at CAA Reviews. His principal professional energies—outside the graduate program—have been devoted toward five essays for the catalogue accompanying the Thomas Eakins exhibition being organized for this fall by the Philadelphia Museum of Art.

Stefanie Solomon
Stefanie joins the Williams art history faculty as an assistant professor this fall. She comes from the University of California, Berkeley, where she recently completed her doctorate in Italian Renaissance art. Her dissertation, "Lucerna’sia’s Child Baptism and Medici Redemption in Fifteenth-Century Florence," argues that Luca Parnfor tine’s Medici prompted an innovation in the visual tradition of the young St. John the Baptist that changed the face of devotional art in Quattrocento Florence. The dissertation provides new evidence for profound female influence on the art of the period, while questioning the conceptions of power and parenthood that have shaped Medici historiography. Other projects in progress include article-length studies on Botticelli’s Birth of Venus and Peruzzi’s Sala delle Prospettive in the Villa Farnesina. Devotional culture and domestic art, and the representation of landscape in religious art, are among her areas of interest for future research.

Clark Visiting Professors in the History of Art
The academic life of the community was enriched greatly this year through the presence of two scholars brought to campus under the auspices of the Robert Sterling Clark Visiting Professorship: Harry Francis Mallgrave (fall 2000) and Keith Money (spring 2001).

Harry Mallgrave has served as editor of the Architecture and Aesthetics series of the Getty Research Institute, as well as an editor of and translated specific volumes within the Getty's Texts and Documents series, including Otto Wagner's Modern Architecture (1988) and the collection Empathy, Form, and Space: Problems in German Aesthetics, 1873-1893 (1994). He has recently completed a translation of J.J. Winckelmann's History of the Art of Antiquity (1765), along with one of Gottfried Semper's Style in the Technical and Tectonic Arts (1860-1865) and a collection of essays on historicism. Harry was also a practicing architect for nine years; he taught at the University of North Carolina at Charlotte, the Eidgenössische Technische Hochschule in Zurich, the University of Minnesota, and from 1993 to 1997 he was Willard K. Martin Visiting Professor at the University of Oregon. He is widely recognized as a distinguished historian of architecture and architectural theory; his monograph Gottfried Semper: Architect of the Nineteenth Century, published by Yale in 1996, won the prestigious Alice Davis Hitchcock Award from the Society of Architectural Historians as the best book on architecture for the year 1995. Keith now has a distinguished teaching career at the University of Virginia and, since 1988, at Columbia University and Barnard College, where he is the Ann Whitney Olin Professor. He seemed an ideal person to hold the Clark Professorship for at least two reasons. First is his distinguished record of scholarship in his period specialty, Northern Renaissance art. Since completing his dissertation at the University of Chicago in 1974, Keith has been an extremely productive and important scholar in the field, in which he has published numerous articles and two books: Peter Aertsen, Joachim Beuckelaer and the Rise of Secular Painting in the Context of the Reformation (1977), based on his dissertation, and, in 1989, Peasants, Warriors and Wees: Popular Imagery in the Reformation. A second reason is because Keith has been one of the major voices and theoreticians in the debates within the discipline of art history in recent years. His principal professional energies—outside the graduate program—have been devoted toward five essays for the catalogue accompanying the Thomas Eakins exhibition being organized for this fall by the Philadelphia Museum of Art.

The two recipients of the Robert Sterling Clark Visiting Professorships for the academic year 2001-2002 have been named. During the fall semester, Michael Zimmermann, co-director of the Zentralinstitut für Kunstgeschichte, Munich, will be on campus, teaching an undergraduate course centered on Marcel Duchamp ("Against Sense: Marcel Duchamp's Critique of Modernist Culture") and a graduate seminar called "Alienation: Searching for the Self, Manet—Duchamp." Michael has written widely on questions in nineteenth- and twentieth-century French art: his books include Seurat and the Art History of Today (1991), Bilder der Macht, Macht der Bilder: Zeitgeschichte in Darstellungen des 19. Jahrhunderts (co-editor, 1997), Barthes: Malerei der Natur—Natur der Malerei (co-editor, 1999), and Jensens der Genese: Französische und deutsche Kunst vom Ancien Regime bis zur Gegenwart (co-editor, 2000). He is currently preparing a book on the Paris Salon of 1861 titled "The Public Body of Pipilotti Rist"—on 11 October.

During the spring semester, David Perlmuter will serve as the Clark Visiting Professor. David, who is an Associate Professor at the Louisiana State University's Manship School of Mass Communication in Baton Rouge, will teach "War and Images: From the Stone Age to the Internet Age" as his undergraduate offering, and "Pictures and Politics in the Twentieth Century" as a graduate seminar. His books include Photojournalism and Foreign Policy: Framing Icons of Outrage in International Crises (1998), Visions of War: Picturing Warfare from the Stone Age to the Cyberage (1999), and Policing the Media: State Cops and Public Perceptions of Law Enforcement (2000). His interests in mass media and political culture link directly to issues studied in political science, history, and journalism. David will deliver a public lecture, "Can Pictures Save the World?" on 12 March 2002.
The Clark Art Institute, for a long time home both to a major graduate program and a major library collection, also now hosts a complex of other research and academic activities. The new Research and Academic Programs division at the Clark is officially only a year old, but much has already transpired. This academic year we have seventeen international scholars in residence, from both academia and the museum community at large. Fellows are provided with well-equipped offices in the library, and they are housed in a wonderfully refurbished Victorian house across the road. Their stays with us range from one to nine months, and they eagerly join the intellectual life of Williamstown. Applications are due in November for the following academic year; this past winter—with the help of an outside advisory committee—we selected a handful of scholars of the large number who applied for 2001–2002. National and international scholars, critics, and museum professionals are welcome to propose projects that extend and enhance the understanding of the visual arts and their role in culture. We have been encouraging in particular studies that promise to deepen, transform, or challenge those methods currently practiced within art history or that have the prospect of enhancing an understanding of the role of images in other disciplines in the humanities. Subjects of investigation represent many periods, places, and genres. Museum professionals can pursue independent research or such institutional projects as exhibitions. While scholars might be invited by Williams faculty to teach an individual course or two during the term, they are primarily free to pursue their own reading and writing. Each Clark Fellow delivers a public lecture during his or her stay. For a list of current fellows and their topics, we encourage you to meet them at our website at www.clarkart.edu.

