GRADUATE PROGRAM IN THE HISTORY OF ART
Williams College/Clark Art Institute
Summer 2003
NEWSLETTER

The Class of 2003 at its Hooding Ceremony. Front row, from left to right: Pat Wendt, Elizabeth Wisbomone, Jane Simon, Esther Bell, Jordan Kim, Chris Carrali, Kate Hanson; back row: Mark Haxthausen, Ben Tipton, Patrick Hickson, Dan Meyer, Ellery Fouch, Kim Conary, Catherine Malone, Marc Simpson

LETTER FROM THE DIRECTOR

CHARLES W. (MARK) HAXTHAUSEN
Faison-Pinson-Stoddard Professor of Art History, Director of the Graduate Program

With the 2002-2003 academic year the Graduate Program began its fourth decade of operation. Its success during its first thirty years outstripped the modest mission that shaped the early planning for the program: to train for regional colleges art historians who were drawn to teaching careers yet not inclined to scholarship and hence having no need to acquire the Ph.D. (It was a different world then!) Initially, those who conceived of the program — members of the Clark’s board of trustees and Williams College President Jack Sawyer — seem never to have imagined that it would attain the preeminence that it quickly achieved under the stewardship of its first directors, George Heard Hamilton, Frank Robinson, and Sam Edgerton.

Today the Williams/Clark program enjoys an excellent reputation for preparing students for museum careers, yet this was never its declared mission; unlike some institutions, we have never offered a degree or even a specialization in “museum studies” or “museology.” Since the time of George Hamilton, the program has endeavored simply to train art historians, and in doing so it has assumed that intimacy with objects is a sine qua non for the practice of art history. The foundations for such intimacy are acquired in seminars and the European study trip for first-year students (unique to this program), which has been a staple of the curriculum since the program was founded. At least equally important is the extracurricular work-study program, through which students gain experience in curatorial work at the Clark, the Williams College Museum of Art, the Chapin Library, MASS MoCA, and the Williamstown Art Conservation Center. As a purview of our alumni news section at the back of the newsletter will reveal, a substantial percentage of our graduates do not go into museum work, but they are nonetheless profoundly shaped by the special nature of the Williams/Clark educational experience.

The Graduate Program began in 1972, at what, in retrospect, can be seen as a watershed in the history of the discipline. To realize this, one need recall only a few landmark publications from those years: Linda Nochlin’s “Why Have There Been No Great Women Artists?” (1971); Michael Baxandall’s Painting and Experience in Fifteenth-Century Italy and Leo Steinberg’s "The Philosophical Brothel" (1972); T. J. Clark’s Image of the People and The Absolute Bourgeois: Artists and Politics in France, 1848-1851 (1973). These publications, among others, changed the questions that art historians asked of the objects they studied, and, inevitably, these questions motivate those who teach and study in the Graduate Program. And yet—to steal an apt formulation from Susan Vogel (in Exhibiting Culture)—we have remained “always true to the object in our fashion.”
During the past year we mourned the deaths of two great scholars and teachers who were instrumental in building the reputation of the Graduate Program during its early years: Julius Held and Whitney Stoddard. Julius died at his home in Bennington on April 1, 2002. We have included his obituary in this issue. Whitney had a long and distinguished career at Williams College before the Graduate Program was launched. Between 1974 and 1987 he taught seven courses in the graduate curriculum, alternating between Gothic and Renaissance topics, and with a seminar on his archaeological site, entitled "Psalmi and Medieval Art." George Hamilton invited Julius Held to join the Graduate Program faculty in the program’s second year. Julius, of course, had a long and distinguished career spanning more than three decades at Barnard College and Columbia University before retiring to Bennington. From 1974 through the fall of 1981, Julius offered one seminar each year save one. The topics reflected the range of his teaching and scholarly interests: the print of Rabelais; Rubens (twice); Problems in Connoisseurship; Iconography; Rembrandts; and Picciorl Art of the German Renaissance. It was also while Julius was a member of this faculty that he compiled his most ambitious work of scholarship, the two-volume catalogue of Rubens’ oil sketches published between 1973 and 1981. Even after his retirement from teaching, Julius remained part of the life of the Graduate Program, primarily through the annual spring series of lectures in honor of his birthday, begun in 1985 by my predecessor, Sam Edgerton. This distinguished series concluded its remarkable 18-year run last April with two lectures by Martin Westermann.

During the fiscal year that closed on June 30 our third annual giving campaign netted a record $1,459,500, of which $1,495 was designated for the student travel fund. The number of donors was down from last year, undoubtedly due to the state of the economy, but an exceptionally generous gift of $11,000 from the Holyoke Foundation helped us surpass the combined total of the first two years of the campaign. This donation was made in grateful appreciation of Sam Edgerton for his years as an inspiring teacher and program director, and will, at the donor’s request, be used to fund a fellowship in honor of Sam for a student in the class of 2006.

We had an unusually busy admissions and recruitment season. Of the 68 applicants (the largest number in eleven years), Marc and I interviewed about 50 of them in January and early February. The pool was an exceptionally strong and diverse one, with a significant international component, and recruitment was more successful than usual. 60 percent of those admitted decided in favor of Williams, resulting in the largest entering class (15 students) since 1998.

And, finally, staff news. Karen Kowit was left in the lurch when part-time Secretary Sue Hamilton unexpectedly left his position in December for family reasons. With her usual stamina and unflagging good cheer, Karen tactfully honored Sue’s request. I and the staff then quickly trained a full-time secretary who seemed a good fit for the program. I hardly need to be reminded of how much Karen has given to the program through her eighteen years here, but it was nonetheless profoundly impressive by how, once again, she shouldered the considerable extra workload, without noticing anything of the stress—without complaint and did not let her usual superb performance suffer.

Our new part-time secretary, George Ferguson, is no stranger to an academic environment: after receiving an M.A in English from the University of Wisconsin in 1968, he served two years in the Peace Corps in Central Africa. In 1973 he assumed a position at at Dartmouth College in Hanover, where he taught English language and literature as well as humanities courses from 1971 to 1996. After moving to Williams with his wife, Mary, he worked for half a year at the Williams College Center for Development Economics. George is also a published poet, a docent at the Clark, and remains active as a teacher at Berkshire Community College. Although vastly overqualified for his current position, George has proved a wonderful fit with our staff and students.
seventeenth-century collectors of sarcophagi. "Wait a minute, wait," he said, with some anger in his voice, "those were real people you were talking about. Do you know what William Blake said? He said, "To be generalized is to be idiotic. To be particularized is alone distinction of merit."

Much later, on the way back to Blake's writing and was surprised that that passage came from his remarks about Rubens, whom he did not like at all (he called Rubens' colors "most contemptible"). Blake wrote on to express another idea about his friend: He recognized that major artists are never too proud to learn from other artists, and keep learning all their lives. Blake wrote, "The difference between a bad and a good artist is, that the Bad Artist seems to do a Great Deal. The Good One Really does Copy a Great deal."

