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

During my eleven years as Director, I have been gratified by our growing success in recruiting the most promising students to the Graduate Program. In this regard, the spring of 2004 was our best since 1995 and the second best in my tenure as director. Of 61 applicants, we admitted 20 and recruited 14, or 70 percent. Last year the figure was an impressive 60 percent. I have long said that the major source of our recruiting strength is the performance of our graduates as they go on to doctoral programs and positions in museums and academe. Their success feeds our success. Yet it is also clear that, in recent years, the improved fiscal situation of the program has made us more competitive.

As I remarked in the annual appeal letter of last December, “one of the more remarkable things about the Graduate Program is that it has built and sustained its reputation while relying heavily, throughout much of its thirty-one-year history, on tuition revenue.” To be sure, the program was heavily supported by grants during its first decade of operations, but from 1983 through 2001 it depended on tuition to cover more than 80 percent of its operating costs. Things have improved since 2001, when the college began an annual $100,000 subvention to support increased financial aid, but we still rely on tuition revenue to cover 45–50 percent of our operating expenses each year, which include faculty and staff salaries, the European study trip, and fellowship stipends. Not only is this percentage larger than that for the College as a whole (ca. 39 percent), but we are a small program averaging fewer than 30 matriculated students per year as opposed to the college’s 2,000 undergraduates. To say the least, this makes for unpredictable and volatile program finances. It also puts us at a significant disadvantage against most programs with which we compete, which offer a larger percentage of scholarships and more generous stipends.

Over the next five years we aim to increase financial aid dramatically. To this end I am happy to report that Williams College has included the Graduate Program in its current capital campaign, announced last fall with a goal of $400 million. Elimination of our dependence on tuition revenues will allow us to offer a two-year tuition scholarship to each student admitted and, by removing the need to raise operating revenues from this source, enable us more easily to control and limit class size. Manageable numbers will ensure that we can sustain the intensive mentoring that distinguishes the Williams/Clark program.
With a view to attracting the most promising students, we would also like to increase the number and amount of stipends. Since 1999 the Graduate Program has offered full two-year fellowships (tuition plus annual stipend, currently $11,000 including work/study compensation) to four students in each entering class. Our goal is to increase the number of stipends to five per class, and to increase the stipend amount to competitive levels, which are currently $15,000–20,000 per year.

We acknowledge that raising the endowment to meet this goal is a formidable challenge. The college has more than 23,300 living alumni, reaching back to the 1920s; our graduates number fewer than 350, and our first M.A.s received their degrees only in 1974. Yet, the college has increasingly recognized the distinguished contribution that its two graduate programs—in art history and development economics—make to their respective fields. President Morty Schapiro has rightly called them “jewels,” and he has repeatedly stressed that they, too, are an important part of the Williams tradition and have enriched the college’s international prestige and influence. It is for this reason that we have been included for the first time in a college capital campaign. Recent history inspires confidence that this cause will have a broad appeal to donors, beyond the modest numbers of our alumni. Three years ago the Williams College Class of 1951 pledged $1 million for Graduate Program fellowships. We believe that the excellent reputation of the program and its unique place in the landscape of advanced art-history training will inspire further beneficence in the present campaign.

Our goal is $12 million, $11 million of which is marked for endowment. During the campaign all gifts to the Graduate Program, including those to our Annual Appeal, will be credited toward this target.

The Annual Appeal, our fourth, just concluded, was our most successful yet. Seventy-eight of our alumni (over 23%) contributed $10,743. Of this amount, $7,195 was designated for fellowship support, the remaining $3,548 was marked to support student travel through the fund established by the Class of 1996. In addition, two pairs of proud parents made additional gifts totaling $7,000 to the latter fund, to mark the graduation of a son and a daughter, respectively.