This spring (4 and 5 May) we held our third Clark Conference, "Art History, Aesthetics, Visual Studies." Conferences are designed to encourage noted scholars to deliberate on major themes and issues in the history of art over the course of a two-day stay in Williamstown. Proceeds from the previous two conferences, "The Two Art Histories" and "Compression vs. Expression: Containing and Explaining the World’s Art," will be published this year. Daylong Symposia are smaller gatherings of thinkers who present papers and discuss issues around more focused themes. This past fall, we presented "Institutionalizing the Aesthetic: Museum Practices and Museum Personalities between the Two World Wars." Already in the works for this year are a symposium organized in conjunction with the exhibition Impression: Painting Quickly in France, 1860-1890 held at the Clark, including Graduate Program-sponsored lectures, check out the website page www.clarkart.edu/make_a_visit/calendar_of_events_category.html?rng=3&category=Public%20Lectures.—M.S.

Each year, the Clark now offers between twelve and eighteen Clark Fellowships to visiting scholars, mostly art historians. These generous stipends enable the fellows to take up residence in Williamstown and work on projects that make use of the vast resources of the Institute and the Williams Museum world. We have also organized a number of intellectual events, ranging from a spring Conference to smaller invitational colloquia. Let me tell you a bit about each enterprise.

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Williamstown and North Adams Museums

It was a busy year for area museums, and thus for many of the students and graduates of the Program. The WILLIAMS COLLEGE MUSEUM OF ART produced its usual dynamic roster of exhibitions and events, among them: The Art Of Leisure: Maurice Prendergast in the Williams College Museum of Art, Polding Prints from the Collection (organized in part by LISA DOREN, '90), Lakehall 2001 (organized by STEFANIE SPERLE JANDL, '95), Video Interventions in Observation of Day Without Art/World AIDS Day (co-organized by GRETCHEN WAGNER, '02), Photography EXPOSED (co-organized by VIVIAN PATTERSON, '80), A Wall Drawing by Sol LEWITT, American Pop (organized by Viviana), Masterpieces Ancient to Modern (organized by Viviana), Celebrating 25 Years—American Dreams: American Art in 1950 in the Williams College Museum of Art (co-organized by Viviana), and Stones of Assyria: Ancient Spirits from the Palace of Ashurnasirpal II (co-organized by, among others, Vivian and ELVYNE GONZALES, '00). One of these titles announces that WCMA has attained its 75th year of service to the community. The institution is celebrating in part with the commission of an outdoor sculpture series by Louise Bourgeois, which is being installed this summer at the front of the building, and will be "unveiled" in October during convocation weekend. The whole front lawn is being landscaped, so visitors to campus will see a new face to the museum come the fall. 

Across Route 2 at the CHAPIN LIBRARY, the summer exhibition is Herman Makhile: A Retrospective of His Work on the 150th Anniversary of Moby-Dick. This supercedes Leonard and Virginia Woolf as Printers: Preprinted Books from the Hogarth Press from this spring. And, of course, the Founding Documents of the United States remain on permanent display.

In North Adams, MASS MoCA's major project is the multiple-part Game Show, organized by LAURA STEWART HEGO ('98) to explore the world of games and its impact on art of the 1990s. Concurrent exhibitions include a selection of works from the Gilbert and Lila Silverman Fluxus Foundation (worked on by TARA MCDONELL, '02 and a retrospective of work by Øyvind Fahlström. These augment the ongoing shows of Mona Hatoum's Domestic Disturbance and Tim Harkinson's Übermann.

At the CLARK ART INSTITUTE, the curators and their guest collaborators treated us to a wide variety of different kinds of exhibitions, Jim Ganz organized Piece by Piece: Putting Art Together, Taking Art Apart about the process of art-making, and Victorian Photography from the Collection of the Clark Art Institute, which was about, in part, art collecting, featuring this new area of institutional interest. Interventions: Gertula Pollock Looks at Alfred Stevens initiated a series that puts the art historian in the foreground of the endeavor; the famed theorist and historian pondered the works by the 19th-century Belgian artist in the Clark collection, then shared her thoughts directly with the viewer through text panels and juxtapositions both more overtly didactic and more openly questioning than we frequently see. Rosetti in the 1860s: The Blue Bower focused on the late work of the British Pre-Raphaelite master and examined his production as both painter and poet, as well as his cultural context. This was succeeded by the Clark's major summer exhibition, Impression: Painting Quickly in France 1860-1890. It was, in sum, a rich year for special exhibitions in this corner of the Berkshires.

The Graduate Symposium 2001

To the best of our knowledge Williams is the only graduate program, M.A. or Ph.D., that organizes a symposium in which all its graduating students participate. Initiated on a trial basis for the Class of 1996, the symposium has become a showpiece for the Graduate Program. Before 1996, each student took an oral exam in the fourth semester, but these exams did little more than demonstrate how far even the best M.A. student is from mastery of a field after only two years of graduate work. The process that culminates in the symposium, by contrast, pushes students to an unprecedented level of scholarly performance. They conclude their studies, not with a deflating discovery of how little they know, but with a tangible achievement and a newfound confidence in their own capacities.

Symposium papers are developed from the longer (7,500 word) Qualifying Paper that each student writes during the second-year Winter Study period, this essay being a revision and refinement of...
work presented earlier during one of the student’s first three semesters. Through the extended process of repeated presentation, critique, and revision, the student learns invaluable lessons about scholarship, along the way picking up concrete techniques for writing, rhetoric, effective use of slides, and compelling oral presentation. At the end, every student leaves Williams with a twenty-minute paper that meets the standard of a scholarly conference.

The extensive symposium preparations represent the most effective mentoring that goes on in the Graduate Program. To assist him or her in preparing the symposium paper, each student is assigned an ad hoc committee consisting of four, five, or even more members: the Director, the Associate Director, the faculty supervisor of the Qualifying Paper, and at least one graduate student from each class year. Ad hoc committees are so constituted that each spring every graduate student in the program serves on at least one committee. Each presenter gives three dry runs over a six-week period, which are attended by the members of the ad hoc committee, all of whom receive an advance copy of the text. Students on committee members have proven to be just as active and often just as effective in their critiques as the faculty members, and in the end the symposium brings, among other fruits, a heightened sense of collegiality and an enduring appreciation of the value of peer critique.