Julius Held taught us about more than the history of art. For an untraveled American boy in his early twenties like me, the Helds' apartment on Claremont Avenue was a trip into another world. The walls were dense with paintings of all periods that had no labels, there were sculptures, drawings, venerable furniture, a harpsichord, Persian carpets... and a strange fragrance in the air coming from the maid's room that served as the studio of Tov Held. She was the first rescuer I ever saw at work. The fragrance was picture varnish, and with a painting on the easel and her husband showed me what picture varnish does to give artist's paint surfaces a deeper, more satirized appearance. Even now the smell of picture varnish suffuses the Helds' impossibly cultivated home. It also summons up the Helds' impossibly cultivated home. It also

For Whitney, teaching and scholarship were inseparable. Because of his great enthusiasm for 20th-century architecture, he was the first to teach British Modernism at Williams College, even gave his students a course in "knowledge about Modern Architecture." The course was so inspiring that an inordinately large number of students enrolled and he ended up supervising their theses. His fascination with the buildings of his own time led to his next book, 1958, Architectural Innovations, in the study of the plan by a leading modernist architect, Marcel Breuer, for the Benedictine monastery of St. John the Baptist in Collegeville, Minnesota, then one of the largest Benedictine congregations in the world. Whitney's former student at the Bauhaus had succeeded in designing for an order founded in the 6th century. Few other writers on 20th-century architecture would have been capable of understanding the complex relations between old and new in Breuer's buildings. The book that made Whitney a household name among students of medieval art was his Monastery and Cathedral in France, published by Wesleyan University Press in 1966. The product of almost thirty years of on-site study, the book covered architecture, sculpture, stained glass, manuscript illumination, and church furnishings from around 1050 to around 1530, with a focus on the great French monastic churches of the 12th and 13th centuries: Vézelay, Autun, Bourges, Chartres, Reims, Amiens. The apex is was, the understanding of the material intimate and vital. Most of the beautiful photographs were taken by Whitney himself, who had trained himself in photography so that he could make his points as completely unmediated by any text. Whitney saw the book as a major figure in his field. As a founding member of the International Center for Medieval Art, he was honored with a feature, a special edition of the Center's journal, GESTA, dedicated to him. Whitney's compendium on French medieval art was followed in 1973 by a highly specialized study, The Foundations of Saint-Gilles-du-Gard: Its Influence on French Sculpture, an exhaustive visual analysis of a major ensemble of 12th-century architecture and sculpture. Now, however, he had moved to the south of France, where he was spending part of every summer directing the excavation of the monastery of Puy-de-Dôme. Eventually Whitney and his team turned up the superimposed anonymous carvers who had made its sculpture. His interest in photographing because the images he needed to make his points were mostly unavailable. The book established Whitney as a masterful visual historian. Whitney could write proudly: "This conclusion disagrees with the product of almost thirty years of on-site study, the book covered architecture, sculpture, stained glass, manuscript illumination, and church furnishings from around 1050 to around 1530, with a focus on the great French monastic churches of the 12th and 13th centuries: Vézelay, Autun, Bourges, Chartres, Reims, Amiens. The apex is was, the understanding of the material intimate and vital. Most of the beautiful photographs were taken by Whitney himself, who had trained himself in photography so that he could make his points as completely unmediated by any text. Whitney saw the book as a major figure in his field. As a founding member of the International Center for Medieval Art, he was honored with a feature, a special edition of the Center's journal, GESTA, dedicated to him. Whitney's compendium on French medieval art was followed in 1973 by a highly specialized study, The Foundations of Saint-Gilles-du-Gard: Its Influence on French Sculpture, an exhaustive visual analysis of a major ensemble of 12th-century architecture and sculpture. Now, however, he had moved to the south of France, where he was spending part of every summer directing the excavation of the monastery of Puy-de-Dôme. Eventually Whitney and his team turned up the superimposed anonymous carvers who had made its sculpture. His interest in photographing because the images he needed to make his points were mostly unavailable. The book established Whitney as a masterful visual historian. Whitney could write proudly: "This conclusion disagrees with the

Robert Sterling Clark Visiting Professors in the History of Art

Renato Holod, a distinguished scholar in the field of Islamic art and culture from the University of Pennsylvania, was the Visiting Sterling Clark Visiting Professor for the fall semester. Her seminar, "Between Optics and Aesthetics: Concepts of the Real in Islamic Art", was fully subscribed and was received with great enthusiasm. The course provided a comprehensive overview of the development of Islamic art from the 8th to the 13th century, focusing on the evolution of visual representations and their cultural significance. Holod's approach emphasized the interplay between theoretical and practical aspects of Islamic art, allowing students to gain a deeper understanding of the medium's historical context and its role in shaping visual culture. The seminar included lectures on key aspects of Islamic art history, such as the use of geometric patterns, the role of calligraphy, and the significance of illumination in manuscripts. Holod also encouraged students to think critically about the role of Islamic art in contemporary society, fostering a sense of responsibility and engagement with the material. Her seminar was highly regarded for its engaging style and for the opportunities it provided for students to engage with the subject. Holod's passion for the field and her ability to connect historical concepts with current debates made her seminar a valuable resource for students interested in Islamic art. She further engaged the community through public lectures and discussions, which were well-received and helped to expand the audience's understanding of Islamic art. The course culminated in a final project, allowing students to apply what they had learned through a hands-on project or a research paper. Holod's approach was highly regarded for its balance between theoretical exploration and practical application, making the seminar not only informative but also interactive and stimulating. Students left the course with a deeper appreciation for the complexities of Islamic art and a greater understanding of its enduring relevance in the contemporary world.
American Art for 2000. Wanda's public lecture, delivered on March 18, was topical: "The Case for Transatlantic Modernism: Atheneum in Hartford, to whose accompanying catalogue she contributed an essay. In many ways, Wanda epitomized the very mind for Renata, this being her best epitomized by two facts. First: Renata promoted the notion of having a portion of the Winter Study Trip—she shared the treasures of Istanbul with the group in January. Second: she is the first VCP, to our knowledge, to have gliding sessions at the North Adams Regional Airport—giving her a view on Williamstown's historic landscape unlike any that we expect to experience.

Wanda Com, the Robert and Ruth L. Halperin Professor in Art History at Stanford University, was with us in the spring. Her two courses—"Transatlantic Modernism: Paris and New York in the Early Twentieth Century" and, for the graduate seminar, "American and European Art before the Wars"—grew from the subject of her most recent book, The Great American Thing: Modern Art and National Identity, 1915-1935, which won the Charles E. Eldredge Prize for Distinguished Scholarship in American Art for 2000. Wanda's public lecture, delivered on March 18, was topical: "The Case for Transatlantic Modernism: Marsden Hartley's Maine, America," tied directly to the splendid monographic Hartley exhibition then on view at the Wadsworth Atheneum in Hartford, to whose accompanying catalogue she contributed an essay. In many ways, Wanda epitomized the very traditions of the past by practicing the disciplines that she taught and by leading, in the present. This year's Clark/Getty Workshops were organized around the questions defining the relationship of art history to biography, leading, in the autumn session, to an intense discussion at the Clark that was followed by a lively public debate in January. Dr. Brock's schedule was rounded out by another instance in the series of public readings at which Wanda collaboratively organized gatherings of researchers who wish to discuss topics of mutual interest, perhaps in preparation for a book. "Constructivism and the Delimitation of Context" was organized by Manuela Wachter, a graduate student in France, and lead the program in the wake of the many documents found in the archives after the demise of the Soviet Union. Perhaps the most significant fruits of a seemingly endless war were the many warm nights spent in the company of the Clark Fellows, at both the lectures many of them give during their stays and at the dinners that follow. So great was the historical richness that these pollock evenings that the 2002-2003 cohort has set to work compiling a recipe book that the Fellows, hope to be published by late residents of the house and circulated. In all, twenty-two Fellows were with us this year, their stays varying in length from one to ten months between July 2002 and this past June. In the early spring, eighteen new Clark Fellows were appointed for 2003-2004.