Amid so much good news there was one sad moment of passage in our community. On March 29, George Heard Hamilton died suddenly and unexpectedly in Williamstown, following emergency hip surgery, at the age of 93. George’s impact on Williams College and the Clark Art Institute cannot be overestimated. Between 1966—when he moved here from Yale—and his retirement in 1977, he set the Clark on the path to the international prestige that it enjoys today. He founded the Graduate Program at a time when the terminal M.A. program seemed an anachronism, and yet with his inspired and clear-sighted leadership he quickly established its reputation for excellence. George will be deeply missed by all of us who had the privilege of knowing him. A memorial tribute appears on page 3 of this newsletter. We are pleased to announce that the annual fall lecture series in honor of George, established by Sam Edgerton in 1989, will continue as the George Heard Hamilton Memorial Lecture. Jock Reynolds, director of the Yale University Art Gallery, will inaugurate this series on October 26 with the topic “University Art Museums: Some Reflections on What They Do Well and Might Do Better.” Jock seemed a particularly apt choice given that Yale was George’s home as teacher and museum curator for thirty years before he moved north to Williamstown.

Linda Shearer announced in late May that she was accepting the position of director of the Contemporary Arts Center in Cincinnati, familiar to many of you because of its highly acclaimed building by Zaha Hadid, dedicated in 2003. One could devote an entire article to Linda’s exceptional accomplishments during her fifteen years as Director of the Williams College Museum of Art. I wish to focus on what she has meant to the Graduate Program. Linda and her late husband, Hartley Shearer, enriched our curriculum with their popular seminar on contemporary art and film, offered in alternate years. Yet Linda’s greatest impact on our students has arguably been, not through her seminars, but in her capacity as WCMA’s director, where she has been an attentive and generous mentor and an inspiring role model to numerous graduate students who have interned there. And we must not forget Linda’s imaginative and resourceful leadership in making of WCMA an exemplary teaching museum, one that serves not merely the art department but the entire college.

Only days after we learned of Linda’s departure, Clark director Michael Conforti announced that Brian Allen, Curator of American Paintings and Director of Curatorial Administration at the Clark, accepted the position of director of the Addison Gallery of American Art at Phillips Academy in Andover, Massachusetts, replacing Adam Weinberg, who recently assumed the directorship of the Whitney Museum of American Art.
Brian, who received his M.A. from the Graduate Program in 1992, returned to the Clark in 1997 as he was completing his Ph.D. at Yale. Besides working with many graduate interns during his seven years here, Brian also taught a seminar on 19th-century American painting in the fall of 1999 and led our first-year students on a one-week tour of Spain in January 2000. Both Linda and Brian will be sorely missed and not easily replaced. We wish them well in their new endeavors.

Finally, staff news. The 2003–4 academic year was the first in several years in which we did not have to hire a secretary. This has increased our efficiency in the crucial areas of admissions and the Qualifying Paper/Symposium process. We are now fortunate to have a harmonious and productive team of individuals who enjoy working together and are intensely dedicated to our mission. Program Administrator Karen Kowitz never complains, so one might fail to consider that this year was the first in the last five in which she could focus on her own immense responsibilities without covering the vacant secretarial post during at least part of the year—usually it was the busiest part! Over the years Karen has frequently been complimented by our applicants, and this year was no exception. During the year George Ferger continued to divide his time between his part-time secretarial duties at the Graduate Program and teaching (Shakespeare and an introduction to mass communications) in area colleges. His article, “Who’s Who in the Sublimelight: ‘Suave John Ray’ and Lolita’s ‘Secret Points,’” appeared in Nabokov Studies in August 2004. Now in his fifth year as Associate Director, Marc Simpson continues to combine effective teaching and administration (this ever-thickening newsletter, of which he is the editor, is only his most visible contribution) while thriving as a productive and respected scholar in the field of American art. You will find his latest activities under “Faculty News.” As you read this, he will be serving his second term as Acting Director while I am on research leave for the fall semester.

George Heard Hamilton

On March 29, 2004, George Heard Hamilton died in Williamstown. Professor Hamilton had been a vital presence in the community since 1963–64 when, in the midst of a distinguished museum and teaching career at Yale University, he came to serve as the third Clark Visiting Professor in the History of Art at Williams. In 1964 he was “engaged as a consultant . . . to help develop the plans for a center for graduate art study”—a quote from the official publication of the 25th anniversary of the Clark Art Institute. That little book
encompasses a wide range of address. It begins in a corporate, omniscient tone that covers the founding and establishment of the CAI. Then, with a turn of the page, everything changes. A wonderful, wry voice speaks from the text: George Hamilton’s voice.