What makes the symposium the most fitting conclusion to the two-year course of study, however, is the element of public scholarly performance. The spring 2001 symposium, held on 1 June, the Friday of commencement weekend, in the Clark auditorium before an audience of families, friends, fellow students, staff, and Clark Fellows, represented the professional debut of most of the speakers, entry into the larger community of scholars. As has become customary, the eight graduating students delivered a set of highly polished, uniformly clear, and enlightening talks. After introductory remarks by Mark Haxthausen, each speaker was introduced by his or her respective faculty adviser. Jim Ganz moderated the morning session, and Zirka Filipczak the afternoon. The speakers were:

**Jennifer E. Garral** “Double Vision: A Gauguin Woodcut Reconsidered” (James A. Ganz)

**Claire Elliott** “Nana Meun Daré: Charles Demuth’s Zola Illustrations in Context” (Rachael Arastu, Williams College)

**Jeffrey E. Saletnik** “Le pays fétiche: Pierre Boulez and Paul Klee” (Charles W. Haxthausen)

**Jennifer W. King** “The Dangerous Alliance of Hybridity in Jorge Pardo’s Project” (Charles W. Haxthausen)

**Elise Barclay** “Portrait of the Woman as an Artist: Two Eighteenth-Century Case Studies” (Zirka Z. Filipczak, Williams College)

**Anna Lee Kamplain** “An ‘Aesthetical Daguerreotype’: Southworth and Hawes’ Portrait of a Young Girl” (Rachael Arastu)

**Rachel Bitt** “Thomas Eakins’s The Artist’s Wife and His Sister-Dog: A Reinterpretation” (Marc Simpson)

**Karl Whitaker** “Centre Lines of Form and Thought in Thomas Eakins’s Portrait of Professor Leslie Miller” (Marc Simpson)

The uniqueness of the symposium among graduate programs is certainly in no small part due to the tremendous demands such an event makes not only on participating students and faculty but on support staff as well as the staffs of the Clark library and slide library. In short, this annual event mobilizes large numbers of people for two months each spring, and their extraordinarily generous spirit, year after year, has been indispensable to its success.

After the triumph of the symposium and their two years of academic work, the Class of 2001 held a Hooding Ceremony on Saturday, 2 June, then participated in the general Commencement exercises on Sunday. Anna Kamplain and Jennifer King shared the honor of Clark Fellow award, which goes to the student or students with the highest overall GPA for two years. Both Anna and Jennie achieved a perfect 4.0 average. Jennie had been busy—in addition to her classes and work-study positions, she served as the guest curator for Pleasure— an exhibition at the Rice University Art Gallery, Houston, on view this past January and February. As the students received their hoods, they also gave a vote in announcing their Class Gift: the establishment of a fund to assist students with travel, research, and presentation expenses. The inspiration for this fund came from a generous allocation from the Clark Art Institute, at the initiative of Michael Conforti, that reimbursed individual travel costs this past January, allowing them to travel to New York, Buffalo, Philadelphia, and New Haven to further work on their Qualifying Papers and Symposium presentations. The class hopes that other classes (and alumni/ae) will be inspired to contribute to the fund, so that future students will be able to enjoy the benefits that they found so useful. As noted by Mark in his “Letter from the Director,” this joins the newly enlarged and reclassified fund launched by the class of 1996 and augmented by the class of 2000—a fine example of one generation of students helping those that follow them.

As a special note: the symposium this year coincided with an auspicious event. The Burlington Magazine published an article by Dorothy Moss— “John Singer Sargent, ‘Madame X’ and ‘Baby Millbank’”— based on the symposium paper she delivered two years ago as a member of the Class of 1999. We look forward to seeing other symposium papers in print in future years.

**The Class of 2002**

**Brett Abbott**

Brett worked at WCMA under the supervision of curator Nancy Mathews, helping especially to organize an symposium on Edward Hopper that took place in the spring. Over the summer he holds an internship in the Department of Photographs at the National Gallery of Art, Washington, D.C., working with curator Sarah Greenough on the gallery’s Alfred Steiglitz collection.

**Abeel Gual**

Abeel played a dynamic role in two Clark Art Institute departmental events—Curatorial and Education, in the latter doing research, gallery talks, and visitor surveys. She will be continuing these activities over the summer, augmented by her principal commitment of working with Linda Shearer at WCMA.

**Sarah Koziol**

Sarah was a Teaching Assistant for Art History 191-192 during her first year. Over the summer she will be working with Nancy Mathews at WCMA, installing the American Denman exhibition and preparing the accompanying gallery guide, as well as preparing for the next of the Preminger exhibitions.

**P. Australia**

Paul’s work-study position during the school year was at a Print, Drawings and Photographs Room Assistant, during which time he catalogued a group of carte-de- visite from the Jumblie Collection and 18 stereocards by Roger Fenton. Over the summer he is continuing his work there.

**Tara McDowell**

Tara worked at MASS MoCa during the school year—assisting with exhibitions on Marcel Duchamp and Fluxus that are on view in conjunction with the institution’s Game Show. She is working at the San Francisco Museum of Modern Art over the summer, assisting in the Department of Paintings and Sculpture under the direction of curator Janet Bishop.

**Kathleen Pierce**

Katie served as a Research Assistant for the Clark Fellows during the school year. Over the summer she will be working as a curatorial intern at the Clark.

**Victoria A.T. Sancho**

Apart from competing in the Faculty Squash League, Victoria also worked as a Teaching Assistant in the undergraduate art history department (ART 101-102). She has just published a review of Sam Edgerton’s latest book, *Theaters of Conversion* in the spring issue of *Besse* Latin American Literature and Arts. For the summer, she will be at the Andover Academy, teaching courses on etymology and English language.

**Robert S. Slepkin**

Rob was a curatorial intern at the Clark during the school year, researching provenance and topics related to exhibitions and general maintenance of curatorial files. Over the summer he will be working on a research project initiated by the Guggenheim Museum—The Worlds of Art—under the supervision of its director, Tom Krens.

**Gretchen Wagner**

For her work-study project during her first year, Gretchen served as the Graduate Assistant to Linda Shearer at WCMA. Chief among her projects was the Day With (Out) Art exhibition: *Video Interventions*, 1-3 December 2000. Gretchen is spending the summer as an intern in Germany, splitting her time between the Karl-Erass-Orthaus Museum in Hagen and Platform, a contemporary art space in Berlin.
Mark Haxthausen and Richard Rand (Clark Art Institute) led the Class of 2001 on a three-and-a-half-week tour of Europe this January. Mark was responsible for most of the itinerary—Berlin, Dessau, Paris and London. The trip this year included some new destinations.


Graduates’ News

JUDITH ADAMS ’74
(The Art Bookshop, Ludlow, Shropshire, Great Britain)

M. DARSH ALEXANDER ’91
(Baltimore Museum of Art, Associate Curator of Prints, Drawings, and Photographs)

SCOTT ALLAN ’99
(Princeton University, Ph.D. student in art history)

In June 2000 Scott delivered a paper at a conference organized by INCS (Interdisciplinary Nineteenth-Century Studies) at the Universitat de Paris-X, Nanterre, “Ways of Seeing.” His talk had the same name as his M.A. symposium paper: “The Dream and the Void: Masres, Mallarmé, and The Raven.” An article, “The Metamorphosis of Gustave Moreau’s Autumn (Daphnis),” has been accepted by the Revue de l’Art. This essay grew out of research carried on while Scott was a graduate intern in the Paintings Department of the Gernsheim Museum (in June 2000) he was promoted to “research assistant,” considering questions of WWI-era provenance, standard life bibliography, and acquisition proposals. He trains at Princeton in the fall, hoping to specialize in nineteenth-century French art—of four modernists in the incoming class of eight, which includes Jenine King ’01.