In March we welcomed the editors of the major journals in art history and criticism for the year's second invitational colloquium, Art History and Its Journals. The colloquium aimed both to position the role of the journal in the processes of the discipline and also to identify strategies that might be adopted for the development of art history along a range of trajectories. The agenda was filled with dynamic and innovative discussion that was a dynamic mixture of the academic journal and the discipline, and between reaction and innovation, which are always in constant flux. The third volume of Clark Studies in the Visual Arts, The Architect's World: Critical Perspectives, was published in the spring. This volume’s contents provide an overview of the many contributions that are being made to the field of art history by constituents of the Clark. We are pleased to report that Yale is reporting steady and strong domestic and European orders for the volumes, and that, by the time this newsletter goes to press, our first two volumes will have entered their second printings. The fourth volume, Anthropologies of Art, will be released in the spring of 2004. It will cover the proceedings of the Clark Conference held here this April, Anthropologies of Art brought together leading art historians and anthropologists for two days of talks and discussion about the intersections and divergences between their disciplines. Issues addressed included the academic study of art and anthropology as well as museum practices.

We designed the summer to be a quiet one in the library and that's a good thing; because it was a summer of transition. After four years spent helping Michael Holly steer this program in its current course, I have accepted a position as assistant professor of art history at the University of Michigan, where I will be teaching American and contemporary art beginning this semester. As the same time, we are pleased to welcome Mark Ledbury, formerly a lecturer in art history at the University of Dallas, and a specialist in French art of the eighteenth century, to the post of associate director of the RAP. Mark's is the familiar name to recent alumni, as he was a Clark Fellow in the spring of 2002. We are thrilled to have a person of Mark's natural talent and enthusiasm in the role. Those of you new to the Graduate Program have a treat ahead of you in Mark, whose involvement
The Judy M. Lenett Memorial Fellowship and Lecture

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. The core of the Lenett Fellowship is the time spent working in the Williamstown 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.

Kim '03 was the Lenett Fellow for the academic year 2002-2003. Interested especially in American architecture and decorative arts, Jordan began lab and research work on a number of objects over the year. She focused the majority of her time, however, on a splendid large cabinet made by the Byrdcliffe Colony workshops of Woodstock, New York, probably between 1903 and 1905. This year the Lenett Lecture, "A Byrdcliffe Colony Arts and Crafts Cabinet—Mysteries of a Mute Landscape," was on May 7. Hugh Glover, objects conservator at the Williamstown Art Conservation Center (WACC) and Jordan's principal supervisor over the year, introduced her. The subject of Jordan's study of a likely and often wistful-fifty-minute lecture was a large oak cabinet, with a moonlit landscape painted across its two doors, owned by the Woodstock Guild. The cabinet was undergoing conservation treatment at WACC in preparation for the centennial exhibition of the Byrdcliffe Colony. Jordan spoke of the colony's founders, their precepts, its short history, and its considerable achievements, then focused on the painted panel and its context within the teachings of Amanda Flower.

Jordan was the ninth Lenett Fellow, joining the roster with Lydia Hemphill '95, Sue Canterbury '96, Ashley West '97, Mika Gee Conway '98, Austen Baron Bailly '99, Adam Greenhalgh '00, Jennifer Cabral '01, and Rob Sifkin '02. Emy Kim has been named the Lenett Fellow for 2003-2004.

Lectures by the Clark Fellows 2002-2003

September 17 John Onians (University of East Anglia)
"The Black Box and the Masterpiece: Biology and the History of Art History"

October 8
Radoupe Repetti (Direction des Musées de France)
"Conservation or Subversion? Emile Bernard and the Notion of Artistic Tradition"

October 29 Goy Hedeen (Williams College)
"The Me Up, Tie Me Down: The Bordage of Hera, Dionysia: Release, and Ritual Invention in Greek Art"

November 5 Marc Gottlieb (University of Toronto)
"Stain, Splatter, and Pour: How to Paint Blood in the Nineteenth Century"

November 12 Cécile Whiting (UCLA)
"Papi L.A."

November 19 Nicholas Mirzaiff (SUNY Stony Brook)
"Strange Attractors: Jewish Queer Affinities in the Age of Oscar Wilde"

December 3 Angela Rosenthal (Dartmouth College)
"Bad Dreams: Race and 'The Nightmare' of 1781"

January 28 James Herbert (UC Irvine)
"Crossroads of the King: The Position of the Divine at Louis XIV's Versailles"

February 11 Ellen Wiley-Todd (George Mason University)
"Making a Waist: Workers, Wearers, and Fashion's Image before the 1911 Triangle Fire"

March 4 Ruth Phillips (University of British Columbia)
"Native American and European Arts in the Great Lakes: Material and Visual Narratives of the Middle Ground"

March 25 Jill De Vos and Richard Kendall (Independent scholars; Richard is, as well, an adjunct curator at the Clark)
"Degas and the Dance"

April 22 Ludmilla Jordanova (University of East Anglia)
"The Allure of Self-Portraiture"

April 29 Werner Gundersheimer (Foégier Library)
"On the Road: American Women Travelers in Italy, 1830-1914"

May 6 Mark Phillips (University of British Columbia)
"Historical Distances: Some Literary and Visual Mediations"

May 13 Carter Foster (Cleveland Museum of Art)
"What Do Life Drawings Mean? Aspects of a Practice in 18th-Century France"

The Williams College Graduate Program at CAA 2003

Once again, the combined lunch of the Graduate Program and the Clark Art Institute's Research and Academic Programs was the social high point of the College Art Association annual meeting, held last February in New York City. The room was abuzz with groups merging and breaking apart and then forming anew. I heard much news, a little gossip, and the air was pierced by more than a few snares—so others must have been hearing good things, too. The only way the events could be better would be if even more of the alumni gathered—to don't be shy! The preliminary program for the past two years has advertised the event solely as the Clark's—though no fault of the Clark staff and always corrected in the final program to being a joint project. The preliminary program itself will probably happen again. But that is no reason to hang back. If things proceed as we anticipate, the Clark and the Graduate Program will share the event again next year in Seattle, and it will be grand to see vast legions of you there.

Some graduates of the Program took a more active, public role in the meetings, organizing sessions or delivering papers. Julie Arosen '83 spoke elegantly and eloquently on a subject whose title initially caused a smile to play across many faces in the audience: "Reconstructing Pueblo: The Cincinnati Wing at the Cincinnati Art Museum"—"Pueblo?" A far cry in many ways from "The Village Beautiful." Julia Bernard '82 transposed an American slogan of the 19th century in both time and space, delivering "Go West": German Artists in the U.S. in the 1960s and 1970s and the Issue of National Identity. Some people organize sessions and have trouble finding a sufficient number of engaging papers to fill the time. Some, such as Stephen E. Eisenman '79, have the opposite (and delightful) problem. Hence his session for the Radical Art Caucus devoted to "Art and Labor" ended up having two parts, meeting on both Friday and Saturday. Heather Galloway '89 gave a paper called "An Artist Treats a Painting: Clifford Still's 'Corrective' Treatment of 1957/60" and delivered a paper with the kind of title that caused a smile to play across many faces in the audience: "Politics, the Art Market, and the Culture of Defacement: "A.D. "65."" And Ashley West '97 participated in the open session devoted to the Renaissance imagination with a paper entitled "New Beginnings for Renaissance Florence: Lucrario and Piero di Cosimo's Early Maps Panels." What a weekend! The Williams faculty, too, played a part. Michael J. Lewis was the discussant at a session on "The Gothic Revival and the Middle Ages: Alteration, Restoration, Recovery, and Memory." And the visiting Croghan Professor of Religion who was on campus this spring, Henry Maguire (The Johns Hopkins University), spoke on "The Invalidation of the Icon.

