Graduate Program in the History of Art
Williams College/Clark Art Institute
Summer 2002
Newsletter

Letter from the Director

Charles W. (Mark) Haxthausen
Faison-Pierson-Stoddard Professor of Art History, Director of the Graduate Program

On the crisp, clear morning of September 11, as I was preparing my first methods class, I received an e-mail news alert that a plane had struck the World Trade Center. From that moment, of course, it became impossible to focus on the class, scheduled for that evening. We did meet briefly, and since all were in a state of profound shock and emotional distraction, we agreed to postpone the class until the next evening. When we convened on September 12 the discussion was unusually intense—for most of us it was the first time we had been able to forget, however briefly, the inconceivable horror only three hours south of us. But I also think that some of that intensity came from an affirmation of the continuing value of our own work. Perhaps it was, unconsciously, an act of resistance to terror.

Two of our students lost close friends at the World Trade Center, one a passenger in an American Airlines plane, a second an employee in the twin towers. The threat of further terrorist attacks or hijackings naturally raised concerns about the January European trip, and into October we considered canceling it and developing a domestic substitute for it. But as travel resumed and continued without further incident, we decided collectively that the best course was to make the trip optional this year. In the end, thirteen of fourteen students made the journey to Germany, Austria, and the Czech Republic (see pages 16-17 for pictures and a report on this year’s trip).
Even under the cloud of terror, the academic year 2001-2002 was a banner year for the Graduate Program. In September we mailed the revised and greatly expanded newsletter and have been enormously heartened by your enthusiastic response to it. This publication served to reconnect us with many of you, and with many of your classmates. Packed as it is with information, it has also been an excellent advertisement for the program, not least because of the listed achievements of our graduates. Unfortunately, because of outdated addresses and the postal chaos caused by the anthrax attacks, some of our alums never received the newsletter. We hope, with your assistance, to do better with this issue.

The newsletter undoubtedly helped sustain momentum in the second year of our annual giving campaign. There was a slight increase in gifts over the $6,995 we received from 41 of our graduates last year. This year 53 of you (about 17 percent) contributed a total of $7,126; $3,990 of that amount was allocated toward support of fellowships, the remaining $3,136 to our student travel fund, established by the Class of 1996. We were pleased with this result, especially given the downturn in the economy and the more urgent need for support of other charities in the wake of 9/11.

The $6,995 that you contributed last year supported one fellowship stipend. Because of significant contributions to the student travel fund we were able to grant the Class of 2002 $1,773 for travel related to research on their Qualifying Papers and symposium presentations and to support air travel for one conference presentation. As its class gift, the Class of 2002 generously contributed an additional $450 to this fund. At press time we had a balance of over $19,000 in this account, which will allow us to increase the allowance per student attending the University of Delaware to study American art. This is also the chosen field of ADAM GREENHALGH '00, while he continues his job as education liaison at the Frick.

Karen Kowitz, besides doing her usual first-rate job as Program Assistant, defines the soul of the program, as she has for the past seventeen years. We regularly hear from applicants that they get a warm and solicitous treatment from Karen that they get from no other program, and for those who are fortunate enough to study here, that treatment continues during their two years here. One of our goals at Williams is to create a sense of community that can serve as a model of professional life. Year in and year out, Karen, who has daily contact with our students, has been indispensable to that endeavor. Our only staff problem has been the lack of continuity in the secretarial position. Ann Miscelison, who assumed that position in November, was offered a full-time position in data management at Bennington College and left in mid-June. Her last act was to launch our new website, on which she worked diligently in her final weeks here. We are happy to report that Susan Hamilton will replace her in October.

Karen died at his home on February 7. For three years he suffered from partial paralysis and other complications from a stroke he had suffered following open-heart surgery. He and his wife, Linda, Director of WCMAMC, wrote a book entitled "The Subject of Representation: The Issue of Gender and Art" in which numerous graduate students enrolled since they first taught it in 1991-92. His memorial service, held at MASS MoCA on February 16, drew over 200 people, including a number of Graduate Program alumni. Among the friends and family members who spoke was Laura Heon '98, who gave a eulogy that wonderfully captured Hartley's spirit. We excerpt it here:

Many of us here today have had the pleasure of attending lectures about art with Hartley. Every time he would begin to interrogate some unsuspecting visiting scholar or artist, you could feel the audience start to mentally hunker down, to brace themselves for the concentration it would take to follow his question through to its end. Many of us (including the lecturers) didn't hunker down quite far enough and sometimes lost the line of his question before he finished asking it. Some of us stopped trying to figure out what the hell he was talking about years ago. Last fall, for example, at the Loulee Bregrove symposium, attended by several hundred people, Hartley offered his ideas, and then Linda, who was leading the panel, said to him: "So, do you have a question?"

But I think the fact that his thoughts were so dense and labyrinthine prevented many of us—even though we were close friends—from ever realizing the real extent of the damage it might do. Here was a man who could parse states of consciousness into inframince, who could happily spend hours navigating the treacherous seas of mind, subject, ego, the imaginary and symbolic, the real, the object, the uncrystallized, representation, de-representation, the object petit a, the gaze, jouissance, and so on and so forth. His ideas, as I pursued these ideas, pulsates, alchemizing paintings and works of art—in The Searchers, Hail Mary, Blonde Venus, Cindy Sherman's photographs, and even Hesse's sculptures. These things were Hartley's playground. But it was exactly the years of roughhousing on this playground that made him magically well-prepared to gauge what the stroke took from him, and from all of us.

Hartley always did what he wanted to do, and what he wanted to do was, from a certain perspective, rather unusual, namely care for his family and focus on ideas, art, and athleticism. It doesn't take that much courage to do what you want if what you want fits society's norms. It does, however, take real conviction, real fearlessness to live exactly the life you want to live when that life is truly unconventional. When Hartley could not follow his own star anymore, he fearlessly bowed out.
Hartley and Linda's marriage was something to behold. I've never seen anything quite like their obvious love for and joy in each other. When you consider their many years together (as Linda will tell you, she was a child bride)—and what years they were—half the 60s, the 70s, 80s, and 90s, it is a near miracle that they made it, still very much in love, this far. Their love gave me hope.

That's why the image I want to leave it all with is this: Hartley, Linda, teaching a seminar together behind. Hartley is growing a scowl, darkly handsome, dressed all in black, except for a pair of goofy bright red reading glasses, which actually, one of Linda's. As he often does, Hartley is hamming me and the other students about phalic this and vagina dentata that, spoiling for a good fight on his playground. And then Linda, beaming, turns to address this amazing man, and she calls him, "My guy, pumpkin pie, sweetheart." Through his teaching and mentoring Hartley made a contribution to the Graduate Program that will endure in the many students he inspired. To recognize that contribution we gratefully dedicated the spring symposium to his memory.

Faculty News

Knowledge in the Seventeenth Century" with a talk entitled "The Cross and the Tree, the Arch and the Cave: Theater and Spectacle as Tools of Conversion in Colonial Mexico." Meanwhile, he and Dotye have maintained their busy travel schedule, with Utah being among the most recent destinations.

HOLLY EDWARDS

Holly's major scholarly enterprise this year was serving as co-curator (with husband, David) for Through Afghan Eyes: A Curtain in Conflict, organized for the Asia Society in New York. Various lectures and readings at this timely subject occupied the spring. She writes that she is "currently working on a piece for an edited volume on the character of American Orientalism as it is manifest in contemporary representations of Afghan women."

ZIKA FELICZAK

This past year Zika taught "Bibere Art: Images of Men and Women." "Art in Art: 1400–2000," and she is looking forward to her graduate seminar on Peter Paul Rubens.

JAMES GANZ

Jim writes: "This past year I co-organized two exhibitions at the Clark that reflect my two foci of primary interest—namely, old master prints and nineteenth-century photography. Golubskie and The Third Dimension (organized with Stephen Goldhaber) was held at the Clark in the fall of 2001 and then traveled to the Elyssium Museum of Art (University of Wisconsin) and the Spencer Museum of Art (University of Kansas). The catalogue includes my essay 'Body Doubles: The Musicians of Tintoretto and Golubskie.' In spring of 2002 I co-organized Artic Dury: Paintings and Photographs by William Bradford (with Brian Allen and Adam Greenhalgh). At the Clark, I have continued to oversee a major initiative to build a core collection of early photography. My current research is centered on Edward Burtynsky.