BRAD T. ALLISON ’92
(Clark Art Institute, Williamstown, Director for Curatorial Programs/Curator of American Art Ph.D., Yale University ’98, “The Spanish Subculture of Washington Album”)

LEONARD N. AMICO ’78
(Cincinnati Art Museum, Curator of American Painting and Sculpture, Ph.D., University of Delaware ’95, “Best Poster Yarnell [1872-1955] and Small Bronze Sculpture in America”)

LUCIE MCGUINN BOCHMANN ’81

JULIE A. ARONSON ’83
(Cincinnati Art Museum, Curator of American Painting and Sculpture, Ph.D., University of Delaware ’95, “Best Poster Yarnell [1872-1955] and Small Bronze Sculpture in America”)

GRIFFITH B. BATIONO ’95
(Harvard University, Ph.D. student in art history)

Graham is currently splitting time between Austin, Texas, with his wife, and Cambridge, Mass., with his dissertation on Roy Lichtenstein.

AUSTEN BARROW BALLEY ’99
(The Metropolitan Museum of Art, New York, Research Associate)

After graduating from Williams, Austin became a research assistant for the landmark exhibition, Art and the Empire City. New York 1825-1866 (13 September 2000-7 January 2001), which explored the visual arts in America during this time and chronicled the ascendency of New York as an arts and cultural capital of the nation. Austin researched foreign works of art in the exhibition and contributed to the production of the catalogue, overseeing controversey administrative and art historical details. She is now on her way to Los Angeles, where she will work in the American Art Office of the Los Angeles County Museum of Art.

LEONORA BARNES ’99
(Berkeley Art Museum-Pacific Film Archive, University of California, Berkeley, Senior Curator—Collections)

AUSTIN BARROW—see BALLEY, AUSTEN BARNES

GRADUATES’ NEWS

LAUREN BARTON—see HEWES, LAUREN B.

CHRISTINE BARTOLO—see KNOX, CHRISTINE

LUCILE BARGES ’99
(Mount Holyoke College Museum of Art, South Hadley, Mass., registration intern/volunteer)

KAREN CHOEY BATES ’96

After four years as the Curator of Education and, for a while, as the Associate Director of Public Programs at the Isabella Stewart Gardner Museum, Karen recently left that institution to follow other pursuits, most recently teaching a course on exhibitions at the Massachusetts College of Art, guest lecturing for the Museum Studies seminar of Harvard’s Graduate School of Education, and consulting for the education departments of the Fogg Art Museum and Boston’s Institute of Contemporary Art. Even more exciting: the arrival on 10 June 2001 of son Andrew.

ANY OLIVER BEGHEL ’93
(Independent fine art appraiser and consultant; Middlebury, Vt.)

In 1998 Amy received a Certificate in Appraisal Studies in Fine and Decorative Arts from New York University. Since then, she has been working as an independent fine art appraiser in the Boston area and Vermont.

THEODOR BEUSCHER ’96
(Massachusetts Institute of Technology, Cambridge, Ph.D. student in art history)

Tom is at work on his dissertation, “The Dissemination and Reception of European Modern Architecture: The Case of J.J.P. Oud.” He has delivered numerous conference papers: “Designing the Jersey Homesteads: Louis Kahn’s Role in Building a Community and Its Influence on His Architectural Philosophy,” Ohio State University, October 1999; “Earlswold Myhrbye’s Scientific Narrative: The Persuasion of Women in Animal Experiments,” University of California, Irvine, November 1999; and “Philadelphia’s Boathouse Row: The Rise and the Decline of Municipal Control,” Boston University, March 2001 (the topic of his 96 symposium paper). Among the grants he has received are the John Coolidge Scholarship from the Society for Architectural Historians, for travel during the summer of 1998; the MIT Department of Architecture’s Hyman Grant— for travel and research that same summer; and, most recently, a Fulbright Grant for Ph.D. research in the Netherlands, 2000-2001.

SOPHIE BEUKERMAN ’99
(Sothby’s, Inc., New York, Modern Painting Department)

DOROTHY BEUKERMAN—see MUNSON, DOROTHY BEUKERMAN

BRENT R. BENSMAN ’86
(St. Louis Art Museum, St. Louis, Mo., Director)

JEANNE BERGGREEN—see PLEKON, JEANNE B.

JULIE BERNOUILLI ’82
(Kunstgeschichtliches Institut, J. W. Goethe-Universitat, Ph.D., University of Munich, “The Reception of European Modern Architecture: The Case of J.J.P. Oud.”)

He has delivered numerous conference papers: “Designing the Jersey Homesteads: Louis Kahn’s Role in Building a Community and Its Influence on His Architectural Philosophy,” Ohio State University, October 1999; “Earlswold Myhrbye’s Scientific Narrative: The Persuasion of Women in Animal Experiments,” University of California, Irvine, November 1999; and “Philadelphia’s Boathouse Row: The Rise and the Decline of Municipal Control,” Boston University, March 2001 (the topic of his 96 symposium paper). Among the grants he has received are the John Coolidge Scholarship from the Society for Architectural Historians, for travel during the summer of 1998; the MIT Department of Architecture’s Hyman Grant—for travel and research that same summer; and, most recently, a Fulbright Grant for Ph.D. research in the Netherlands, 2000-2001.

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JEANNE BERGGREEN—see PLEKON, JEANNE B.

JULIE BERNOUILLI ’82
(Kunstgeschichtliches Institut, J. W. Goethe-Universitat, Ph.D., University of Munich, “The Reception of European Modern Architecture: The Case of J.J.P. Oud.”)
JENNIFER BERRY '92
(According, New York, Manager of Client Development)

CARYN BELL '96
(Dallas Museum of Art, Head of Academic and Public Programs)

Karen Dennis Bovensiepe '97
(National Gallery of Art, Center for Advanced Study in the Visual Arts, Washington, D.C., Project head, Mellon Lecture Volume)

Kate Berry, who received a degree in the Museum Management Institute, Berkeley, California, a program of the J. Paul Getty Trust administered by the American Federation of Museums, in 1996. Her path to the Corcoran led through service at the director of the Maitre Museum of Art, Randolph-Macon Woman's College, Lynchburg, Va., and now works for a design firm in that city.

BECKY A. BRIESACHER '88
(Williams College Libraries, Williamstown, Head of Acquisitions & Collections Development)

GALE L. BROWN '76
(University of Florida, Gainesville, Head of Special Collections, University of Florida Libraries)

Mary received her M.L.S. from SUNY Albany, 1999, and now works at the Williams College Library.