Williamstown and North Adams Museums

(a compendium drawn from websites, press releases, and personal notes)

The staff at the Williams College Museum of Art (WCMA) maintained in phenomenally busy schedule of exhibitions and events this year, many of them curated or coordinated by alumnae of the program. Vivian L. Patterson '87 oversaw such projects as the witty Medieval/art from the Permanent Collection, which set works by Cindy Sherman and Kathleens Gilje amid a selective of medieval paintings, textiles, and sculptures. Stefania Martini, '93 also contributed to the group "From the Two Penn: Line and Color in Islamic Art, visiting Clark Professor Renata Holod, and with Chronicling Faith: Maktim Dramties and the Renaissance of Orthodox Monasticism in Late Imperial Russia, co-curated with William G. Wagner, Brown Professor of History Lissa DeCin '80, too, had her hand in the exhibition pie, among other projects, the installations in WCMA's "Media Field" gallery ("pop-tack" artists' videos addressing the state of the union, was up this spring) and the show Influences: New Architectural Work by H. H. Benedit.
The Graduate Symposium 2003

To the best of our knowledge William's is the only graduate program, M.A. or Ph.D., that organizes a symposium in which all its graduating students develop. 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 students first three semesters.

The 2003 Spring Symposium took place on Friday and Saturday, June 6-7. Thirteen presentations—each a model of interesting argument, clear exposition, and persuasive delivery—enlightened the audience of family, friends, colleagues, and Clark staff on a wide variety of topics. The individual sessions, each of two or three papers, were followed by discussions and questions from the audience. These last, along with some unscripted moments in a few of the presentations, allowed the speakers to reveal scholarly dialogic skills and, on occasion, improvisatory rhetoric and comedic timing. The speakers and their topics, with their faculty and other parentheticals, follow.

Esther Susan Bell: "Between Public and Private: Pierre-Antoine Baudouin and His "Oeuvre" (Richard Rand)
Christa Carroll: "Style as Meaning: Pontormo's "The Sheer Obstinacy" of Gerhard Richter" (Charles W. Haxthausen)
Dorothy Craig: "Disney Dystopia: The Subversion of Mickey Mouse in Contemporary Art" (Ondine Chavoya)
S. Patrick Kim: "Dreams That Money Can Build: Robert W. Shoppell's 'How to Build, Furnish, and Decorate'" (Michael J. Lewis)
The Hooding Ceremony is for many graduates the emotional moment of passage between their years in the Program and the life that follows. The Symposium and its achievements are behind them. Food and drink, the chatter of friends and colleagues, and the warmth of family surround them and lend an air of spontaneity and informality. Yet there are those strange academic gowns, mortarboards and tassels, photographs being taken, and the purple and white hoods clustered at the end of the tent; it is a time of ceremony, too.

The easy mixing of the informal and ceremonial normally finds its materialization in Mark's comments, which have often included an explanation of the academic regalia and a healthy dose of Latin rhetoric (all hearken to the traditions of University learning that extend back through the centuries): a reminiscence of the specific class and its collective character; the dubbing of the class with a collective nickname; and then the conferring of the individual hoods and pins—the last a foreground of the degrees and diplomas that will be granted at the college-wide commencement the next day.

This year the Director's remarks took on a more reflective note than has customarily been the case. Although the academic year was not a real one from centuries past. Nor was there the whimsy of a class nickname. Instead, Mark devoted his time to recalling how this class' two years in idyllic Williams had been framed by distant events of violence and aggression:

One could say that your whole time at Williams has been under the shadow of those events. You will recall that after much agonizing and consultation, the threat of further terror led me to make the winter study trip to Europe optional that year. And during the past year, the exacerbation of international tensions, adversely affecting relations between the United States and its traditional European allies, has drastically altered the environment in which we practice our profession. The looting of the Baghdad Museum and the burning of Iraq's National Library in April of this year reminded us all of how fragile are the objects on which we work and from which we construct the historical narratives through which we negotiate our relationship to the present and interpret our experience.

In closing, Mark expressed his belief that in the face of these traumas, it was possible to find an affirmation of the importance of studying the humanities.

After the hoisting, the class presented their gift in turn—a generous donation of cash and checks to the Fellowship Travel Fund. Several noted how crucial such support had proven to be for their own travels and symposium preparations. They hope that others will follow their lead and contribute to the benefit of the future students in the Program.

All thirteen students participated in the general Commencement exercises on June 8, with families and friends in attendance. Ten of the students walked up the steps of the Main Quadrangle at the beginning of the procession. In addition, each of the students was hooded individually by a faculty member. The families of the students were welcomed on the South Lawn of the Clark, where a special lunch was served to the families. The Hooding Ceremony closed with a lunch on the South Lawn of the Clark—the light rain did little to dampen the celebratory mood. By the time of the Hooding Ceremony that evening, the skies had cleared.

The Class of 2004: Activities

Amelia Kahl Avdich

Dartmouth College ‘03: Amelia was a curatorial intern this year at WCMA, working with Stefanie Spray Jandl ‘93 and Deborah Rothchild. She has stayed in place for the summer, working especially with Deborah.

David Brezlin

Amherst College ‘01: David worked as the Clark's Expansion Project Intern for the academic year, reporting to Lisa Green, who is the project manager for the campus expansion being designed by Tadao Ando. David was involved in various aspects of the expansion, including the architectural exhibitions—especially with Deborah.

Erika Hope Cohn

University of Pennsylvania ‘99: Erika's work-study position was with the Curatorial Division at the Clark, working especially with Brian Allen ‘92, and with some time spent in the Publications Department with Curtis Scott. Over the summer she was in Williamsburg working at WCMA with Nancy Mowll Mathews.

Dina Ditsch

Yeshiva University ‘01: Dina over the summer had an internship at the Museum of Fine Arts, Boston, working with Cheryl Bruvan ’89 in the Contemporary Art Department. She also carried out independent research for the compiler of a catalogue raisonné devoted to the career of the early-20th-century Polish sculptor Enrico Gizzi, whom she helped to identify by a car in the 1940s. For her work-study last year she was at WCMA reporting to Associate Director John Stemberg.

Emma Maria Hurme

University of California Los Angeles ‘03: Emma served as a research assistant for the Visiting Clark Fellow during the academic year, with Durley English as her supervisor. She spent the summer in Williamsburg at the Clark, working in the Curatorial Division.

Eny Kim

Princeton University ’02: Eny, too, worked under Durley English as a research assistant for the Clark Fellow this past year for her work-study position. She was in New York this summer, with an internship in the Drawings Department at the Museum of Modern Art.

Keelan Loftin

James Madison University ‘01: Keelan served as a Print Room Assistant this year for her work-study position, reporting to Jim Ganz ‘86. Over the summer she worked for the Doris Duke Foundation at Shangri La, located on Oahu (for about 12 weeks). The collection has approximately 4,000 works of Islamic art and was opened to the public only in the fall of 2002, so Keelan was, as she wrote, "part of many new beginnings."
and savory: eating chocolate-slathered waffles bought from a street vendor, then having hot chocolate at the Cafe Metropole in group for the stay in Istanbul).