CHARLES W. HANSEN

Mark's edited volume of the papers delivered at the 1999 Clark Conference, The Two Art Histories: The Museum and the University, appeared in the spring. Published by the Clark, it will be distributed by Yale University Press. "Between Imagination and Reality: Polo and Pevsner's "Kubistische Bilder" appeared in The Study of Art History, a new English-language journal published by Tsodanisky University Press in China. He also published reviews in the May, June, and September issues of The Burlington Magazine, on Daniel Arasse's Arche of Kiefer, Mihilka's Gerard Richter: Forty Years of Painting, and the Dallas Museum's Thomas Struth retrospective (curated by Charles Wylie '96), respectively. He presented several papers and lectures during the year: "Stillloua inber bei Paul Klee" at the University of Vienna; "In Search of Lost Style: The Hieroglyphic Interpretation of Modern Art in Germany" at the University of Minnesota conference "Rethinking Modernism in Germany and Scandinavia," of which he later presented an expanded version at the Art Institute of Chicago; and "Between Impressionism and Cubism: Carl Einstein's Reibauk, or The Dilemma of the Minister" at the sixth International Conference of Word and Image Studies, held in Hambug. Mark had the pleasure of collaborating with his wife, Linda, for her WCMA exhibition, Linda Schuler: Nature Mort, setting a short text on her work for the printed handout. This fall he is on leave, spending it at the Institute for Advanced Study in Princeton. There he is completing a book, Recluming Vision: The Art Criticism of Carl Einstein, under contract by the University of California Press.

GUY HWARD

Guy writes: "I have been on sabatical for the academic year 2001-2002. This past year I have been working on two essays, one piece, "Myths of Ritual in Afghan Vase-Paintings of Silena," will be published in the collection of essays entitled Ritual and Drama, recently published by the Center for Hellenic Studies sometime soon. The second, entitled "The Return of Heliospheres, Dyonisos, Procesional Ritual, and Greek Narrative Art," will appear in a journal. I am currently working on a third essay, Silena and Nymphs and Lyrical Processus. The paper is part of my current research project on the relationship between myth and ritual in ancient Greek art and poetry about Dionysos. At the end of last year, my book entitled Caption Troy, The Narrative Functions of Landscape in Archite and Early Classical Greek Art (University of Michigan Press) appeared.

LAURA HEUN

Laura's work at MASS MoCA this year has included the exhibitions Robert Willson, "34 Seasons" with Joseph Thompson, RA, and "E.J. Mather's 'Uncommon Denominator': New Art from Veneti, with catalogue, as well as coordinating From Wall to Wall: MUSEE. She has also been doing on Jacopo Sansovino and the buildings surrounding the Piazzetta in Venice. The stay in Venice was partly supported by a grant from the Delmas Foundation. My article on two Venetian theaters of the 1580s ("The Short, Luscious Lives of Two Venetian Theaters, 1580–1589"), which deals with the invention of the theater box as an architectural form, will appear in the fall issue of Renaissance Quarterly. The article on the Zecca door will be submitted to a journal this summer. While on leave I also directed a project to create a virtual Palazzo del Te. That project, to be completed this summer, will be placed on the website of the city of Mantova, as well as on the website for ARTH 101–102. It will provide a tour of almost all the rooms of the palace. It promises to be rather spectacular."

LIBBY KIEFER

MICHAEL J. LEWIS

In 2001–2002 Mike served his first term as chairman of the Williams College Department of Art. His book The Gothic Revival was published by Thames and Hudson. His year's essays and reviews included "Louis Sullivan after Art Functionalism" (New Criterion), "The Realm of Thomas Eakins" (New Criterion), and "Visions of Gound Zero" (Commentary). In the second semester of September 9, he contributed "In a Changing Skyline, a Sudden, Glaring Void," in the New York Times. Papers presented in the past year include "The Architect as a Naveative Nation," delivered at the National Press Club in a roundtable called "The New Ingenuity," as well as "Los Angeles Council on Library and Information Resources, as well as the Associated Art and Architecture Review for the British Assessment Exercise board of the College Art Association and the Council on Library and Information Resources, as well as functioning as the American reviewer for the British Assessment Exercise board.

JU-YU SCARLETT JANG

EUGENE J. JOHNSON

E.J. writes: "I spent my spring semester leave in Venice, working on my book on the architecture of Italian theaters in the 16th and 17th centuries as well as an article on the door of the Zecca, which continues work I have been doing on Jacopo Sansovino and the buildings surrounding the Piazzetta in Venice. The stay in Venice was partly supported by a grant from the Delmas Foundation. My article on two Venetian theaters of the 1580s ("The Short, Luscious Lives of Two Venetian Theaters, 1580–1589"), which deals with the invention of the theater box as an architectural form, will appear in the fall issue of Renaissance Quarterly. The article on the Zecca door will be submitted to a journal this summer. While on leave I also directed a project to create a virtual Palazzo del Te. That project, to be completed this summer, will be placed on the website of the city of Mantova, as well as on the website for ARTH 101–102. It will provide a tour of almost all the rooms of the palace. It promises to be rather spectacular."
NANCY MOWLL MATHEWS

College Museum of Art

will be working as well on a new project, namely, the role of Ephesus 2.11–22 in a provocative prose describing the creation of the Universal Church, in medieval art.

CHARLES PALERMO

Professor Charles’s publicaitions for 2002 were the article “Textile Translucence: Mino, Linos, Efinoumen,” in October 97 and "Catalogue" in A Die Voci: The Photography of Rita Hammond, John Groisman, Ann Ryan, Kim Wade, ed., forthcoming from Syracuse University Press. Starting in September Charles will take up the post of Assistant Professor in the Department of Performing and Creative Arts, College of Staten Island/CUNY.

RICHARD BAND

Richard has been absorbed by various programs and forthcoming exhibitions at the Clark, including this summer’s Vienna Project.

LINDA SKEEGER

Linda, among other responsibilities at WCMA, oversaw the museum as it soared through its 75th Anniversary year.

MARC SIMPSON

Marc’s major writing project for the past year was a series of five essays—"The 1870s," "The 1890s," "The 1900s," and "The 1920s."—"and Eakins’ Vision of the Past and the Building of a Reputation"—that appeared in David Sewell’s catalogue accompanying the Thomas Eakins exhibition, organised by the Philadelphia Museum of Art; the catalogue received the 2002 Henry-Russel Hitchcock Award of the Victorian Society in America. He has also published reviews of the book Race Reviews: American Art and Its Critics, 1826–1925 and the exhibition Window Homer and the Critics: Forging a National Art in the 1870s, in The Burlington Magazine. Among public lectures two, both delivered last October, stood out. "What a Japanese Velasquez Might Do": John Singer Sargent and His Portrait of Alice Vanderbilt Shepard was one of a series of talks given to inaugurate the newly expanded Amon Carter Museum in Fort Worth, and "Yenkee Uchinos and Pie-Nurited Madmen: Window Homer in 1870s America," for the High Museum of Art, given in Atlanta’s Symphony Hall, with an audience of over 1,200 and the slides projected across the width of the entire stage!

STEFANIE SOUILL

Stefanie received her doctorate from the University of California, Berkeley, in 2001. She just finished her first year at Williams College, teaching courses on Italian Renaissance art and culture, to be held at the University of Pennsylvania’s Zentralinstitut für Kunstgeschichte, Munich, was resident in Williamstown (his wife, Tanja, and their son, Jarn, were much-appreciated visitors). Professor Zimmermann taught an undergraduate course entitled "Art Deco: A Tormented Friendship: French Impressionism in Germany" as his undergraduate offering and "Pictures and Politics in the Twentieth Century" as a graduate seminar. These subjects are always timely, but they had a peculiarly pointed resonance for many on campus this year: A good number of history and political science undergraduate majors enrolled in his lecture course (and found their way to the top floor of the Clark for office hours). He continued his scholarly work throughout the semester, engaging a cadre of graduate students as research assistants, as well as writing a stream of op-ed pieces for newspapers and periodicals on questions of politics and education. Preparations for one segment of a telephone interview for national broadcast had our small offices awash with cables and the fleeting glitter of media attention. Professor Perlmutter delivered his public lecture at the Clark, “Can Pictures Change the World?” on 12 March 2002.

An exciting academic year lies ahead. For the fall semester, RENATA HOLDO, a distinguished scholar in the field of Islamic art and culture from the University of Pennsylvania, will be on campus. She has most recently published The Mosque and Modern World (with Hasan ud-Din Khan, 1997) and has two books in preparation: The Great Safavid Mausoleum in Isfahan (for the Great Architecture of the World series) and the Jerba Survey: Final Report.

She will also organize an exhibition—to be held at WCMA—titled From the Two Pens: Line and Color in Islamic Art, scheduled to open in early
October and drawn from the renowned collections at the University of Pennsylvania as well as private lenders. Professor Holod’s public Clark lecture, “Landscape: Between Display and Social Order,” is scheduled for 22 October; everyone in the vicinity should mark their calendars.

WANDA CORN will be the Visiting Clark Professor for the spring of 2003. One of the country’s most respected scholars of American art, Professor Corn is the Robert and Ruth L. Halperin Professor in Art History at Stanford University, where she has taught since 1981 (serving, as well, at various times as the Director of the Stanford Humanities Center and Acting Director of the Stanford Museum of Art). Her most recent book is The Great American Thing: Modern Art and National Identity, 1915–1935, which won the Charles C. Eldredge Prize for Distinguished Scholarship in American Art for 2000. Her two courses at Williams will grow from and advance this text’s material for their themes: “Transatlantic Modernism: Paris and New York in the Early Twentieth Century” and, for the graduate seminar, “American and European Art between the Wars.”