VICTORIA BUNTING '92
(Museum of Fine Arts, Boston, Beal Curator of Contemporary Art)

KATIE (KATHERINE A.) BUSSARD '00
(City University of New York, Ph.D. student in art history)

BECKY A. BUESCHER '88
(University of Maryland, School of Pharmacology, Baltimore, Research Associate)

Sarah received a degree from the Museum Management Institute, Berkeley, California, a program of the J. Paul Getty Trust administered by the American Federation of Museums, in 1996. Her path to the Corcoran led through service at the director of the Maitre Museum of Art, Randolph-Macon Woman's College, Lynchburg, Va., and now works for a design firm in that city.

PAULA KROHMSKI BURKE '80
(Country Lane Landscape, Danvers, Conn.)

AMMY BURROWS '85
(St. Louis Art Museum, St. Louis, Mo., Adult Programs Assistant)

After a lengthy hiatus spent working a law school and raising children, Ann has re-entered the museum world with the encouragement of fellow Williams alum Bette Benjamin '86. She is currently working in the Education Department of the St. Louis Art Museum on a part-time basis and is thoroughly enjoying it. Her family has a wonderful new place, Suzanne Devens Karr '86, her husband, Bob, and two captivating boys, James and Alexander, in New York last December. Otherwise she and Harold are busy keeping up with their "tribe": Charlie (12), Tim (10), and Molly (6).

KATE (KATHERINE A.) BUSSARD '99
(City University of New York, Ph.D. student in art history)

Kate began the program at CUNY this fall, having completed her internship in the Photography Department of the Getty Museum.

HERAN BARREREZ BUTLER '79
(Drennton Fordham Butler Gallery, Houston, Tex., Director)

GREGG LEWIS BURKE '76
(Morris-Jumel Mansion Museum, New York, Director of Education)

The Knot of Happiness.

ROBERT E. CARTER '92
(Woodsmen, Randolph-Macon Woman's College, Lynchburg, Va., Assistant Curator of Art)

Robert E. Carter '92
(Streetmail, North Adams, Mass., Director of Content)

MERRITT COPELAND '96
(Streetmail, North Adams, Mass., Director of Content)

Merrett comments on news, but proclaims none of it is art related. She says: "I do think it is humorous that I, someone who is not a professional curator, am heading up the pro office of a museum—but let's hope for the 'mean generalization' of the world."

GRADUATES' NEWS

PAGE SEVENTEEN

Graduates' News
KRISTEN COLLINS '97
(University of Texas at Austin, Ph.D. student in art history)

Deborah Irene Coy
European Art
Collection at the Corcoran, largely European art; paintings, drawings, then she has published on David Reed's project for the Corcoran

SUSAN M. CROSS '94
Art of John Singer Sargent)
being edited by Fronia W. Simpson '77).

SUSAN HOLMBERG CURRIE '85
(Ph.D., University of Pennsylvania '99, "Performing Identities in the

CAROLE CUNNINGHAM-see McNAMARA, CAROLE CUNNINGHAM
Director)
House Preservation Society and works on a contract basis at the

Vancouver Museum. She helped produce websites (one interactive) for

Foundation.

AMY SHAMMAH DANE '81
(VGS Marketing Group, Inc., Carrollton, Tex., Communications

and Rome." She has also developed a teacher resource packer on those

Augustus Saint-Gaudens for two French venues—Musee des

FRANCESCA EASTMAN '74
(Intermuseum Conservation Association, Oberlin, Ohio, Associate

Relations)

MAURA FEENEY '82
(Young Audiences, Inc., New York, Associate Director of Chapter

KATHRYN C. GALITZ '91
(Department of European Paintings; Ph.D., Institute of Fine Arts-

New York University '98, "The Family Paradigm in French Painting,

Lois's text,

On Paper

for the Project Collectors:

On Paper

for the Project Collectors:

for the Project Collectors:

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JAMES A. GANTZ ’88
(Chair, Art Institute, Williamsburg, Curator of Prints and Drawings; Ph.D., Yale University, ’88. “Robert Robinson (1651–1706): Painter, Stainer and Painter-Graveur”)

For a fuller listing, see entry in “Faculty News,” above.

VICTORIA C. GARDNER—see GARTON, VICTORIA C. GARDNER

SUSAN FOSTER GARTON ’91
(National Portrait Gallery, Washington, D.C., Museum Specialist and Field Surveys, Cataloger of American Portraits)

DEBORAH L. GAVIN ’91
(National Museum of Women in the Arts, Washington, D.C., Assistant Curator of Education)

WILLIAM J. GAVIN ’74

ALANNA E. GEILSCHER ’08
(Jenny Holzer Studio, Worcester, Mass., Studio Assistant)

MIKKA GEE—see GVDENK, MIKKA GEE

LUCA D. GELMAN ’89
(Mary School of Art, The University of Akron, Akron, Ohio, Assistant Professor/Coordinator of Art History; Ph.D., Case Western Reserve University ’94. “Fifteenth-Century Netherlandish Devotional Prints: Utopia, Origins and Function”)


She has presented papers at the International Congress on Medieval Studies, Kalamares-Mich., New York Public Library; CAA annual meetings; International Medieval Congress, Leeds (and session organizer); and numerous other sites. She has received a number of faculty development grants from the University of Akron.

W. ANTHONY GARCÉZ ’88
(University of California, Berkeley, Art History; Ph.D., University of California, Berkeley, 1992, “Historicist Theorists in the Early Modern Period”)

MARION GAYNOR ’79
(Williams College Museum of Art, Williamstown, Associate Director)

MALCOLM GAYNOR ’79
(Le Moyne College, Syracuse, N.Y., Associate Professor of Art History; Ph.D., Columbia University, 1984. “Rembrandt’s Paintings and the Victorian Tradition”)

Amy is president of the American Association for Netherlandish Studies. She received a grant from the DAAD in 1999 for research in Germany.

ELISE A. GUNDERSON ’93
(Institute for Contemporary Art, Philadelphia, Curatorial Assistant)

ALEXIS GODFREY ’98
(Brown University, Ph.D. student in art history)

JENNIFER GODFREY—see BUCKMAN, JENNIFER G.

ELLEN N. GOODIN ’91
(McMandaray College, Wisconsin, Mair, Visiting Instructor in Art History)

Ellen won two last winter. “I just finished a year and a half at Assumption College in Worcester, MA. I have returned to Cooperstown, NY, and will take the spring 2001 semester off as a postponement of an April baby’s arrival.” And, indeed, Emma arrived on schedule and has already visited the Graduate Program office, much to Karen’s delight.

ILEANA GRAHAM ’85
(Northwestern University, Evanston, IL, Assistant Professor of Art History)

Nancy is currently working on a book on Renaissance Venice, funded by a Rockefeller Foundation Grant, with a trip to Venice in spring 2001; Tim Hawkinson Oberorgan.