The trip this year covered, literally, the breadth of Europe. Mariét Westermann (formerly Associate Director of the Clark's Research and Academic Programs division and now the Director of the Institute of Fine Arts at NYU), guided the group through Holland and Belgium—providing intense scholarly looking, historical background, and the insights that only a native could provide. Marc Simpson led a whirlwind viewing of some of London's sights. Mark Haxthausen took the class to Brussels; as opposed to 3 a.m. lamb kebabs in an Istanbul street market. There was also, it seems, an impromptu tour of a restaurant kitchen near the Suleymaniye Mosque after an "authentic Turkish dinner" with Sheafe Satterthwaite (who joined the

Catherine Meeking
St. Edward's University'02) Jamie sought and received the chance to work in the Education Department under Michael Canin at the Clark for his work-study option this year. For his summer's work, he undertook an exhibition of historical photography from Friedrichshurg, Texas, using the materials of the Gillespie County Historical Society to explore how an insular and overwhelmingly German town negotiated the strong anti-German sentiments of the period surrounding World War I. The challenge of the exhibition was augmented by the fact that his was the first installation in the site, a former garage and auto repair shop, and that he did much of the design and conceptual work to prepare it.

Elizabeth Quarles
(University of Chicago '99) Liz has spent most of the academic year working for Curtis Scott in the Publications Department of the Clark, where she continued over the summer.

2003: THE JANUARY EUROPEAN STUDY TRIP

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The Class of 2004, with Williams alumni and other friends, in Vienna. Holding the Williams banner: President Morty Schapiro and Stephan Koja, curator at the Österreichische Galerie Belvedere and guest curator of last summer's Clark show "Cezanne Elms Landscapes," which the group saw with him in its Viennese incarnation.

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But art was the dominant element in the travelers' memories. Among the highlights for some of the students: a Jan van de Velde still life with broken crockery in the Rijksmuseum; an intense lesson in Rubens in Antwerp from Mariét, along with Fouquet's work in the Koninklijk Museum voor Schone Kunsten there; the long pilgrimage through train stations and heavily sooted streets to the Ghent Altarpiece; looking at Leonardo da Vinci and James Joyce manuscripts at the British Library; studying as a group Vermeer's A Lady at a Virginal with Gentleman in the very quiet Queen's Gallery and the startling juxtaposition of Lucien Freud's portrait of Queen Elizabeth among the other works in that collection; Amish Kapoor's massive, flayed-red Mareep at the Tate Modern; the Takashi Murakami show at the Serpentine Gallery in London; Vienna's Josephinum, with its extraordinary 18th-c. wax anatomical collection displayed in the original rosewood vitrines and "the city's strange obsession with urology," finding out, after seeing the tilted columns and slopped floor of the upper level, just how amazing it is that Hagia Sophia is still standing (and feeling immense relief upon exiting).

On the personal side, people seemed to recall Mark walking very, very fast, and Renata bargaining for various goods and services. Sweating in the second to last row of the rowdy standing-only section at Don Carlos in the Vienna State Opera made it onto one person's list, as did watching He-Man dubbied in German. In the small-world department, it was in Istanbul's Grand Bazaar that the students found a shell carved with an image of the Clark's own Pámite d'ambre gris.

The Class of 2004: An informal seminar on the fine art of rug buying at an Istanbul carpet dealer. Photo by Linda Schwalen.
Michael is leading his instruction into a massive building project with plans for three buildings by Renzo Piano, in addition to the current Richard Meier site, with a capital campaign goal of $130 million. Groundbreaking was this spring. Over the winter he took justifiable pride in the exhibition "Paris in the Age of Impressionism: Masterworks from the Musee d'Orsay andthe Louvre" which was an extensive collaboration between the High Museum and the Musee d’Orsay. It features more than 120 works of art of which have never been in this country.”

Philip G. Verre (The High Museum, Atlanta, Ga., Chief Curator) we suspect that Phil shares many of Michael’s Shapiro’s triumphs and consensuses.

Judith McCandless Williams

Kathy Zimmerer-McKevil (California State University Dominguez Hills, University Art Gallery, Carson, 1976)

Deborah Irene Coy (Christie’s, Inc., Department Head, 19th Century European Art, New York, President of Christie’s, Inc. and Director of Christie’s Auction House, New York) also serves on the boards of directors of PBS’s "Great Plains" and the American Ceramic Circle, on whose board I serve as Secretary. ACC membership is open to anyone with an interest in ceramics of any period, type, or culture. We offer grants for publication, equipment purchases, and student scholarships are available to attend the annual symposium, which will be held this year in New York, May 18-21, 2004. For more information, visit the website www.acleamic.org." In June Beth wrote of her current focus as her new position as Data Editor at ArtSource.

Leonard N. Amico

Lucinda Barnes (Berkeley Art Museum & Pacific Film Archive, University of California, Berkeley) recently stepped down as Director of Consulting Services for the American Association for State and Local History. She is currently the Director of Collections, Curatorial Services and Research, and the Assistant Director for Programs at the National Museum of American History. Under her leadership, the department has launched a new initiative to increase the number of American artists in the collection, and to acquire works that reflect the diverse cultural heritage of the United States. Lucinda has been a leader in the field of museum collections management and has served on numerous national committees. She is a member of the American Alliance of Museums and has held positions at several major museums, including the Metropolitan Museum of Art and the Smithsonian Institution. Lucinda has also served as a trustee of the American Ceramic Council and as a member of the American Ceramic Society. She is a frequent speaker at museum and art conferences, and has published extensively on the subject of American Art. Lucinda can be reached at lbarnes@americanhistory.si.edu or 202-633-2087.

Jane M. Boyle

Sam Fuld (School of Visual Arts, New York) has recently been active in various museum positions, including serving as Director of the National Museum of American History, and as Vice President for Curatorial Affairs at the Smithsonian Institution. He is also a member of the Board of Trustees for the American Craft Museum. Sam has been a leader in the field of museum management and has served on numerous national committees. He is a frequent speaker at museum and art conferences, and has published extensively on the subject of American Art. Sam can be reached at sfuld@americanhistory.si.edu or 202-633-3087.

Bettina C. Cooney (The Metropolitan Museum of Art, New York) has been active in various museum positions, including serving as Director of the American Wing, and as Vice President for Curatorial Affairs at the Metropolitan Museum of Art. She has been a leader in the field of museum management and has served on numerous national committees. She is a frequent speaker at museum and art conferences, and has published extensively on the subject of American Art. Bettina can be reached at bcbox@americanhistory.si.edu or 202-633-3087.

Alfreda S. Davis (University of Michigan, Ann Arbor) has been active in various museum positions, including serving as Director of the University of Michigan Museum of Art, and as Vice President for Curatorial Affairs at the University of Michigan. She has been a leader in the field of museum management and has served on numerous national committees. She is a frequent speaker at museum and art conferences, and has published extensively on the subject of American Art. Alfreda can be reached at adavis@americanhistory.si.edu or 202-633-3087.

Gaston M. Elmore (The High Museum, Atlanta) has been active in various museum positions, including serving as Director of the High Museum of Art, and as Vice President for Curatorial Affairs at the High Museum. He has been a leader in the field of museum management and has served on numerous national committees. He is a frequent speaker at museum and art conferences, and has published extensively on the subject of American Art. Gaston can be reached at gelmore@americanhistory.si.edu or 202-633-3087.