Sterling and Francine Clark Art Institute Library
SUSAN ROEPER
Librarian

The Clark Library continues to enjoy a reputation as one of the foremost art history libraries in the country. The collection now numbers over 200,000 volumes and is growing at a rate of 5,000 volumes each year. This represents a substantial increase in funding over the past five years as we strive to expand the collection in support of the vibrant Clark Fellows program, now entering its third year. We have received additional annual funding for this effort over the past three years from the SCOTT OPLEY ’87 Foundation. New areas of strength in the collection include the history of photography, aesthetics, and critical theory.

We are most pleased to announce that in 2001 the Library acquired the 248-volume rare book collection of JULIUS S. HELD. Many of you will have studied with Professor Held when he taught in the Program from 1974 to 1981 and will be familiar with the many treasures in this collection. We also received in 2002 a most generous gift from RANDON JERREY ’94 of over 1,000 photographs of Romanesque architecture and architectural sculpture. Another recent acquisition of considerable note is the David A. Hanson Collection of the History of Photomechanical Reproduction. This collection numbers over 750 titles and provides specimens and documentation of the revolution that enabled printers to reproduce photographic images in ink.

Recent graduates know that the Clark Library is keeping pace with the technological advancements now expected by incoming students. The library’s catalogue is available on the Institute’s website (http://www.clarkart.edu/library), where you will also find an extensive suite of electronic resources. We have also created a digital imaging lab, where students can scan images for their papers, or even go so far as to prepare presentations that rely on projecting digital images instead of slides. The library still maintains a slide collection of over 150,000 images that grows at a rate of 4,000 each year. The slide library is, however, going digital as well. Digital rights to commercial images are acquired when possible, and the library is experimenting with the nascent ArtSTOR project of the Mellon Foundation, a project that hopes to provide shared access to digital images to the scholarly and academic communities.

The current library staff includes SUSAN ROEPER, Librarian; PETER ERICKSON, Collections Access Librarian; PENNY BAKER, Collections Management Librarian. Working with Susan in administration and collection development are LINDA LLOYD, Secretary; TERRI BOCCIA, Acquisitions Librarian; BONGHEE LIM, Library Assistant. The collections access area includes NANCY SPEIGEL, Readers’ Services Librarian; and KAREN CRANDALL and KRISTEN LUNDQUEST, Library Assistants. The collections management area includes SUSANNE WARREN, Technical Services Coordinator; VALERIE KRALL, Monographic Cataloguer; and the slide room staff: LIBBY KIEFFER, Slide Librarian; LAURIE GLOVER, Slide Cataloguer; REGINA QUINN, Library Assistant; and ELAINE YANOW, Secretary and Library Assistant.

Sterling and Francine Clark Art Institute, Research and Academic Programs
MICHAEL ANN HOLLY
Director of Research and Academic Programs

Quiter and more modest than the spectacular Getty Research Institute high in the mountains over the metropolis of Los Angeles, or the ambitious Center for Advanced Study in the Visual Arts in the official neighborhood of the government headquarters in Washington D.C., the Clark comes closest to the ideal of an art historical scholar’s paradise.” This description was reported by the well-known German scholar WILIBALD SAEUBLER in the Frankfurter Allgemeine Zeitung as a consequence of his visit as a Clark Fellow this past spring. He paints the image of the Division of Research and Academic Programs at the Clark in the international colors in which we want to see. There is now little doubt that the Clark Institute ranks among the top three research institutes in the country. We are home to the Association of Research Institutes in Art History (20 of them), comprising such centers as the Getty, the Frick, CASVA, the Smithsonian, and the Metropolitan Museum of Art. And we have just been invited to join the Research Institutes in Art History, ARIAH’s sister association in Western Europe, whose only American members are the Getty and CASVA.

Our international reach is confirmed by the spectrum of invitational colloquia, symposia, workshops, and conferences we have put on during the past academic year. Early in the fall term we invited a panel to discuss the critical legacy of the work of NORMAN ROCKWELL in conjunction with the traveling exhibition organized by the Norman Rockwell Museum in Stockbridge. Our Clark/Getty workshops this year were devoted to the theme of “Art History and Criticism,” and on both coasts heated debate about the nature of these two kinds of history writing made for very lively sessions. This spring’s invitational colloquium, a private intellectual gathering originated by scholars outside the Clark, is on “The Renaissance Historical Imagination.” To top off the academic year, this summer we are presenting “Viennese Ghosts: Culture and Politics,” an afternoon of talks connecting with a number of Viennese events in the Berkshires. Yet the most exciting news of the year comes from the publication of two of our annual conference volumes, The Two Art Histories and Art History, Aesthetics, Visual Studies, with two books more in the works. All are available through our website and are distributed by Yale University Press. The series will continue with the papers delivered at our recent annual conference, this year called “The Art Historian: National Traditions and Institutional Practices.” Addressing the formation and professionalization of art historians in different historical, national, and institutional settings, thirteen scholars from the United States, France, Germany, England, and the Netherlands together contributed to what all agreed was a “remarkable” intellectual event.

On the home front, we have been happily occupied this year with seven Fellows in the fall semester and eight in the spring. In a few weeks we will welcome the summer contingent. All the Fellows have given rich and varied lectures as part of their stay, and we have been able to engage them in well-attended events not only plenty of eager graduate students but also Williams faculty and others in the community. The competition for fellowships has been fierce, but we believe that we have accepted for the coming academic year some of the most innovative art historians working in both Europe and America, in the university as well as the museum worlds.

And, finally, news of our staff. We added GAIL PARKER to the newly created position of Program Coordinator. MARIT WESTERMANN, the Associate Director of Research and Academic Programs, has been named to the prestigious directorship of the Institute of Fine Arts of New York University. As difficult as it will be to have Marit leave, we hope to find her successor this summer. And I am very much looking forward to teaching the first-year methodology course to the large graduate class joining not only Williams College but also the bustling intellectual (and idyllic) world of the Clark.
The Judith M. Lenett Memorial Fellowship and Lecture

Robert S. Slifkin was the Lenett Fellow for the academic year 2001–2002. The LENETT FELLOWSHIP is named after Judith M. Lenett, who enrolled in the Graduate Program in the fall of 1981 with a particular and dedicated interest in American art and art conservation. Her studies and career were cut short when she became ill with cancer, to which she succumbed in 1987. Shortly after her death, her husband, Paul, conceived the idea of honoring her by establishing an endowment in her name, to which he and a number of their friends contributed. This now endows a competitive fellowship whose recipients must demonstrate that they, too, share the two things that dominated Judith’s professional life: interest in American art and an aptitude for its care and conservation. The core of the Lenett Fellowship is the time spent working in the Williams Art Conservation Center during the student’s second year, focusing on one or a small group of objects chosen by the student in consultation with the staff. Analysis of its physical makeup, assessment of current condition, proposal for treatment, and the treatment itself move hand in hand with art-historical considerations to allow the Fellow a thorough, multifaceted knowledge of the work. This forms the topic of a public lecture that the Lenett Fellow gives in the spring.

This year Rob worked on and spoke about a collection of toys made by Alexander Calder as prototypes for an industrial line; the models eventually came to be used by Calder’s own children and grandchildren before being donated to the Berkshire Museum in Pittsfield. As is now traditional, Rob’s lecture, which he called “The Price of Play: Restoring Alexander Calder’s ‘Futuristic Toys for Advanced Kids,’” entwined the perspectives of an art historian with those of someone who had hands-on experience with them. At the reception following Rob’s memorable talk, the public had the opportunity to see the original toys on display and to play with the full-scale models that Rob and conservator Hugh Glover had made to assist them in their understanding of their mechanisms. Clacking and clattering filled the room, with some animated discussions of favorite forms. Rob tells us that the Calder Foundation is contemplating putting the toys into production once again. If they do, many of us will assert that they have a winning proposition in hand.

Rob was the eighth Lenett Fellow, joining the roster with Lydia Hempill ’95, Sue Canterbury ’96, Ashley West ’97, Mikka Gee Conway ’98, Austen Barron Bailly ’99, Adam Greenhalgh ’00, and Jennifer Cabral ’01. Jordan Kim has just been named the Lenett Fellow for 2002–2003.