Coming to Williamstown wasn’t quite what I had expected. In 1964, when I was the Robert Sterling Clark Visiting Professor at Williams College, the trustees of the Institute proposed that I become the first associate director. My specific responsibility would be to create an art program. . . . At the same time I was offered a professorship of art (part-time) at Williams College, with the responsibility for developing and directing a graduate program in the history of art. . . .

In the course of our conversation I pointed out to the trustees that there could be neither an art nor a graduate program unless certain facilities were built. These included galleries for temporary exhibitions; a print gallery with study and storage areas; a library capable of sustaining graduate research as well as the ongoing work of projected staff; an auditorium for lectures, concerts, films and other events; seminar rooms for graduate study; and much-needed offices. This was a large request, but the trustees accepted it. . . .

On May 13, 1966—six weeks before my appointment became effective—Peter Guille [the Institute’s Director] resigned for reasons of health. That meant I had two additional jobs: to direct the Institute and to build the addition. For the next decade I had to balance four interrelated but different responsibilities; principally because of a devoted staff, we managed.

From there Hamilton outlines the growth of the physical plant, the expansion of staff, the exhibitions, and the acquisitions that he oversaw, as well as the special lectures, educational programs, and, in 1972, the opening of the graduate program. When he retired in 1977, after eleven years as director of the Institute, he left a transformed institution—one set on the course that it follows and expands on to this day. Of the many honors he earned, he once wrote of treasuring especially the words of the Wilbur Cross Medal from Yale University for their “simple statement of the facts” as he believed he had lived them: University and Museum Educator, Historian and Interpreter of Modern Art.

George’s friend and one of his successors as director of the Graduate Program, Samuel Y. Edgerton Jr., Amos Lawrence Professor of Art, delivered the traditional “memorial minute” to the May faculty meeting of Williams College. We quote from his tribute:

George Heard Hamilton, Director of the Clark Art Institute Emeritus, Williams College Professor of Art Emeritus, died on Monday, March 29, 2004. He was 93 years old. In his long and productive life, George enjoyed some of the highest honors and prestigious appointments of his profession, among them: President of the College Art Association; Life Trustee of the Museum of Modern Art, New York; Trustee of the Joseph Hirschhorn Museum and Sculpture Garden, Washington, D.C.; Fellow of the Royal Society of the Arts, London; Fellow of the American Academy of Arts and Letters, Cambridge, Massachusetts; and Honorary Doctor of Laws from Williams College. He was also the author of five books, several of which are considered classic studies in the history of modern art, including one even on the art of Russia, in preparation for which he managed to teach himself the Russian language in less than a year. George Hamilton was one of the great art historians of the twentieth century. He was also a close friend of many famous modern artists, among whom was Marcel Duchamp, that quizzical French artist-intellectual, whose strange, so-called “ready-mades” continue to tease painters, sculptors, art historians, and even philosophers who might be a bit jealous of George’s spirit in the afterlife right now, because he is probably communing with his old friend and learning the real secret behind The Bride Stripped Bare by Her Bachelors, Even.

After an already long career beginning in 1934 as a curator in the just-opened Walters Art Gallery, followed two years later by a professorship at Yale, where he taught for the next three decades, George Hamilton was unexpectedly wooed to Williams in 1966, an extraordinary coup on the part of then-college president Jack Sawyer. The Hamilton family, including wife, Polly, and children, Jenny and Rick, decided to settle here for good, as George assumed his latest roles as Professor in the College and Director of the recently founded Clark Art Institute, positions which he held until his ultimate retirement in 1977. As director, George was able to add to the collection some of its choicest paintings, for example, the Warrior by Jean-Honoré Fragonard and Claude Monet’s spectacular Rouen Cathedral.

George’s major achievements in Williamstown, however, were, first to establish the Clark Art Institute’s Fine Arts Library, recognized now as one of the most comprehensive collections of books on that subject in the United States if not the world, and then, to realize his real reason for coming to Williams in the first place, to found a
Graduate Master's Degree Program in Art History, to be housed in the new library. In 1968 he commissioned the world-famous modern architect Pietro Belluschi to design the new library building, which was finally ready to receive the first class of Masters’ Degree candidates in 1972. That program, the crown jewel of George Hamilton’s heritage, continues to this day, now under the able directorship of Mark Haxthausen, and is likewise recognized as one of the finest in the United States. To date, some 336 students have received their Master’s Degrees in this program. Almost all are gainfully employed in the art history profession, either teaching or curating in museums, but ever moving on up, and adding their names and laurels to the already illustrious list of museum directors and college professors who were first inspired in this College, and for which it has become so famous.