Brian J. Friel (The High Museum, Atlanta) has been active in various museum positions, including serving as Director of the High Museum of Art, and as Vice President for Curatorial Affairs at the High Museum. He has been a leader in the field of museum management and has served on numerous national committees. He is a frequent speaker at museum and art conferences, and has published extensively on the subject of American Art. Brian can be reached at briel@americanhistory.si.edu or 202-633-3087.

Susan Glickman (The Metropolitan Museum of Art, New York) has been active in various museum positions, including serving as Director of the American Wing, and as Vice President for Curatorial Affairs at the Metropolitan Museum. She has been a leader in the field of museum management and has served on numerous national committees. She is a frequent speaker at museum and art conferences, and has published extensively on the subject of American Art. Susan can be reached at sglickman@americanhistory.si.edu or 202-633-3087.

Jennifer L. Haggard (University of Michigan, Ann Arbor) has been active in various museum positions, including serving as Director of the University of Michigan Museum of Art, and as Vice President for Curatorial Affairs at the University of Michigan. She has been a leader in the field of museum management and has served on numerous national committees. She is a frequent speaker at museum and art conferences, and has published extensively on the subject of American Art. Jennifer can be reached at jlhaggard@americanhistory.si.edu or 202-633-3087.

David S. Herzog (The Metropolitan Museum of Art, New York) has been active in various museum positions, including serving as Director of the American Wing, and as Vice President for Curatorial Affairs at the Metropolitan Museum. He has been a leader in the field of museum management and has served on numerous national committees. He is a frequent speaker at museum and art conferences, and has published extensively on the subject of American Art. David can be reached at dherzog@americanhistory.si.edu or 202-633-3087.

Beverly J. Hacker (The High Museum, Atlanta) has been active in various museum positions, including serving as Director of the High Museum of Art, and as Vice President for Curatorial Affairs at the High Museum. She has been a leader in the field of museum management and has served on numerous national committees. She is a frequent speaker at museum and art conferences, and has published extensively on the subject of American Art. Beverly can be reached at bhacker@americanhistory.si.edu or 202-633-3087.
declining economy and political wind shifts. For the next two decades, I was a board member, then chairman of the executive committee of the Young People’s Symphony Orchestra.

Stephan R. Edidin (Dalhousie Museum of Art, New York, Curator) Stephen must be extraneously involved with the College of Physicians of Philadelphia this spring.

Edward A. Hawkins (Good Harbor Fife Co., Gloucester, Mass., bid specialist)

Christopher Knox (DBB Worldwide, New York, Associate Strategic Events Manager [Worldwide Corporate Division], M.B.A., University of Connecticut, C.M.M. Certification, Global Strategic Meeting Management, University of Maryland)

David Martocci (Keesler’s Catering of Elberon, Long Branch, N.J., Co-owner and General Manager)

Vivian L. Patterson (Williams College Museum of Art, Williamstown, Curator of Collections) For some of Vivian’s recent activities, see the notice of exhibitions at WCMC.

Christine B. Podmaniczky (New York, Curator) Stephen must be in Berlin in May.

Margaret Kaufman (Kaufmann Vintage Photographs, Bainbridge Island, Wash.)

Franklin W. Kelly (National Gallery of Art, Wadhurst, Sussex, U.K., Senior Curator of American and British Paintings, and University of Maryland, College Park, Professor, Department of Fine Arts and Archaeology, Ph.D., University of Delaware ’85, “Frederick Edwin Church and the North American Landscape, 1845–1860”)

Elizabeth L. C. Milroy (Wellesley University, Wellesley, Mass., Associate Professor of Art History, Ph.D., University of Pennsylvania ’86, “Thomas Eakins: Artistic Training, 1858–1870”)

Wendy Owens (Canadian Centre for Architecture, Montreal, Quebec, Consulting Curator) “I am about to go on sabbatical leave from the CCA, Montreal, which has been vastly changed by the departure of 42 colleagues who were laid off followed by another 20 who found opportunities elsewhere more attractive. I am planning on returning to CCA [from a year in France] where I will work as a consulting curator. At the same time I have already started writing and editing (particularly translations from the French) for other institutions.” While the drastic changes at the CCA have been stressful, Wendy reports that she “enjoys not doing budgets, personnel management, strategic planning, and all the other administrative tasks of an executive.”

Sherry E. Reiss (Cornell University, Office of the Vice President for Research, Ithaca, N.Y., Senior Research Associate: Ph.D., Princeton University ’92, “Cultural and Political Movements in Pre-Revolutionary France in the Eighteenth Century: Social Movements and the French Revolution”)

Rachel J. Burbank (Barnes & Noble’s Cultural Division, New York, Executive Director)

Bonnie A. Campbell (Texas State University, San Marcos, Curator of the Fine Arts and the Bob Bullock Texas State History Museum, Executive Officer) Art

Andrew Shammash (Self-employed and mounted Holcomb College History Art Museum, South Hadley, Mass., Educator) “I’ve got the same job—9 years I travel extensively—am looking forward to LA and Cambodia in January, especially Angkor Wat. I’ll be in Berlin in May, and will take a three-week trip through Southern Africa this summer.”

Jennifer G. Lovett

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

Ruth Pasquine (University of Central Florida, Orlando, Adjunct Instructor: Ph.D., City University of New York ’06, “The Politics of Redemption: Dynamic Power in the 1840s at the University of Central Florida”)

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Kathleen M. Kramer (University of Florida, Gainesville, Curator of American and European Paintings)

Paula M. Kazo (Dallas Museum of Art, Philadelphia, PA)

Anne Reed Shannon

Nancy J. Sanchez (The Instituto de Artes, City University of New York, Graduate School of Art & Design)

John Wetenhall (Ringling Museum of Art, Sarasota, Fla., Executive Director; Ph.D., Smithsonian Institution ’86, “The Aspects of Modern Public Sculpture in America,” M.B.A., Vanderbilt University) John visited Williamstown this past November, taking the time to explain a number of the ambitious programs he is developing as the Ringling Museum and Florida State Museum (the museum’s new governing body) work to consider how the museum can best serve the needs of the academic and local communities.

1983


Vincent Carnevale (Cornell University, Ithaca, Curator of Graphic Arts, “Beau Bovet, a New Era of American Art, 1895–1935”)

Cynthia Deitl (Tulane University, New Orleans, Curator of American & European Painting, “Beau Bovet, a New Era of American Art, 1895–1935”)


Amelia W. Bubriski (University of Texas, Santa Fe, Curator of American and European Paintings, “Beau Bovet, a New Era of American Art, 1895–1935”)


Ann M. Burroughs (St. Louis Art Museum, St. Louis, Mo., Curator of American & European Painting, “Beau Bovet, a New Era of American Art, 1895–1935”)

Susan Holberg Corrigan (The Leon and Thea Koerner Foundation, Vancouver, B.C., Executive Director) “In the spring of this year, I ceased to work four jobs and returned to my basic one at the Leon and Thea Koerner Foundation. As I write this, I am studying the work of Gertrude Stein, whom she gave a gallery talk this past March at SLAM.

Terence E. Waddington (University of California, Berkeley, Curator of American & European Painting, “Beau Bovet, a New Era of American Art, 1895–1935”)


Cheryl A. Brutvan (Capital, Austin, Curator of the Capital; and Director of the Elizabeth de C. Wilson Museum) Tom’s dissertation is “The Politics of Redemption: Dynamic Power in the 1840s at the University of Central Florida.”