Lectures by the Clark Fellows 2001–2002

25 September  
PETER FUNNELL (National Portrait Gallery, London) “Gender and Commerce: Portraits of Queen Victoria and Prince Albert”

9 October  
FRANCOISE FORSTER-HAHN (University of California, Riverside) “What the Germans Showed and the French Perceived: German Art at the Paris World’s Fair, 1855-1900”

30 October  
KAREN LANG (University of Southern California) “The Body in Pope’s Garden”

13 November  
STEPHEN MELVILLE (Ohio State University) “Hegel and the Contemporary”

4 December  
HARRY COOPER (Fogg Art Museum, Harvard University) “Mondrian: Painting Problems”

11 December  
MARIA GOUGH (University of Michigan) “Constructivism Disorientated: El Lissitzky’s Dresden and Hanover Exhibition Spaces”

29 January  
ELENA CILETTI (Hobart and William Smith Colleges) “Artemisia Gentileschi and Judith”

12 February  
DAVID JOSELIT (University of California, Irvine) “Yippie Pop: Abbie Hoffman, Andy Warhol, and 60s Media Politics”

19 February  
BRUCE BOUCHER (University of London) “Alchemy in Clay: Transformations of Italian Terracotta”

26 February  
MARK LEDBURY (University of Manchester) “The Migration of Melodrama”

5 March  
JURGEN MULLER (University of Paris III, Sorbonne Nouvelle) “Jonathan Demme’s The Silence of the Lambs and Its Surrealist Sources”

2 April  
WHITNEY CHADWICK (San Francisco State University) “The Fashionable and the Unfashionable: Lee Miller’s Two Bodies”

8 April  
DOUGLAS CRIMP (University of Rochester) and David Joselit “A Clark Conversation”

9 April  
DOUGLAS CRIMP “Mario Montez, For Shame: On Andy Warhol’s Italian Terracotta”

30 April  
FREDDIEK BOHRER (Hood College) “Archaeology and Photography: The Image as Object”

7 May  
ROBERT HAYWOOD (University of Notre Dame) “Anal Vision: Claes Oldenburg’s Anti-Monuments of the 1960s”

The Williams College Graduate Program at CAA 2002

Once again, many alumni of the Graduate Program played active roles in the annual meeting of the College Art Association, held this year in Philadelphia (20–23 February). VICTORIA C. GARDNER COATES ’92 gave a talk entitled “Collins, Deldasis, and the Crafting of Renaissance Genius”; MARIA E. DI PASQUALE ’92 co-chaired the session “Science, Religion, and National Identity in French Art, 1871–1914”; and JENNIFER KING ’01 spoke on “The Dangerous Allure of Hybridity in Jorge Pardo’s Project” — which grew from her Graduate Symposium presentation last spring; SHELLIE R. LANDGAELE ’89 considered “Issues of Connoisseurship in Antonia Pollaino’s Battle of the Nudes”; DIANA LINDEN ’87, in her role as co-chair of the Association of Historians of American Art, welcomed auditors to the session “Essentialism, Race, and Identity in Early 20th-Century American Art”; THOMAS J. LOUGHMAN ’95 delivered a talk entitled “Commissioning the Familial Remembrance: Alberti Patronage at Santa Croce, Florence, 1304–90”; BRIAN LUKACH ’78 organized and chaired the session devoted to “The Ethics and Politics of Landscape Art in the 19th Century”; ELIZABETH MILROY ’79 informed her listeners about “The Lost Treasures of Horticultural Hall”; H. RODNEY NEWITT JR. ’94, spoke on “Love and Its Viewpoints in Early 17th-Century Dutch Art: The Garden Parties of David Vinckboons and Estais van de Velde”; SHERYL E. REISS ’79 (in the same session as TOM LOUGHMAN) addressed “To Be a Medici: Proclaiming Status, Identity, and Legitimacy in the Art Patronage of Giulio de’ Medici (Pope Clement VII)”;

ASHLEY WEST ’97, MIKKA GEE CONWAY ’98, AUSTIN BARRON BAILLY ’99, ADAM GREENHALGH ’00, and JENNIFER CABRAL ’01. JORDAN KIM has just been named the Lenett Fellow for 2002–2003.

The Williams College Graduate Program’s reception was a departure from recent years. Most crucially, we called “From Madonnas to War Work: Knitting in Art.” Probably the highlight of the conference, at least to judge by the numbers packed into the largest of the conference spaces on Thursday afternoon, was the “CAA Remembrance: Alberti Patronage at Santa Croce, Florence, 1304-90”; BRIAN LUKACH ’78 organized and chaired the question devoted to “The Ethics and Politics of Landscape Art in the 19th Century”; ELIZABETH MILROY ’79 informed her listeners about “The Lost Treasures of Horticultural Hall”; H. RODNEY NEWITT JR. ’94, spoke on “Love and Its Viewpoints in Early 17th-Century Dutch Art: The Garden Parties of David Vinckboons and Estais van de Velde”; SHERYL E. REISS ’79 (in the same session as TOM LOUGHMAN) addressed “To Be a Medici: Proclaiming Status, Identity, and Legitimacy in the Art Patronage of Giulio de’ Medici (Pope Clement VII);” JOHN W. STAPPER ’77 spoke on “Philadelphia’s Centennial Exhibition as Urban Design: The Influence of Vienna’s Ringstrasse”; and FRONIA WORSMAN ’77 broke new iconographic ground with a paper called “From Madonnas to War Work: Knitting in Art.” Probably the highlight of the conference, at least to judge by the numbers packed into the largest of the conference spaces on Thursday afternoon, was the “CAA” Distinction. Distinguished Scholar’s Session: Leo Steinberg” — to which former director SAM EDGERTON was a principal contributor.

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Williamstown and North Adams Museums

Much went on over the 2001-2002 academic year in our local museums—exhibitions and special events that far exceeded the activities of most comparably sized locales. Nicely enough, graduates of the program (or, at least, Williams College) were responsible for many elements of this splendid concatenation of activities. The Williamstown College Museums of Art, celebrating its seventy-fifth anniversary, was the focal point of community attention early in the fall. First there was the installation of Louise Bourgeois’s Eyes on the museum’s newly landscaped foreyard. These monumental forms—some of bronze, others of black granite; some single, others clustered—some with electric lights that beam forth changing symphonies—opened on 5 October: “In the Public Eye: Louise Bourgeois and Public Art.” Speakers included Robert Storr, Richard Andrews, Alex Potts, and Ursula von Rydingsvard, as well as a playfully taping the sculpture himself ruminate on the sculpture and its themes. The next day’s Convocation exercises included an address by Earl A. (Rusty) Powell, III, Williams ’96 and now Director of the National Gallery of Art, and the awarding of honorary degrees of Doctors of Humane Letters to William H. Pierson Jr. and Whitney S. Stoddard, amid a stage filled with Williams alumni who work in the arts. The ceremony moved directly to WCMA and the dedication of the Bourgeois sculpture, with comments from many celebrating the museum, its history, and its place in the community. WCMA’s calendar picked up speed from there. A simple, incomplete roster of the year’s exhibitions gives a sense of how busy the place was: Chain Reaction: Rube Goldberg and Contemporary Art; Maurice Prendergast: Learning to Look; Pulling Prizes: Modern and Contemporary Works from the Collection; Art of India; IDOL: A New Work by Michael Oermann; African Dance Masks: Selections from the Collection (organized by Vivian Patterson ’80); American Dreams: American Art to 1950 in the Williams College Museum of Art organized by Nancy Mowell Matthews and Vivian); Louise Bourgeois: Sleepwalking (curated by Abigail Goat ’92 and Lisa B. Dorin ’93); Teaching with Art: Instut Sculpture; But It’s Real! (organized by Stephanie Span Jandol ’93 and Steven B. Gerrard); From the Collection: New York, New York (organized by Marion Goethals ’89, with Vivian and Catherine Malone ’83); An American Format: Color Photographs from the Farm Security Administration, 1939-1942 (organized by Vivian); H. Lee Hirsch: Purple Pop (featuring portraits by the former Williams faculty member in an eye-bendingly patriotic installation by Mike Glier); Linda Schauden: Nature Mortue (organized by Lisa Linda, as more recent graduates will know, is married to Mark Haxthausen); and Melu Field: Old New Technologies. Ann Liberson ’97, as Director of Education, was involved in each of these. New York, New York was something of a swansong for one of our graduates; Marion resigned from her post as Associate Director at WCMA at the end of June. She has been succeeded by John Stomberg, former Director of the Boston University Art Gallery.

At CHAPIN LIBRARY the main summer exhibition is Samuel Butler: The Mid-Victorian Modern Revised, with important works of painting, sculpture, and art works by the noted hand-crafted group. In North Adams’s MASS MoCA, Laura Stewyard Henon ’98 has installed Robert Wilson’s 14 Stations, a project originally commissioned by Oberammergau’s Passion Play of 2000. Other exhibitions over the past year include some open shows that are developed from the longer study period, this essay being a revision and refinement of work presented earlier during one of the student’s first two semesters. In the early spring the student and selected faculty meet to discuss the written work and to counsel the direction that might be explored for writing the symposium paper. 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 faculty and at least one graduate student from each class year. 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. Student committee members have proven to be as just 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. 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 compiling oral presentations.