JOHN J. GIBSON ’73
(Independent curator; recently served as the guest curator at the New-York Historical Society for an exhibition of prints from the Dare and Reha Williams Collection)

STEVEN S. HAY ’85
(Nebraska Museum of Art, Reno, Nev., Executive Director)

AMANDA F. HENRY ’88
(University of Michigan, Ph.D. student in art history)

ADAM S. HOFF ’78
(Ph.D., University of Pennsylvania ’83, “Simeon Morland’s St. Martin Chapel in the Lower Basilica of San Francisco, Avisu)

ENNIS HOCHMAN ’77
(Independent curator; recently served as the guest curator at the New-York Historical Society for an exhibition of prints from the Dare and Reha Williams Collection)

BROOKLYN MUSEUM)

DAVID E. HOFFMAN ’73
(Independent curator; recently served as the guest curator at the New-York Historical Society for an exhibition of prints from the Dare and Reha Williams Collection)

BROOKLYN MUSEUM)

RICHARD L. HOLTON ’78
(Case Western Reserve University ’86, “Landscapes in France from the 18th Century to the Present”)

RICHARD L. HOLTON ’78
(Case Western Reserve University ’86, “Landscapes in France from the 18th Century to the Present”)

F. J. HONEYCUTT ’80
(University of Toronto, Toronto, Ontario, Faculty of Law)

JENNIFER GORDON-see BOCKMAN, JENNIFER G.

JENNIFER GORDON-see LOVETT, JENNIFER G.

ASSUMPTION COLLEGE)

JENNIFER GORDON-see BOCKMAN, JENNIFER G.

JENNIFER GORDON-see LOVETT, JENNIFER G.

ASSUMPTION COLLEGE)

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JENNIFER GORDON-see LOVETT, JENNIFER G.

ASSUMPTION COLLEGE)

JENNIFER GORDON-see BOCKMAN, JENNIFER G.

David C. Johnson '97
(Williams College, Williamstown, Assistant Professor of Physical Education/Assistant Dean of the College)

David continues to work on his book, The Roseart and Tennis Club Park Arrows: Silver Skimmers, about the clubhouse architecture of McKim, Mead & White at the turn of the century in New York City. He is also at work on a new book on the architecture of Williams College: A Sense of Where You Are... A Sense of Where You'll Be, in collaboration with William S. Stoddard, Anne Lawrence Professor of Art at Williams College, Emeritus.

Diana N. Johnson '91
(Minnesota Institute of Arts, Manager, Teacher Resource)

Kyle S. Johnson '96
(University of Michigan, Ph.D. student in art history)


Linda Johnson-see Dougherty, Linda Johnson

SUSAN KAREUS-see Halford-Macleod, Johanna J.

Toby (Charles Q.) Kamp '91
(Museum of Contemporary Art, San Diego, Calif., Curator)

Toby writes, nearly always clearly: "Life in San Diego is great! Thanks for the letter and good luck with your effort!"

Carolyn Kassner-see Hoag, Carolyn

Suzanne Divine Karr '85
(Joho Capital, LLC, New York, Director, M.B.A., Harvard University '90)

Margaret Kehlman-see McCutchen, Margaret Kehlman

Margaret L. Kehlman '99
(University of California, Santa Barbara, Ph.D. student in art history)

In 2002, she taught a course in Renaissance art at Loyola Marymount University, in Los Angeles. We understand that she has been in Paris over the past year researching her dissertation on illuminated manuscripts.

Franklin W. Kelley '79
(National Gallery of Art, Washington, D.C., Curator of American and British Paintings, Ph.D., University of Wisconsin, 1985, "Frederick Edwin Church and the North American Landscape, 1845-1869")

Minott Kerr '82

Minott writes: "I am no longer an academic or even an art historian. Rather, I am a Geographical Information Systems (GIS) specialist. GIS is a sort of computer-based cartography that creates data sets for planning and environmental analyses. I work for the Data Resource Center of Memoi—the planning agency for the Portland area specializing in transportation problems and water-related issues, especially related to endangered fish. I did the final GIS work for the Portland city's biota! Map! (www.coei.org/mappositions/transpor/105.html). I also finished my last art history project in September—a poster I worked on the Romartiaceque nave at Jumieges with Jim Meagars (a William grad). I also teach white-water kayaking."

Marni R. Kessel '89
(Moore College of Art and Design, Philadelphia, Coordinator of Alumni Affairs/Career Services)

Nancy Klein, class of '74 (University of Kansas, Lawrence, Assistant Professor, Art History, Ph.D., Yale University '86, 'Sheer Marvelous Presence, or the Vul in Late Nineteenth-Century French Avant-Garde Painting')

Christine Knox '90
(DDB Worldwide, New York, Global Strategic Events Manager (Corporate Division); M.B.A., University of Connecticut; C.M.M. Certification '90 in Global Strategic Mergers, University of Connecticut)

Christine currently travels worldwide for the second largest ad agency in the world (DDB Worldwide), managing all strategic programs for DDB personnel from 207 offices in 97 countries. "And, she adds, "I get to go to some of fabulous museums as a side benefit!!"

Paula Konidaris-see Bunker, Paula Konidaris

Paula M. Kozel '92
(Hall Laboratories, Hall, Mass., Curator)

Sara M. Kreps '76
(Missouri Art Center, Madison, Wis., Curator of Exhibitions)

Sannen T. Krueger '56
(University of California, Berkeley, Ph.D. student in art history)

Denise Krueger-see Michael, Denise Krueger

Martha Kreutz-see Chelminsky, Martha A.

Robert Lach '90
(Chicago Board Options Exchange, M.B.A. '97, University of Chicago)

Anne M. Lamps '99
(Whitney Museum of American Art, New York, Assistant Curator)

Shelley R. Langdale '99
(The Cleveland Museum of Art, Assistant Curator, Department of Prints and Drawings)

Mary E. LaRotta '95
(Chadbourne & Parke LLP, New York, Associate Lawyer)

Katherine Lee '81
(DA-Nolin '91, Stanford University, Ph.D. student in art history)

Tanya Sloan Lee '93
(National Gallery of Art, Washington, D.C., Development Specialist)

Christine Lemieux-see Knox, Christine

Deborah K. Ledoux '87
(Des Moines Art Center, Des Moines, Iowa, Curator)

Elizabeth J. Levine '94
(The Museum of Modern Art, New York, Curatorial Assistant, Department of Painting and Sculpture)

Susan Leigh Lipp '77
(Donald L. Bailey Collection, S. Luisa, Mo., part-time curator)

Diana L. Linden '87
(Ph.D., City University of New York '97, 'The New Deal Murals of Ben Shahn: The Intersection of Jewish Identity, Social Reform, and Government Patronage')

After receiving her Ph.D., Diana taught at the University of Michigan until this spring, when she received a teaching fellowship at Indiana University—which, however, she declined, to keep her husband—who is his assistant professor in the Los Angeles area. She noted, "In the meanwhile, she is making copies of fine jewelry."