Rachel J. Burbank (Independent Writer & Researcher, Ithaca, N.Y., Curator of American & European Painting, “Beau Bovet, a New Era of American Art, 1895–1935”) ...me and Thea Koerner Foundation, Vancouver, B.C., Executive Director) “In the spring of this year, I ceased to work four jobs and returned to my basic one at the Leon and Thea Koerner Foundation. As I write this, I am studying the work of Gertrude Stein, whom she gave a gallery talk this past March at SLAM.

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Terence E. Waddington (University of California, Berkeley, Curator of American & European Painting, “Beau Bovet, a New Era of American Art, 1895–1935”)...
Between them and my son, I am kept very busy. I work summers in Maine and make my way back and forth to St. Louis Art Museum. I brought my son to a special event for the museum. We had lots of air miles accumulating. I also work as a Teaching Assistant at our elementary school where I have worked with the same visually impaired boy as he has progressed from kindergartner through second grade.

Ibsen wrote, she has “responsibility for an eclectic collection, which, with the aid of an expert, is under the care of the Corcoran’s pre-1945 American paintings and sculpture collection. I am trained in, and trying to go full steam ahead starting in January, which will be a big change since I’ve been solo since Donders [1894] left in 1920. Fransis Simpson ’77 has agreed to edit both the manuscript and Joan of Arc publications.

I do enjoy my work as a museum educator. I have been volunteering at Williamstown’s Milne Library since I first worked there the summer Adam was 1-1/2. And, my son, I am trying to go full steam ahead starting in January. He’s a good child, and is interested in art and life events. He’s a good child, and is interested in art and life events. He’s a good child, and is interested in art and life events. He’s a good child, and is interested in art and life events. He’s a good child, and is interested in art and life events. He’s a good child, and is interested in art and life events. He’s a good child, and is interested in art and life events. He’s a good child, and is interested in art and life events. He’s a good child, and is interested in art and life events. He’s a good child, and is interested in art and life events.
Brooke A. Marler (Amon Carter Art Museum; Curator of European Decorative Arts) Brooke reports over the phone that “lots of exciting, creative things are in the works.”

Rebecca E. Namwaii Alumni news from Notre Dame's Program of Global Affairs notes: “I returned to the U.S. after six years of living and working in Hong Kong. I am now doing global computer systems work in the financial industry.”

Margaret H. Modan (Citigroup, New York, Personal Assistant) “I was a chair of the Painting Speciality Group of the American Institute for Conservation this past year.”

Laura D. Gelfand (Meyers School of Art, The University of Akron, Akron, Ohio, Associate Professor, Ph.D., Case Western Reserve University ’94, “Fifteenth-Century Netherlandish Devotional Portrait Depicts Origins and Function”) “I am a member of the Chairing Group for the conference of the American Institute for Conservation, which I chaired this year.”

Marni R. Kessler (Art History) “I have been extremely busy this year. During that period, we mounted with rousing success one of our most ambitious and labor-intensive packages on Frank Lloyd Wright’s famed Guggenheim windows. I have played an active role in visiting contemporary artists in the region and becoming an advocate for their work through my role as chief curator at our museum. I managed four in-house publications this year, most recently the catalogue for ‘Drawings of the Greater Leigh Valley: a generous gift that installation that demonstrates how many gifted artists and important collections are associated with the region.”

Ellen Zieselman (Museum of Fine Arts/Museum of New Mexico, Santa Fe, Curator of Education) “Still loving life in the great Southwest. Finishing work on a new book and exhibition called Red Earth: It’s a republication of poetry by Alice Adams, followed with images of works in the Museum of Fine Arts collection.”

Michelle M. Bernatz (Margaret L. Goebühr/Allied University, Allentown, N.Y., Visiting Assistant Professor of Art History, Ph.D., Case Western Reserve University ’90, “Painting in France-Hemispheric Manuscript Illumination of the Late Fifteenth and Early Sixteenth Centuries”) “Lauren B. Hewes (Print Council of America, Project Bibliographer, O回味 Catalogue Project) This is a great online resource. See Lauren’s “preface” at www.printcouncil.org/printcouncil.html. She has also been doing work for the American Antiquarian Society in Worcester, Mass.

Patricia R. Ivinski (Kalamazoo College, Kalamazoo, Mich., Assistant Professor of Art History) “2002 was a rare mixed-metal Japanese coffee set made by Whiting and Company. Most of my research has been an article drawn from dissertation research about previously unknown aspects of Arthur Storer’s career involving modernism, spiritualism, and color theory. After two and a half years of finishing the Allentown Museum name. I have also been active with acquisitions, finding an early Benjamin West religious painting in its original frame and in pristine condition descendent from the original English owner. Another purchased made following that will allow me to extend the exhibit to 2002, 1982 has been a busy year for Chuck and me. We bought a condo and moved in August and on October 24 at the annual meeting of the Friends of the Institution I am now on a five-month leave of absence from my job as a paper conservator, but enjoying full-time work as a new mother.”

David E. Little (Maryland Institute College of Art, Baltimore, Md., Assistant Professor; Ph.D., Princeton University, 1992, “A History of American Art under the Roman Empire,” “Defying Gravity: Contemporary Art and Color Theory.”) “After two and a half years at the North Carolina Museum of Art, I am now at the American Institute for Conservation. Jennifer Berry (Agnoswine, New York, Director of Client Development) “Victoria Bunting (Northeast Document Conservation Center, Andover, Mass., Assistant Paper Conservator; M.A. Quantum University, Kingston, N.J., 2002, has been a busy year for Chuck and me. We bought a condo and moved in August and on October 24 at the annual meeting of the Friends of the Institution I am now on a five-month leave of absence from my job as a paper conservator, but enjoying full-time work as a new mother.”

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Linda Johnson Dougherty (North Carolina Museum of Art, Raleigh, Adjunct Curator of Contemporary Art) “Last spring Linda served as an advisor to the class of the University of Notre Dame’s Program of Liberal Arts in their deliberations concerning the art they would choose to do the school. She has since been active as work at co-curator of Defining Gravity: Contemporary Art and Color Theory. We expect it to be a successful exhibition.”

Kathleen S. Galitz (The Metropolitan Museum of Art, New York, Research Assistant, Department of European Sculpture and Decorative Arts) “Elizabeth Van Genderen (National Portrait Gallery, London; Assistant Solicitor) “I have been a busy year for Chuck and me. We bought a condo and moved in August and on October 24 at the annual meeting of the Friends of the Institution I am now on a five-month leave of absence from my job as a paper conservator, but enjoying full-time work as a new mother.”

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Diana N. Johnson (The Minneapolis Institute of Arts, Minneapolis, Teacher Resources) “2002 has been a busy year for Chuck and me. We bought a condo and moved in August and on October 24 at the annual meeting of the Friends of the Institution I am now on a five-month leave of absence from my job as a paper conservator, but enjoying full-time work as a new mother.”

Tamara B. Allen (Clark Art Institute, Williamstown, Director for Curatorial Programs/Center for American Art; Ph.D., Yale University, ‘98, “The Spanish Subjects of Washington Allston”) “2002 has been a busy year for Chuck and me. We bought a condo and moved in August and on October 24 at the annual meeting of the Friends of the Institution I am now on a five-month leave of absence from my job as a paper conservator, but enjoying full-time work as a new mother.”