The Graduate Symposium 2002

This summer leading Berkshire County institutions are collaborating on a celebration and exploration of Viennese art and culture called “The Vienna Project.” As part of the festivities, the Clark opened four exhibitions centered on themes of Austrian painting, architecture, and decorative arts: Gustav Klimt and his colleagues; Bernardo Bellotto: Views of Imperial Vienna; Otto Wagner: The Academy of Fine Arts; and Josef Hoffmann: Homes of the Wienerwspfen. MASS MoCA has a bounty of contemporary Viennese art on display in an exhibition entitled Uncommon Denominators: New Art from Vienna. At WCMA, Deborah Rostchild has organized an exhibition called Prelude to a Nightmare: Art, Politics, and Hitler’s Early Years in Vienna, 1906-1913. This thematic orientation also includes the Berkshire Museum, the Norman Rockwell Museum at Stockbridge, the Berkshire Opera Festival, the Berkshires Theatre Festival, Shakespeare & Company, Jacob’s Pillow, the Berkshire Choral Festival, Tanglewood, and the Williamstown Theatre Festival.

Session 1: Sarah K. Kozlowska Measuring the Immeasurable: Spatial Paradox in Peter de la Fonta’s Picasso’s Proving of the True Cross

Brett S. Abbott: Patterns of Succession and Perpetuation in the Sussreti Chapel

Victoria A.-T. Sanchez: Diego Velazquez and the Politics of Placement at the Court of Philip IV

Session 2: Kathryn A. Price: Between Ascendancy and Impression: Giovanni Boldini’s Crossing the Street

Paul Martineau: Soul of the City: Photographers of New York by Jessie Tarbox Beals

Gretchen L. Wagner: Vom Geisde zum Gesicht: The Weimar Subject in the Photography of László Moholy-Nagy and August Sander

Session 3: Robert S. Sulkin: Purity and Its Discontents: Philip Guston’s The Studio

Abigail M. Golay: Celebrity and Divinity: Francesco Clemente’s Desi

Tara McDowell: “Yucatan is Elsewhere”: Locating Robert Smithson’s Mirror Displacements
For the first time in the history of the program, the entire symposium and the hooding ceremony were held on the same day. Latin declamations and anecdotes leavened the solemnity of the occasion. In his remarks, Mark noted by Mark in last year's "Letter from the Director," this joins the newly enlarged and rededicated fund launched by the class of 1996 and augmented by the class of 2000—a fine example of one generation of students contributing to the fund, so that future students will be able to enjoy the benefits that they found so useful. As for the new brass sign—well, "Ironman" Rob Slifkin (a christening prompted by the fact that he took three courses each of his four terms, two more than required) presented it with a flourish that included making confetti of the old one with his bare hands. When you are next in Williamstown, make sure you pause and admire the shining plaque on your way in to visit us.

Everyone then participated in the general Commencement exercises on Sunday, June 2. As for the future, the new graduates face a variety of certainties and adventures. Brett has just been appointed to a newly created curatorial assistantship in the Photography Department of the Getty Museum. Abigail has already started a long-term position at the Jenny Holzer Studio. Sarah is working there, too, but only for the summer; then she will go to Rome to work with artist Kristin Jones on Tevetaneto: Ephemerald Projects for the Eternal City, in which artists, architects, scholars, and engineers will explore light, sound, and the wonder of Rome's river. Paul is planning on being in France for the fall perfecting his language skills and continuing his study of early photography. Tara is hard at work at the San Francisco Museum of Modern Art (and immersed in special exhibition projects in spite of being officially supposed to work with the permanent collection). Katie has been appointed to the two-year position of curatorial assistant at the Clark. Victoria, after a summer teaching at Andover, enters the Ph.D. program at Columbia. Rob matriculates at Yale this fall but notes that this summer he has worked with Mike Lewis on a book about American staircases—part of a series that uses the photographic holdings of the Library of Congress. Due out next year, the book will include Rob's essay called "The Poetry of the Staircases." And, just as the newsletter was going to press, we learned that Gretchen has joined the curatorial division of the recently opened Tang Teaching Museum and Art Gallery at Skidmore College. The Class of '02 is off and running.

The Class of 2003: Activities

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The Class of 2003: Activities

ESTHER BELL (University of Virginia '01)
Esther worked as a Prints, Drawings, and Photographs Room Assistant over the past academic year, an orientation she will continue this summer as an intern in the Department of Drawings and Prints at the Metropolitan Museum of Art.

CHRISTA CARROLL (Temple University '01)
Christa spent significant portions of the academic year just past in the Clark's Education Department, focusing on its website and audio tour; she is working with Jim Ganz '88 this summer in the Print Study Room at the Clark.

KIM CONATY (Middlebury College '99)
Kim worked in the Clark's curatorial office this past year, researching, among other projects, potential acquisitions. She will be living in Cambridge over the summer, serving as an intern in the Busch-Reisinger Museum, Harvard University, where she will be working on an installation of Boucher furniture for the 300th anniversary of his birth and researching the Lovis Corinth holdings.

ELLERY FOUTCH (Wellesley College '01)
Ellery has focused her work-study time at WCMA on projects with NANCY MORRIS, MATHews, many of them geared toward an exhibition on the tie between film and the fine arts in the early twentieth century. She continues this work over the summer.

KATIE HANSON (University of Wisconsin, Madison '01)
Kate worked with Curtis Scott in the Clark's Publications Department over the past year. For the summer, she is interning in the Department of American Art at the Metropolitan Museum of Art and anticipates seeing much of New York.

PATRICIA HICKSON (Bates College '85)
Paty is spending the summer in Williamstown, working with DEBORAH ROTHCHILD at WCMA for the Prelude to a Nightmare exhibition, for which she did research over the past year. She is also continuing preparations for her own exhibition—a selection of photographs drawn from the private collection of a Williamstown alumnus and scheduled for next spring.

SHIRLEY JORDAN KIM
(University of California, Berkeley '99)
After spending the academic year in WCMA's education department with ANN MUNGER '97, Jordan has not one but two positions this summer: she will be an intern at the Norton Simon Museum in Los Angeles for three weeks and a voluntary curatorial intern in the American Art department at the Huntington in San Marino for two days.

CATHERINE MALONE (Wellesley College '98)
Catherine's work-study position was under the supervision of MARION GOETHALS '99 at WCMA. In addition to administrative responsibilities and assisting in organizing the exhibition From the Collectors: 1999, she spent the spring working on a document for the exhibition on the ties between film and the fine arts in the early twentieth century. She continues this work over the summer.

LUCAS MURRAY (University of California, Berkeley '97)
Lucas will be in Paris over the summer, working on a video project devoted to Cézanne's studio for an exhibition project curated by Richard Brettell and Dolphinfacertia.

JANE SIMON (Bryn Mawr College '98)
Jane's work-study position this year has been at MASS...
MoCA, where she is devising an exhibition involving mirrors in contemporary art, planning for it and other major work at MASS MoCA continues over the summer.

Ben Tilghman (Lawrence University '99)

Ben worked in the CAI Director's Office for a portion of his work-study responsibilities this year, then spent the latter part of the spring in the Education Department (on at least one occasion with a frighteningly large herd of elementary schoolers paying rapt attention to his every word). Ben will be working at WCMA with Nancy Mowll Mathews over the summer.

Pan Wenst (Williams College '93)

Pan worked as research assistant for a number of the Visiting Clark Fellows this year, along with additional responsibilities assisting Clark Professor David Perlmutter during the spring. Over the summer, Pan will be a curatorial assistant at the Confederation Centre Gallery and Museum in Charlottetown, Prince Edward Island, with the expectation of setting up exhibitions, fostering artist relations, doing editorial work on publications, and perhaps doing some writing for Arts Atlantic.

Elizabeth Winborn (Georgetown University '99)

Lizzie served as a research assistant for the Visiting Clark Fellows during the academic year; she will be spending the summer as a curatorial intern at the Phillips Collection in Washington, D.C.

The 2003 trip will break from the Central European focus of recent years. The plan, to be followed also in future years, is for students to travel in three regions with three different faculty members. For the first week work at MASS MoCA continues over the summer.

The full itinerary of last year’s trip to Germany, Austria, and the Czech Republic is posted on our website at www.williams.edu/gradart/itin.html.

The Class of 2004

Amelia Kahl Avdic (Hiram College '01)
David Breslin (Amherst College '01)
Erika Hope Cohin (University of Pennsylvania '99)
Dina Dietrich (Yeshiva University '01)
Emma Maria Hurme (University of California Los Angeles '01)
Eun Kim (Princeton University '02)

The Class of 2003

In Awe of Otto Wagner: The Class of 2003 inspecting the Church at the Steinhof Psychiatric Hospital in Vienna.

Claire de Doizy Reiff (Princeton University '02)
Alex Nemser (Princeton University '93)

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Late this spring the travelers of January were asked if they had favorite memories from the trip, or if certain things stood out as unalloyed bliss or incredible provocation. Perhaps wisely, most of the answers came back without specifying into which categories the experiences fell. Among the highlights: "Towards the end of one of our busy days in Vienna we got on a bus to go out to the Psychiatric Hospital and Chapel that Otto Wagner designed…. When we arrived, I guess we were running late for our appointment because Mark was running up ahead while the rest of us were struggling up the steep, icy hill trying to catch up with him. But as we reached the top of the hill, the chapel came into view, and it was so amazing! It was like one of those movie moments when the clouds part and everything seems perfect…. The inside of the chapel was even more spectacular—one of the most incredibly pristine and awe-inspiring spaces I have ever been”; “One thing I remember: [Berlin artists] Renata [Stih] and Frieder [Schnack] taking us (well, two of us, anyway) to what I’m sure must be the only deaf gay bar in the world, in Berlin”; “a most brilliant repertoire of impersonations” of distinguished art historians performed over Chinese food in Vienna—art-historical impersonations done in other spots came up in several people’s lists; the opportunity to see the Self-Portrait of Liotard in the Dresden Gemaldegalerie; “One of my most memorable evenings involved walking along the Ringstrasse for three hours…. just admiring how beautiful, and beautifully lit, all of the buildings were.”