There was a memorial service to celebrate George Heard Hamilton’s life and achievements on Saturday, July 10, 2004, at St. John’s Episcopal Church in Williamstown. Sam Edgerton, Richard Heard Hamilton, and the Reverend Peter T. Elvin, among others, spoke; the movements of Mozart’s Quintet for Clarinet and Strings, K.581, and readings from T.S. Eliot threaded through and unified the service.

Faculty News

C. Ondine Chavoya Ondine organized two exhibitions for WCMA this year in conjunction with courses he offered: Pop Art from the Collection was a cornerstone for his fall 2003 seminar; the video retrospective Michel Auder: Chronicles and Other Scenes, co-organized with Lisa Dorin ’00, was coordinated with his course “Avant-Garde Film: Kenneth Anger, Jack Smith, Andy Warhol,” in the spring. His brochure for the Auder exhibition features one of the first scholarly investigations of the artist. Pop, Play, Replay, a video exhibition organized for the Contemporary Artists Center, opened late June 2004 in North Adams. Ondine interviewed several of the artists and collectives, including Krzysztof Wodiczko and Critical Art Ensemble, participating in MASS MoCA’s 2004 exhibition, The Interventionists: Art in the Social Sphere; these appear in the exhibition catalogue. Ondine was also a primary curatorial advisor for Only Skin Deep: Changing Visions of the American Self (2003), which opened at the International Center for Photography and traveled to the Seattle Art Museum. Holland Cotter described the exhibition in the New York Times as “one of the most ambitious and stimulating shows of the year” (December 19, 2003). The catalogue featured an excerpt from an earlier essay as “No-Movies: The Art of False Documents.” In June Ondine discussed his research and curatorial projects at a seminar for the Smithsonian Institute on the Interpretation and Representation of Latino Culture: Research and Museums. Ondine’s essay “Customized Hybrids: The Art of Rubén Ortiz Torres and Lowriding in Southern California” will appear in CR: The New Centennial Review this summer. At present and into the future, Ondine is working on a monographic study on the art of Rubén Ortiz Torres and continues to prepare his dissertation, “Orphans of Modernism: Chicano Art, Public Representation, and Spatial Practice in Southern California,” for publication.

Michael Conforti Michael focused his graduate teaching on the seminar “Decorative Arts, Material Culture, and Design, 1700–2000” in the second semester, but he also spoke on the subject during the year. In October he was on a panel at the Cooper-Hewitt Museum and in April he gave the keynote address at a symposium “Accumulate Effects: the Psychology, Aesthetic, and Display of Collections” at the Bard Graduate Center. He participated in a panel at the CAA in February on future training for curators and was a respondent at another session, this time at the Association of Art Museum Directors, on “Planning in a Volatile Environment.” The Getty Leadership Institute asked him to participate in both a long-range planning session for their organization in March and, in May, a small conference focused on “Managing Creativity,” which brought together heads of both for- and not-for-profit organizations. Michael completed his last year on the Board of the Association of Art Museum Directors and continued as a member of their long-range planning committee. Last September he was also appointed Chair of AMICO (Art Museum Image Consortium) and negotiated their recently announced joining with ARTstor. He continued his role on the Executive Committee of the Board of Trustees of the American Academy in Rome. Michael remains a member of the National Committee for the History of Art and has recently been appointed a membre titulaire of CIHA (Comité internationale de l’histoire de l’art).

Nicole S. Desrosiers On October 7, 2003, Nicole delivered the lecture “Balzac and Flaubert, Painters of Their Time: The Realistic Novel in 19th-century France” for the Berkshire Institute of Life-long Learning, held at the Clark. In the spring she organized a day of activities and workshops at Mount Holyoke College for the Western Massachusetts members of the American Association of Teachers of French. Nicole continues to work on translations and will be in Paris this summer for her personal research.