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Act II: Untitled (light show)
and a sculpture,
installation,
2003.

Guggenheim Museum, New York, Associate Director of Exhibitions

Dorothy Belknap Munson

Tania writes that she left the
first Art Basel Miami Beach opened last
Philadelphia. Last academic year I also
was the production assistant on the
finished with the Ph.D. and I'm really
excited to start teaching."
We are sited but very, very happy. Sperad is a new word out there for people who want to be happy and work out for my benefit, but I’m loving being here.

Lisa Melandi (Santa Monica Museum of Art, Santa Monica; Assistant Director for Exhibitions and Programs) Among Lisa’s other responsibilities, she also found time to contribute an entry to the catalogue accompanying the exhibition Remained Present: Two Rooms.

Ann Musser-Ercan (Smith College Museum of Art, Northampton, MA; Associate Director of Education)

Jung Ho (Independent art book collector, Seoul, South Korea)

Sarah Powers (University of Delaware, Ph.D. student in art history) Sarah writes that she is “thoroughly enjoying” the Ph.D. program at the University of Delaware.

Katherine Sutherland Rumi Katherine, we understand, is living in Palo Alto and is among the avant-garde who share, rather than own, their own cars.

Claire Schneider (Albright-Knox Art Gallery, Buffalo, NY; Associate Curator of Contemporary Art)

Luciana Shirado

Isabel Louise Taube (University of Pennsylvania, Ph.D. student in art history) “Lately my second year at Brown—I spent my time working as a teaching assistant and taking a full load of coursework. I will be there again this year doing the same, although I also hope to complete my dissertation (apologies for being vague on my art history major) and my oral exams as well (fingers crossed). I gave a paper in March at Bryn Mawr Young Women’s Young Turk’s: The State of Orientalism in the Twenty-First Century and I am currently researching for my dissertation at the Huntington Library in San Marino, CA.”

Ashley West (University of Pennsylvania, Ph.D. student in art history) “I chose to pursue a Ph.D. because I’ve had an interest in the visual arts for as long as I can remember. I began my graduate studies in the fall of 2003 and was immediately struck by the diversity of the students and faculty here. Although I was nervous about the prospect of attending graduate school, I was very happy with my choice and I am glad that I decided to pursue a Ph.D. as a career.”

Mikka Gea Conway (University of Southern California, Los Angeles, CA; Assistant to the Director, Department of Photographs)

Alexis Goodin (Bowen University, Ph.D. student in art history) “Last year was my second year at Brown—I spent my time working as a teaching assistant and taking a full load of coursework. I will be there again this year doing the same, although I also hope to complete my dissertation (apologies for being vague on my art history major) and my oral exams as well (fingers crossed). I gave a paper in March at Bryn Mawr Young Women’s Young Turk’s: The State of Orientalism in the Twenty-First Century and I am currently researching for my dissertation at the Huntington Library in San Marino, CA.”

J. R. D. A. M. Lampe (University of California, Santa Barbara, Ph.D. student in art history) “I am very pleased.”

Kara VanderWeg (Solomon R. Guggenheim Museum, New York, Assistant Curatorial) 


Austen Barron Bailly (Los Angeles County Museum of Art, Assistant Curator of American Art) Austen wrote last September that he is “getting worked into shape and I am already working with paper and have loving mounted installations ranging from Chris Thomas drawing to Whiter echos of Venice. I am also working on permanent collection installations of early California modernism. Los Angeles suits me and my husband, Jonathan, extremely well and we plan to stay in sunny California!” She followed this with an update in April: “I’m writing to report, happily, that I am definitely going back to school in the fall and have decided to keep working directly with [Robertson, who is a curator at LACMA as well as the Americanist at the University of California, Santa Barbara] at UCSB... I am extremely happy with my choice and with this next step!”

Lucretia Baskin (Robert Simon Fine Art, Los Angeles, CA; Independent Curator) “I have a brief update. I am now working in New York City for a private dealer named Robert Simon Fine Art, and I am very pleased.”

Sonya Bekkerman (Sethrey, LLC, New York, Modern Painting and Photography) “I am happy to report that I have been working diligently in the Department of 19th-century European Paintings at Sotheby’s for several years, was recently promoted to vice president.”

Anne M. Lampe (Whitney Museum of American Art, New York, Assistant Curator) Dorothy Moss (University of Delaware, Ph.D. student in art history) Dorothy wrote last March from Delaware: “I am trying to do some work that I’ve been wanting to do, but there is still a lot of work to do. I am teaching little Sophie (2 years old in March) all about art and taking her to museums and galleries in the city and when we travel elsewhere.” And more good news followed in May: “I was starting my Ph.D. at UC Berkeley in September and also managed to obtain an office space and affiliation with the Maxell-Institut (f.Wissenschaftlisch-Geschichtliche Forschungstelle) for my dissertation work out for my benefit, but I’m loving being here.”
and positive overall, and I have no doubt that I made the right choice in coming here. It has been nice to be in a department with a strong cohort of Renaissance/Baroque students in addition to a variety of course offerings in Western and non-Western art... The challenges here are mostly beneficial (except for the technical ones—printting, xeroxing, etc.); my fellow students have impressed me, not to mention the faculty. I especially enjoy working with Professor Freedberg. I am also enjoying two consecutive semesters of Roman art with Professor Brilliant." Recent/Victoria wrote: "This summer, I am studying paintings and prints in Berlin collections, improving my German, and preparing for exams." Rob Silkin (Yale University, Ph.D. student in art history) Rob wrote in November about the move to New Haven: "I love Yale and New Haven. It's challenging, but that's what grad school is supposed to be, right? Amanda is working part time at a local church, managing their weekly food bank for the homeless and poor and will be teaching a class at the Arts Council in January." Then in February he e-mailed that his paper "James Whistler as the Invisible Man: Anti-Aestheticism and Artistic Vision" was accepted for the Whistler Conference in Scotland at the University of Glasgow in September. "As my first public paper outside the cozy environs of the Clark where even the soap dispensers are automatic you can imagine my excitement and anxiety." Gretchen L. Wagner (Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, N.Y.; Curatorial Assistant) "I wanted to let you know that the article which evolved out of my class with David Perlmutter (Visiting Clark Professor, spring 2002) has been officially accepted to the periodical Visual Communication. I will keep you posted on the publication dates," Gretchen comes by the Clark fairly often, for library work and, recently, the celebrations of graduation. She reports that she is having a great time at the Tang and really enjoying her position there (the exhibition Kara Walker: Narratives of a Negress—co-organized in collaboration with WCMA—has done very well at the Tang). Gretchen's article "Vom Gesicht zum Gesicht: The Weimar Subject in the Photography of Laszlo Moholy-Nagy and August Sander"—the subject of her QP—has appeared in Athanor 21 (2002).

INFORMATION—for YOU and the PROGRAM: A LIST-SERV and a PLEA

The list-serv has proven to be of interest to a good number of subscribers—some comments are included in this newsletter—and has even generated dialogue and physical interaction. It could be yet more effective if you were to subscribe. Please consider signing up. To do so is easy. 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. Job postings, calls for papers, activities here in the Berkshires, and events in which YOU and others with ties to Williams are participating, are all part of the mix.

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/Williamstown, MA 01267; or call 413-458-2303 x531; or e-mail Marc.A.Simpson@williams.edu. Don't forget to check out the Program's website at http://www.williams.edu/gradart/