Laura has been busy at the Corcoranorganizing, among other projects, the exhibition "Romanesque Architecture inImpressionism: The William A. Clark Collection, which celebrated the 75th anniversary of Clark's magnificent gift of art to the Corcoran. Laura was also among the curators for the Corcoran's American Dreams catalogue.

SUSAN M. CROSBY '94
(S тамon R. Gagnon Art Museum, New York, Associate Curator)
Susan writes that she is working on a Gerhard Richter commission and exhibition for Berlin with Bettina Bachtle. "It has really been a pleasure meeting both Richter and Professor Bachtle." She is at work on a work of art over the next few years. And then there is more: "I work with a membership group here (as the Gagnon) called the Young Collector's Council. They are so called because most of their donations are earmarked for an acquisition fund. Twice a year I present possible works for acquisition to the Acquisition Committee (this level costs $100, either for singles or a couple). General membership costs $200. Every month there is a social event with the group—no tours of the galleries, a visit to a private collector, a lecture and reception with an artist, or exposure to other cultural institutions such as the Smith College (this fall I'm taking the group to MASS MoCA and the Williams College Museum of Art). The group receives other special privileges—invitations to openings, discounts at the store, etc. I am writing to offer all Williams alums (of both the undergraduate and graduate programs) a 10% discount off their first year's membership, or $45. Can you mention this in your newsletter?"

JENNIFER DUFFY '92
(University of Notre Dame, Senior, Washington, D.C., Adjunct Professor of Psychology, University of Pennsylvania '99, "Performing Identities in the Art of John Singer Sargent")
Leigh, who was at CAA in Philadelphia and beaming, announces that she is the mother of twin toddlers—Seth and Andrew.

CAROLLE CUNNINGHAM-see CAROLLE CUNNINGHAM McNAMARA
SUSAN HUBERT CURRIE '91
(The Leon and Thers Koerner Foundation, Vancouver, B.C., Executive Director)
Susan writes: "In addition to my work for the Leon and Thers Koerner Foundation, I do contract work for the Vancouver Art Gallery and the Vancouver Museum. At the VAG I have been involved with shipping arrangements for an exhibition on cylinder culture. At the Vancouver Museum, I work on their costumes and accessories collection. In May 2001 I will say goodbye as president of the Roedde House Preservation Society."
ALANNA E. GEDGAUDAS '00 (Jenny Holzer Studio, Hoekse Falls, N.Y., Assistant)

LAURA D. GLENDEN '99 (Mayes 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 Portrait Depicting: Origins and Function")

W. ANTHONY GINGRAS '98 (Massachusetts College of Liberal Arts, North Adams, Professor, Art History, Museum Studies, Arts Management; Ph.D., Boston University '92, "Resistance Spoken: Opponents of the Red Scare, 1919-1917")

There was among the contributions to WCMA's American Dreams catalogue.

E. MELANIE GIPLOYE '76 (National Gallery of Art, Washington, D.C., Research Conservator of Paintings; Ph.D., University of Maryland '97, "Style and Technique in the Evolution of Naturalism: Northern Netherlands Landscape Painting in the Early Seventeenth Century")

LAURA M. GILLES '79 (Princeton University, Art Museum, Associate Curator of Prints and Drawings; Ph.D., Harvard University '86, "The Printings and Related Drawings of Giovanni Canavesio, 1517-1660")

LUCINDA BERNES GILLIAM—see LUCINDA BERNES

JENNIFER R. GILLEY '98 (Rutgers University, Ph.D. student in art history)

ROBERT G. GLAM '00 (Princeton University, Ph.D. student in art history)

MARGARET L. GODDARD '92 (Independent Scholar; Ph.D., Case Western Reserve University '90, "Landscape in Franco-Flemish Manuscript Illumination of the Late Fifteenth and Early Sixteenth Centuries")

Margaret served in 2002 as co-chair of sessions for both the Honolulu Museum of Art conference and the Grottesque Codicology Days.

MARK GORSHIN '99 (Williamstown Museum of Art, Williamstown, Curator) has been working on the American Dreams catalogue. All her friends join in wishing her good fortune in the next stage of her professional life.

ANGELA D. GOYEN '99 (Yale University, M.F.A. student in art history)

Jennifer has had a busy year, in addition to her graduate studies. She has contributed to three exhibition catalogues: Eye Cansat: Modern American Fashion Drawing from the National Portrait Gallery (forthcoming); A Brush with History: Painting from the National Portrait Gallery (2001), and Impressionism, which accompanies the handsome exhibition seen at the Phillips Collection and the Fine Art Society, London. Several of her detailed and thoughtful reviews of books on such topics as Thomas Eakins, Alfred Stieglitz, Georgia O’Keeffe, and the construction of gender have appeared in the Archives of American Art Journal. And, last summer, she gave a lecture at the Courtauld Institute of Art on one of the more unsettling of the paintings in that museum’s collection and the Museum of Fine Arts, Boston. Several of her essay contributions have appeared in such titles as "Art and the Family," "Art and the Family," and "Art and the Family." She is currently exploring J.C. Leyendecker’s New Year babies done for the Saturday Evening Post.

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GRADUATE'S NEWS

ZHENG Hu '96
(University at Albany, SUNY, University Art Museum, Albany, N.Y., Exhibition Coordinator. His dissertation is titled, "The Development of the Chinese Landscape Painting Problem in the 18th Century.")

JENNIFER BANCROFT HUANG '99
(Springer-Miller Systems, Stone, VT, Technical Writer)

SUZANNE IVINSKI '90
(Philadelphia Museum of Art, Assistant Curator of Contemporary Art)

SARA M. KRAJEWSKI '96
(University of Washington, Seattle, Ph.D. student in art history)

JOHN KRAUS '95
(Temple University, Ph.D. student in art history)

RANDON M. JERRIS '94

KATE S. JOHNSON '93
(University of Nevada, Las Vegas, Ph.D. student in art history)

CAROLYN JOHNSON '92
(University of Maine, Ph.D. student in art history)

ROBERT LACH '90
(Chicago Board Options Exchange; M.B.A. '97, University of Chicago)

PAUL KOKORAS *91
(Whitney Museum of American Art, Assistant Curator)

JOHN KULCHINSKI '93
(Universiry of California, Santa Barbara, Ph.D. student in art history)

JOHN L. KAUFMAN '90
(Museum of Contemporary Art, Chicago, Ph.D. student in art history)

JOANNA KAZERIE '90
(Massachusetts Museum of Contemporary Art, North Adams, Assistant Curator)

MARGARET KAUFMAN-MCCALLUM '93
(University of California, Santa Barbara, Ph.D. student in art history)

MARGARET KAUFMAN McCALLUM '93
(University of California, Santa Barbara, Ph.D. student in art history)

JOHANNES F. KOLE '94
(Kunsthaus Zürich, Zürich, Ph.D. student in art history)

JOHN KOLB '93
(Philadelphia Museum of Art, Assistant Curator of Prints and Drawings)

DANIEL KRIEGER- see DANI KRIEGER MIGDAIL

DANIEL KRIEGER MIGDAIL '93
(Princeton University, Ph.D. student in art history)

KYLE S. JOHNSON '96
(Kyle is scheduled to be moving to Worcester, Massachusetts this fall."

LINDA L. KORENBROSCH '90
(University at Albany, SUNY, University Art Museum, Albany, N.Y., Assistant Curator of Contemporary Art, Education Director)

PAUL L. KORENBROSCH '90
(University at Albany, SUNY, University Art Museum, Albany, N.Y., Exhibition Coordinator)

JOHN K. KOSLICK '93
(University of California, Santa Barbara, Ph.D. student in art history)

JILL K. KRAMER '93
(University of California, Santa Barbara, Ph.D. student in art history)

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JOHN K. KRAMER '93
(University of California, Santa Barbara, Ph.D. student in art history)
JUDITH WEISS LEVY
daughter Glynis is 14 months old and I am due with our second
diana rachel lindheim '95
arts organizations and schools, emphasizing dance, theater, music,
individual environmental history
that, and that, when not busy on that project, he is at work in one of
Philadelphia's print galleries.

JENNIFER L. LEVY
(U.S. Navy, Office of the Secretary of Defense, Washington, D.C.)