Rachel A. Lindhein '95
(University of Chicago, Ph.D. student in art history)

Mark T. Lindhein '93
(Formerly University of Chicago)
Bob has finished his fourth book, Breathtaking Boundaries: Robert Rauschenberg's Outdoor Environment at the Philadelphia Museum of Art. This year will see a plethora of publications. He has published many articles and contributed to various exhibitions, including such topics as "Frank Stella's Imaginary Places: Vortex, Thunderbolt and Chaos Theory," "Miraculous Amato: A Healing Garden," "Robert Rauschenberg's Aesthetics of Space and Context," "7th Abstract Art in the American Millennium: Legacy collage," "Unquenchable Mansions," "From Zen Kline: Sources for the Early and Modern Works in Coal Region Imagery." He also lectures on Art Heuristics in international, national, and local settings throughout the world.

MARGARET KAYMANN MCCALLUM 79

JUDITH MCCANDELSee WILLIAM, JUDITH MCCANDEL

THOMAS H. McGRAH 87

Harvard University, Associate in History and Art Architecture, Ph.D., Harvard University 96, "Diagoria, Cohen and the Doge's Colonnade: The Use and Significance of Color in Italian Renaissance Drawing."

CAROLE CUNNINGHAM MCNAMARA 78

University of Michigan Museum of Art, Ann Arbor, Assistant Director for Collections and Exhibitions

THOMAS J. McVASH 84

(Tufts University, Technology Transfer Office, Medford, Mass., Associate Director of Operations)

LISA MELANDT 97

(Santa Monica Museum of Art, Santa Monica, Calif., Director of Exhibitions and Programs)

DONIE KIRCHER MOGAUL 87

(Independent textile conservator, San Francisco)

PETER R. MILLER 98

(Institute of Fine Arts-New York University, Ph.D. student in art history)

Perry's dissertation-in-progress explores the relationship between Theodore Chassuth (1819-1886) and French universalism in Algiers. He received a Theodore Roosevelt Fellowship from the Metropolitan Museum of Art in pursuit research in the French area for the 2000-2001 academic year.

SALLY MILLS 81

(Princeton University, Ph.D. student in art history)

Elizabeth L. C. MILLER 79

(Wyoming University, Middletown, Conn., Associate Professor of Art History, Ph.D., University of Pennsylvania, 96, "Thomas Eakins: Artistic Training, 1866-1880")


KIMBERLY L. MISH 90

(Bush-Reisinger Museum, Harvard University, curatorial intern)

Kimberly writes that she is putting together an installation of works from the permanent collection in the Bush-Reisinger "post-war" gallery (scheduled to open 18 August), showing right paintings and objects from the 1960s and early 1970s on the theme of communication—those by Boeing and calling the whole "Integration and Isolation." As soon as that is done, she begins working on the reinstallation of the Bush-Brown works. Her exhibition programming of Meloly-Nag's Lichtsicht has helped her to keep a more appropriate way of displaying it.

MARGARET H. MIDAN 88

REBECCA MOORJ 96

(Columbia University, Ph.D. student in art history)

Rebecca delivered a lecture entitled "Revisiting the Antioch Personifications: Figures of Speech," at the AICMMA conference in November 2000 and will give a talk in Rome at AICMMA 2001. She assisted Christine Randelsoud, then curator of the Whitney Museum of Art, with the reinstallation of their ancient collection and the exhbit, "The Last Roman City." She is now on a research project, the exhibition Images of Maccabean in Law Antiquity for Bennington College, scheduled for the fall of 2002. She maintains an ongoing position as lecturer at the American School of Classical Studies, New York.

DANIEL A. MONTONI 94

(Sonoma Montoya, New York)

DOROTHY MOSSE 99

(The Corcoran Gallery of Art, Washington, D.C., Assistant Curator of American Art)

Dorothea has been very busy. Her publications include "John Singer Sargent. Madame X," and "Baby Milkman," in this May's Bulletin magazine—growing from her Graduate Symposium presentation, "Spotlight on the Collections: The Work of Charles Bird King in the Collection of the Corcoran Gallery of Art," The Corcoran Gallery of Art, 1869 Newsletter, no. 6 (summer 2000), and "001 pictures: Gary Hill, Wall Piece," The 46th Biennial Exhibition: Media/Metaphor, Madison Museum of Contemporary Art, Madison, 2001. She assisted Sarah Grady in her gallery, "The Last Roman City." She is now on a research project, the exhibition Images of Maccabean in Law Antiquity for Bennington College, scheduled for the fall of 2002. She maintains an ongoing position as lecturer at the American School of Classical Studies, New York.

AMY T. MORTON 75

(Institute of Fine Arts-New York University, Ph.D. student in art history)

She is now at work on the exhibition "In Search of the Unknown: " ""Mesoamerican"" Art" for the fall of 2002. She maintains an ongoing position as lecturer at the American School of Classical Studies, New York.

ROBSON MOUTY 74

(University of Houston, Department of Art, Assistant Professor, Ph.D., Harvard University 92, "Studies in Dutch Art and the Literature of Connoisseurship, 1600-1650")

NOKI L. NIN 99

(Detroit Institute of Arts, Assistant Professor of Art History and the Meadows Museum at SMU)

Christine's exhibition and catalogue, John Webster Adams: American Life and History, was at the Brandtske Museum at University College, London in 1998. Her book, based on her dissertation (and involving, in part, the Clark family), is now under review by publishers. She is also writing for various publications and conferences. She is now at work on an exhibition, "Dutch Masters from the Clark," scheduled for the fall of 2001.

SUSAN DODGE PETERS 77

(University of Rochester, Memorial Art Gallery, Rochester, N.Y., Director, Education)

TIM PETERSON 92

(Franklin Art Works, Minneapolis, Director)

Tim is the founding director of Franklin Art Works, a new nonprofit visual arts organization in Minneapolis. He oversees the organization's development, including the acquisition and renovation of a new 10,000 sq. ft. facility. He organizes for exhibitions annually—focusing on one-person shows of established local artists. In 2002 he will begin presenting exhibitions of national artists as well. He is currently working on securing corporate sponsorship of the FW W foundation facade—the remains of the oldest standing movie theater in the state, built in 1916.

KATHY R. H. PETERSON 95

(Orange Coast High School, Fountain Valley, Calif., Educator)

ROBERT J. PHELAN 94

(Annex and Curator at Law, University of Massachusetts at Amherst, Legal Studies Program)

HELEN B. PICKEN 76

(Reader's Digest, Pleasantville, N.Y., Analyst Programmer)

CHRISTINE B. PODERZYNK 90

(Brandeis University Museum, Waltham, MA, Director)

MIRIAM L. POMERANCE 96

"We understand that Mimi and her husband, Alan, live in Denver and have just had a baby girl, Sophie.