JUDITH LINDEN '87
(Unter County, California, art history faculty,

DIANA L. LINDSAY '97
(University of Southern California, Los Angeles, Calif., Lecturer,

JENNIFER M. LIPPS '92
(University of Delaware, Ph.D. student in art history

THOMAS E. LIPPY, JR. '87
(Maryland Institute College of Art, Baltimore, art history faculty,

JUDITH MCLAUGHLIN '98
(Rutgers University, Ph.D. student in art history)

REbecca M. McLeLLan '97
(Independent textile conservator, san Francisco)

francis lloyd-baynes '93
(Victoria and Albert Museum, London, Documentation Manager)

BRIAN McKEEN '97
(Independent textile conservator, san Francisco)

LINDSEY K. MILLS-see LINDSIE K. MILLS

BRETT C. MILROY '79
(University of Delaware, Ph.D. student in art history

PAUL MURPHY -see PAUL M. MURPHY

TOM W. MURPHY '79
(University of Delaware, Ph.D. student in art history

LINDEN '87
(Independent architectural historian)

Rebecca E. Nance '95
(Vanessa College, Rough Keepers, N.Y., Associate Professor of Art

MARY CHRISTIE NEU '75
(Atlantic Homes Corporation, Evergreen, Colo., Vice President)

LORI L. NEYER '93
(Independent art book editor; Minneapolis, minn.)

MICHAEL OAKLANDER '90
(Canadian Centre for Architecture, Montreal, Quebec, Director)

JUNgha oh
(Independent art book editor; Minneapolis, Minn.)

EYSENBACH

Jay and her family moved back to the U.S. and settled in Minneapolis

JOHN RODIN '87
(Independent art book editor; Minneapolis, Minn.)

ROGER EYSENBACH

PETER B. MILLER '98
(Image Homes Corporation, Evergreen, Colo., Vice President)

E. RODNEY NEVITT '84
(Vanessa College, Rough Keepers, N.Y., Associate Professor of Art

CHRISTINE NOLAN '93
(Independent art book editor; Minneapolis, Minn.)

RUDOLPH L. NORDYKE '83
(Independent art book editor; Minneapolis, Minn.)

JUDITH NORDYKE SEE JUDITH MCCANDLESS

WENDY OWENS '79
(Independent art book editor; Minneapolis, Minn.)

DAVID E. LITTLE '92
(Utah State University, Logan, art history faculty,

JENNIFER L. LING '95
(U.S. Navy, Office of the Secretary of Defense, Washington, D.C.)

JACOB B. LIPPMANN '84
(University of Delaware, Ph.D. student in art history

Evelyn F. Niford '77
(Independent art book editor; Minneapolis, Minn.)

ANN MURPHY SEE ANN MURPHY NEUMANN

JUDITH MCCANDLESS '93
(The Corcoran Gallery of Art, Washington, D.C., Assistant

K. HUNTER NEUMANN '96
(Independent art book editor; Minneapolis, Minn.)

ANN MURPHY SEE ANN MURPHY NEUMANN

JUDITH MCCANDLESS-see JUDITH MCCANDLESS

ANN MURPHY-see ANN MURPHY NEUMANN

JUDITH MCCANDLESS-see JUDITH MCCANDLESS

ANN MURPHY-see ANN MURPHY NEUMANN

MARY CHRISTINE NEU '75
(Independent art book editor; Minneapolis, Minn.)

LORI L. NEYER '93
(Independent art book editor; Minneapolis, Minn.)
LORRAINE A. PADDEN '95
(University of Arizona, Fine Arts, Assistant Professor and Gallery Director, Ph.D., City University of New York '93, "The Politics of Redemptive: Dynamic Symmetry, Theosophy and Whimsy in the Art of Emil Bisttram [1935-1987]."

VIVIAN L. PATTISON '80
(Williams College Museum of Art, Williamsburg, Curator of Collections)

Vivian, along with many other responsibilities at WCMOA, was one of the contributors to the American Dream catalogue.

PAULA A. PATTON '77
(Southern Methodist University, Dallas, Associate Professor of Art History, Ph.D., Boston University '94, "The Cloister of San Juan de los Reyes, 1171-1990")

PAMELA A. PATTON '87
(University of Arkansas at Pine Bluff, Assistant Professor and one of the contributors to the American History of Art: Southern Region, 1980-1985)

JEFFREY T. PAYNE '92
(Independent art book editor, Bennington, Vt.; Ph.D., Yale University '80, "The Development of American Bronze Foundries, 1850-1900")

MICHAEL PEART '95
(Reader's Digest, Pleasantville, N.Y., Analyst Programmer)

JOHN PERKINS '80
(Franklin Art Works, Minneapolis, Director)

SUSAN DODGE PETERS '77
(University of Rochester, Memorial Art Gallery, Rochester, N.Y., Director of Education; Franklin Art Works, Minneapolis, Director)

JEANNE B. PLEKON '76
(Artspace, Seattle, writer and editor)

ROBERT J. PHELAN '84
(University of Massachusetts at Amherst, Legal Studies Program)

MELANIE PONG '93
(Franklin Art Works, Minneapolis, Director)

MAY T. POOLE '74
(Reader's Digest, Pleasantville, N.Y., Analyst Programmer)

SARAH POWERS '97
(Case Western Reserve University, Cleveland, Associate Professor; Ph.D., Princeton University '90, "Rembrandt and St. Jerome")

CHRISTINE B. Podmaniczky '80
(Reader's Digest, Pleasantville, N.Y., Analyst Programmer)

SHERYL E. REISS '79
(Ithaca, N.Y., Senior Research Associate; Ph.D., Princeton University '92, "Cardinal Giulio de' Medici as a Patron of Art, Italian art and art patronage of the early sixteenth century, particularly that of the Medici family. She has published articles in the Zeitschrift fur Kunstgeschichte, Rom III, "I changed my name to Christine. She now oversees several departments there, including American Paintings & Sculpture; American Art, Native American, Arms, and Folk Art; Latin American Paintings; and 20th Century Decorative Art.

JOHN PETERSON '91
(University of Kansas, Spencer Museum of Art, Lawrence, Assistant Professor/Curator of Photography; Ph.D., Institute of Fine Arts, New York University '91, "Harry Callahan and American Photography")

CYNTHIA QUAY—see CYNTHIA Q. TAYLOR

TIFANY REED—see TIFFANY R. SILVERMAN

SHERYL E. REISS '79
(Cornell University, Office of the Vice-Provost for Research, Ithaca, N.Y., Research Associate; Ph.D., Princeton University '92, "Cardinal Giulio di Medici as a Patron of Art, 1513-1535")

KRISTEN L. REID '96
(Attorney and Counselor at Law, University of Massachusetts at Amherst, Legal Studies Program)

SHANG CHUN '87
(Penn State, Ph.D., Fine Arts, Sculpture)

CLAIRE SCHNEIDER '97
(Chicago, Ill., Ph.D., Fine Arts, Sculpture)

JAMES E. RONDEAU '94
(Independent art book editor; Bennington, Vt.; Ph.D., Yale University '80, "The Development of American Bronze Foundries, 1850-1900")

MICHAEL SHEPARD '74
(University of Rochester, Memorial Art Gallery, Rochester, N.Y., Director of Education)

SHERRY L. RICHARDSON '98
(Reader's Digest, Pleasantville, N.Y., Analyst Programmer)

CHARLES A. SHERIFF III '94
(Lemon Alms Art Museum, New London, Conn., Executive Director)

SARAH SHIELDS '99
(Reader's Digest, Pleasantville, N.Y., Analyst Programmer)

ROBERT S. SCHULDENFREI '00
(Case Western Reserve University, Cleveland, Associate Professor; Ph.D., Princeton University '90, "Renaissance and Later Renaissance"

CHRISTINE SCORNAVACCA '93
(Independent art book editor; Bennington, Vt.; Ph.D., Yale University '80, "The Development of American Bronze Foundries, 1850-1900")

GRADUATES' NEWS

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PENS in the Sixteenth Century Essays and Studies series. She has a forthcoming article in the catalogue for John Struan, for which she was the contributor to the forthcoming Cambridge Companion to Raphael (ed. Marco Hall). She is co-organizing a two-volume collection of essays entitled The Pommertime of Clement VII: Popes, Publics, Calendars, to be published by Ashgate. Since 1998 she has served as a field editor (early modern period) for the 99th Annual Symposium Paper of last spring. She continues to edit exhibition and catalogue catalogues.

Terri A. Sibley '74
(University of Rochester, Memorial Art Gallery, Rochester, N.Y., Director of Education)

CHRISTINE SHINN '93
(Artist, New York)

LAURA L. SHAPIRO '76
(University of Rochester, Memorial Art Gallery, Rochester, N.Y., Director of Education)

CHRISTINE SCORNAVACCA '93
(Independent art book editor; Bennington, Vt.; Ph.D., Yale University '80, "The Development of American Bronze Foundries, 1850-1900")

GRADUATES' NEWS

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BARBARA B. SIEBER '73
(Reader's Digest, Pleasantville, N.Y., Analyst Programmer)

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

MICHAEL SHAPIRO '76
(Reader's Digest, Pleasantville, N.Y., Analyst Programmer)
which explores American images of female creativity created circa 1960 for the modern concept of adolescence as a distinct and prototypical stage of life/coeval and women's cultural roles transformed. I ask what kinds of social, psychological, and emotional factors in girlhoods and their audiences, or sought to deny, for teenage girls. I added: I have been awarded a Terra Foundation for the Arts/ACLS Fellowship for 2001-2002. Over the past year or so, I have given papers and talks at the Boston University Symposium on the History of Art and Archiacuekon: the Popular Culture Association & American Culture Association Conference: the Popular Culture Association & American Culture Association Annual Conference; and the Pennsylvania Academy of the Fine Arts.

Then this past February we got a fuller update, part of which sound familiar to many post-doctoral writers, and part just too familiar to historians: "I'm putting away my dissertation. After returning most of my library books and locking myself in the house for two weeks, I'm finally writing regularly. Actually getting started was a huge hurdle because it all seemed so depressingly obvious when I started to put my ideas on paper. (Beth [John] has assured me that this fear that what I'm writing is banal is normal.) I'm working on a very rough draft in the morning, and now that I'm up and moving, continuing my research in the afternoon. Having the AAA microfilm collection at the Boston Public Library has been a blessing... Joe and I spend most of our weekends working on our house, which is ca. 1900. We've been here six months and will don't have any pictures on the wall, but hopefully will get to that point soon." Gretchen was among the contributors to WCMAC's American Dreams catalogue.

Vivienne B. Sweet '96

(University of Illinois, M.A. student in art history)

GREGORY ALLGREY SMITH '74

(Jon E. Sorensen, class of '88

Sandra Smith

(Professor, Stanford University, School of Art and Architecture)

NANCY SPECTOR '84

(Dartmouth College, Hood Museum of Art, Hanover, N.H.; Center of Education)

JOHN WEERTMAN '84

(University of Pennsylvania, Ph.D. student in art history, on a dissertation entitled "The Art of Hans Burgkmair the Elder: Defining and Transferring Authority"

JOHN WEERTMAN '84

(University of Pennsylvania, Ph.D. student in art history, on a dissertation entitled "The Art of Hans Burgkmair the Elder: Defining and Transferring Authority"

LEAH G. SWEET '00

(University of Pennsylvania, Ph.D. student in art history)

Alessandro Portoghesi, University of Bologna, Curator of Islamic Art, Rome, and a review

JUDITH MCCANDLESS WILLIAMS '76

(Tulane University, Ph.D. student in art history, at work on a dissertation entitled "The Art of Hans Burgkmair the Elder: Defining and Transferring Authority"

JAMES WEISS '83

(University of Pennsylvania, Ph.D. student in art history, on a dissertation entitled "The Art of Hans Burgkmair the Elder: Defining and Transferring Authority"

MARK STANSBURY O'DONNELL '86

(University of Pennsylvania, Ph.D. student in art history, on a dissertation entitled "The Art of Hans Burgkmair the Elder: Defining and Transferring Authority"

JILL B. STEINBERG '85

(Universiy of Notre Dame, School of Architecture, South Bend, Ind., Associate Professor/Director of Rome Studies Program; Ph.D., University of Chicago, 1992. "The Architecture, Urbanism, and Economics of Change of the University of Notre Dame"

KATHERINE SUTHERLAND-see KATHERINE S.

(Graduate Scrolls, Charlottesville, Va., Curator of Exhibitions)

JANET TIESER '92

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

JIM B. STEINBERG '95

(Iversen World Museum, Seattle, Senior Editor)

CATHARINE R. STEWARD '00

(University of Pennsylvania, Ph.D. student in art history)

JOHN W. STAMPER

(Tulane University, Ph.D. student in art history, at work on a dissertation entitled "The Art of Hans Burgkmair the Elder: Defining and Transferring Authority"

LAURA STEWARD-see LAURA STEWARD HEON

(Solomon R. Guggenheim Museum, New York, Curator of Exhibitions)

BETHANY TUGER '96

(American Association of Museums, Washington, D.C.)

MARK STANSBURY O'DONNELL '86

(University of Pennsylvania, Ph.D. student in art history, on a dissertation entitled "The Art of Hans Burgkmair the Elder: Defining and Transferring Authority"

KARA VANDER WEG '98

(Stedelijk Museum, Amsterdam, Curator of Prints and Drawings)

JACQUELINE was among the students who submitted written work for the publication. "The Guggenheim's Campbell, "65th Birthday Celebration," New York Times, 23 March 2001). It opened with a fine couple of paragraphs: "A word of advice: If you ever want John Weertman's letter, bring along a copy. It's not only way you'll be able to keep up with his rapid-fire delivery that falls from his lips like rhapsodic-essay-essay-essay-essay-essay.

My big news this summer was the acquisition of seventy-five facsimile prints of works by Hans Burgkmair for the University of Pennsylvania's Graduate Humanities Forum in March 2001." Kristina's exhibition, Marked Places: Spatial Effects of African Art, has been on view at the Fogg Art Museum from 21 June 2001 and will be up through at least the end of this year. The museum's press release quoted her: "During my time at the Andrew W. Mellon Curatorial Internship in the Department of Islamic and Later Indian Art at the University of Oxford, I have been able to keep up with his rapid-fire delivery that falls from his lips like rhapsodic-essay-essay-essay-essay-essay."

"Wetenhall's speech matches his personality, and that's probably one reason he was selected for the director's post at the John and Mable Ringling Museum of Art in Sarasota. Since assuming the job in 1988, he has presented a new master plan for the complex, made personal changes in the Cu.Za.2 mansion renovation project, and became involved in creative advertising campaigns to bring the new museum, located on the site of a former Roxy Roadhouse, and be well attended by art lovers."

"Wetenhall's speech matches his personality, and that's probably one reason he was selected for the director's post at the John and Mable Ringling Museum of Art in Sarasota. Since assuming the job in 1988, he has presented a new master plan for the complex, made personal changes in the Cu.Za.2 mansion renovation project, and became involved in creative advertising campaigns to bring the new museum, located on the site of a former Roxy Roadhouse, and be well attended by art lovers."
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 is closed subscription, accessible only to members. 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 hear about activities in the field and keep in touch with friends and colleagues. The more of you who subscribe and post, the more effective it will be.

We hope that you have found this year’s newsletter to be worthwhile. Please help to make next year’s even more informative by dropping us a note concerning the major events in your professional life (and personal, too). Send news—your own or others’—to Marc Simpson, Associate Director/Williams College Graduate Program in the History of Art/Box 8/Williamsburg, MA 01267/617-458-2303 x531. Or e-mail Marc.A.Simpson@williams.edu. Don’t forget to check out the Program’s new website at www.williams.edu/gradart/! Many thanks.

CYNTHIA WINTER '74
FRONIA E. WISSMAN—see FRONIA W.
ROBERT WOLTERSTORFF '85
(Williams College, Williams, MA, Director)
ELLEN WOOD '83
ANN S. WOOLSEY '86
(Rhode Island School of Design, Museum of Art, Providence, Adjunct Curator of Painting and Sculpture)
CHARLES E. WYLIE '86
(Dallas Museum of Art, Morse Murchison Curator of Contemporary Art)
Charlie has spent much of the past year at work on two big exhibitions: Thomas Struth, 1977-2002, a retrospective that opened in May 2002 and subsequently traveled to the Los Angeles Museum of Contemporary Art, the Metropolitan Museum of Art, and the Museum of Contemporary Art, Chicago; and Ellsworth Kelly in Dallas Collections, opening the summer of 2003. Peter Schjeldahl, writing in the New Yorker (27 May 2002), praised the theme and content of the Struth exhibitions, then rhapsodized about the "plangent, symphonic hanging" at Dallas.
XIA QUI—see XIA QUI
CHRISTINA R. YANG '89
MOLLY DONOVAN YOUNG '93
(National Gallery of Art, Washington, D.C., Assistant Curator, Modern and Contemporary Art)
ZHENG HU—see ZHENG HU
ELLEN ZIELEMAN '89
(Museum of Fine Arts/Museum of New Mexico, Santa Fe, Curator of Education)
KATHY ZIMMERER-MCKELVIE '76
(California State University Dominguez Hills, University Art Gallery, Carson, Director)

Thanks to the generosity of Williams College, we have established a list-serv for the students and graduates of the Program. The list-serv is closed subscription, accessible only to members. 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 hear about activities in the field and keep in touch with friends and colleagues. The more of you who subscribe and post, the more effective it will be.

We hope that you have found this year’s newsletter to be worthwhile. Please help to make next year’s even more informative by dropping us a note concerning the major events in your professional life (and personal, too). Send news—your own or others’—to Marc Simpson, Associate Director/Williams College Graduate Program in the History of Art/Box 8/Williamsburg, MA 01267/617-458-2303 x531. Or e-mail Marc.A.Simpson@williams.edu. Don’t forget to check out the Program’s new website at www.williams.edu/gradart/! Many thanks.