KATHRYN POTTS 93

(Whitney Museum of American Art, New York, Head of Exhibition Interpretation)
Kathryn writes: "After the birth of my twin boys, I returned to the Whitney Museum on a part-time basis. In my new position as Head of Exhibition Interpretation, I've worked on several exciting projects, including a new audio guide for the Museum's permanent collection featuring commentaries and original interviews with artists, museum curators, and scholars. (Check it out when you are at the Whitney—it's for free admission.) My next projects will focus on the Museum's Mies van der Rohe and Indian exhibitions."

SARAH POWNOY '97
(Philadelphia Museum of Art, Exhibition Research Assistant, Twentieth Century Art)

PETER PROCTOR '00
(Christie's, Inc., New York, Senior Vice President, Director, American Paintings & Sculpture, Ph.D., Princeton University '90, "Rambach and St. Jerome")

CLARK SCHELLENBERG '97
(Albright-Knox Art Gallery, Buffalo, N.Y., Associate Curator)

ROBERT SCHONWIESE '00
(Graduate School of Design, Ph.D. student in architectural history)

ANN SHAPIRO '89
(The Baltimore Museum of Art, Liaison for the Board of Trustees)

AMY SHAPIRO-GENE "DOMAN, AMY SHAPIRO"

SCOTT RUTHERFORD '98
(University of Pennsylvania, Ph.D. student in art history, at work on a dissertation entitled "Envisioning Female Adolescence: Figures of Peace in Late Nineteenth-Century Painting and Photography")

GREGORY ALLIGER SMITH '74
(University of Cincinnati, Director, Professor)

After Williams, Gregory attended Harvard University, receiving a certificate from the Institute of Art Administration (1974). He has since worked in various administrative positions at the Alaska Art Museum, the Toledo Museum of Art, and the Frick Museum of Art. He has organized such exhibitions as Masterpieces from the Czerny Collection (1987) and Malcolm Cowan: The Art of Design (1996). His primary research interests lie in the American Arts & Crafts Movement.

MELISSA (MARGARET) SMITH '85
(Nancy Skol '82
(The Denver Institute of Arts, Associate Curator, Department of Graphic Arts)

JEN E. Sromom, class of ’88
(Jen L. Smolena Fine Art Consulting, San Francisco, Principal; GUIdL.com, Trade Sales Consultant-Northern California Region)

Nancy Sroten '86
(Independent art book editor; Bennington, Vt.; Ph.D., Yale University '90, "The Shape of the Church: The Relationship of Architecture, Art, and Liturgy at the Cathedral of Trier")

Mark has recently published Picturesque Architecture in Ancient Greek Art with Cambridge University Press in 1999. He will be giving a paper in Geometric narrative at the Swedish Institute in Athens in December 2001.

ROBERT J. SULLIVAN '87

JILL B. STEINBERG '85
(The Art Institute of Chicago, Associate Curator of Contemporary Art)

ANN SLIMMON '83
(Independent consultant, Washington, D.C.)

JUDITH VAN ROY '98
(Independent curator, Philadelphia, Ph.D. student in art history)

JACQUELINE VAN ROY "see RENNE, JACQUELINE"

JOYCE ROSSUMER "see HUI, JOYCE ROBB"n

JAMES E. RONDEAU '94
(The Art Institute of Chicago, Associate Curator of Contemporary Art)

A.NNN SLIMMON '83
(Independent consultant, Washington, D.C.)

JUDITH VAN ROY '98
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JACQUELINE VAN ROY "see RENNE, JACQUELINE"

JOYCE ROSSUMER "see HUI, JOYCE ROBB"
SUSAN V. WEBSTER '86
(University of St. Thomas, St. Paul, Minn., Professor; Ph.D., University of Texas at Austin '92, "The Processional Sculpture of Penitential Confraternities in Early Modern Seville")

BETII CARVER WEBER '77
(The Metropolitan Museum of Art, New York, Associate Curator of American Decorative Arts)
Beth began a new job at the Metropolitan Museum of Art in April 2000. She is working on a catalogue of the institution's collection of American silver. She and Dustin are living in Manhattan—he's working in the Slide Room at Columbia University.

JAMSL. WEISS '83
(University of Pennsylvania, Ph.D. student in art history, at work on a dissertation entitled "The Art of Hans Burgkmair: Defining and Transmitting Knowledge")
Ashley has received a Fulbright for study in Germany; she will be based in Munich, with frequent trips to Augsburg for archival research.

JOHN WETENHALL '82
(Ringling Museum of Art, Sarasota, Fla., Executive Director; Ph.D., Stanford University '88, "The Ascendancy of Modern Public Sculpture in America")

TODD DONINGTON WEYMAN '93
(Swann Art Galleries, New York, Director, Prints and Drawings; plus appearances on the Antiques Roadshow)

ZHENG HU-see Hu, ZHENG

CHRISTINA R. YANG '89
(Museum of Fine Arts/Museum of New Mexico, Santa Fe, Curator of Contemporary Art)

MOLLY DOMOWNY YANG '93
(National Gallery of Art, Washington, D.C., Associate Curator, Modern and Contemporary Art)
Molly is at work on an upcoming exhibition scheduled for January 2002: Christo and Jeanne-Claude in the Vogel Collection, National Gallery of Art.

JESSICA WINSTON '90
(Ph.D., Columbia University '97, "The Face of the Virgin: Problems in the History of Representation and Devotion")

CRISTIA WINTER '76
(Froma E. Williams—see Froma S., Froma W.)

INFORMATION—FOR YOU AND THE PROGRAM: A LIST-SERV AND A PLEA

Thanks to the generosity of Williams College, we have established a List-serv for the students and graduates of the Program. The List-serv will be closed subscription, accessible only to members; we will manage the membership and the postings from our office. If you want to subscribe, send us your full e-mail address and the name by which you wish to be known (i.e., Joseph.Jones@williams.edu; Joe Jones). We will enroll you and send you a set of user instructions. This promises to be a great way to keep in touch with friends and colleagues.

We hope that you have found this newsletter to be worthwhile. We look forward to undertaking an even more informative one next year. But we cannot do it without your help. Please drop us a note concerning the major events in your professional life (and personal, too). It would be great if you could put us in touch with someone whose record here seems bare. Send news to Marc Simpson, Associate Director/Williams College Graduate Program in the History of Art/Box 8/Williamsstown, MA 01267/413-458-2503 x551. Or e-mail Marc.A.Simpson@williams.edu. Don't forget to check out the Program's web site http://www.williams.edu/gradart/. Many thanks.