Samuel Y. Edgerton Jr. “As usual since 1996, I taught my single course in the College, ‘The Visual Culture of Pre- and Post-Conquest Mesoamerica from Olmec to Hispanic: 1600 BC–1600 AD’ during the fall term: once again, the news of my final retirement has been greatly exaggerated. Nothing unusual interrupted the regular routine of that first semester, except for a short trip to Pittsburgh, in November, where I gave a paper on Colonial Mexican religious art at the annual Sixteenth-Century Society Conference being held there. Starting in January my wife, Dottie, and I enjoyed an eventful winter and spring. The
unusually cold and wintry months up here in W'town encouraged me to get started on a new book project, albeit reverting to an old subject, Renaissance linear perspective; I managed to finish three chapters (of the intended eight) before the welcome relief of an equally unusual warm spring. In the meantime I also received copies of my old book, The Heritage of Giotto’s Geometry, newly translated into German as Giotto und die Erfindung der dritten Dimension (Munich: W. Fink Verlag, 2004), and also off-prints in German of a paper I presented in Berlin last year, entitled ‘Das mexikanische Missionärskloster des sechszehnten Jahrhunderts als Bekehrungstheater,’ published in H. Schramm et al., eds., Kunstkammer, Laboratorium, Bühne (Berlin: W. de Gruyter Press, 2004). I also wrote a short book review for the London Times Higher Education Supplement, published in April. Early in March, Dottie and I set out upon the annual circuit to visit our three married children. First we went to Philadelphia, where Perky, author and illustrator, lives. From there to Austin, Texas, to attend, as usual, the annual ‘Texas Maya Hieroglyphic Workshop,’ where I heard a fine paper by Michele Bernatz ’90, now readying for her Ph.D. in ancient Meso-American studies. And then, via New York City, where I stopped off briefly to deliver another paper on Colonial Mexico during the annual Renaissance Society of America conference, but flying the next day to California to spend a week with our son, Sam . . . with whom we took a fascinating two-day side trip to experience the fairy-land fantasies of Las Vegas, NV (where I lost $1.75 to the slots). Then to London, to see our other daughter, Mary. Back in the US again by the first of May, we made a short trip to Colby College, Waterville, where I gave yet another paper on Colonial Mexican religious art (actually all versions of the same) during a conference there on ‘Visual Literacy.’ Finally, during the last week of May, we embarked upon our most exciting 2004 adventure of all, to Rio de Janeiro, Brazil, where we spent a glorious five days during which I gave two papers, this time on my new ‘perspective’ book project. My new book is tentatively titled From Sacral to Secular: The Unintended Consequences of Renaissance Linear Perspective in Western Art and Culture, which I will be working on (and hopefully coming up with a shorter, sexier title) during the rest of this summer. That’s it!”

Holly Edwards “One challenge of teaching Islamic art at this particular moment in history, at a liberal arts college like Williams, is to mesh topical resonance and historical nuance. This year I tried to accomplish this by linking undergraduate courses with exhibitions at WCMA. I taught a survey of the painting and architecture of the Perso-Islamic tradition with particular reference to the museum’s collection of Persian and Mughal painting in the fall; in the spring I taught an upper-level seminar about the licitness of figuration in Islam in conjunction with a small show I curated for WCMA (Forbidden Images) and a loan exhibition of Persian photographs (Antoine Serrquin and the Persian Image). I have simultaneously been working on a study of National Geographic photographs of Afghanistan, and particularly Steve McCurry’s famous photograph, The Afghan Girl. This iconic image and its diverse reincarnations provide insight into the ways and means by which American image-making dominates global visual culture. By way of contrast, I will return this summer to a study of the genesis of Islamic architecture in the Indus Valley; that project, which traces the development of early tomb architecture in present-day Pakistan, raises myriad issues about the intersection of religion and visual culture and the architectural manifestations of syncretistic piety; it’s forthcoming from Oxford.”

Zirka Filipczak “Essay published: ‘Poses and Passions: Mona Lisa’s ‘Closely Folded’ Hands,’ in Reading the Early Modern Passions: Essays in the Cultural History of Emotion, ed. Gail Kern Paster et al. (U. of Penn Press, 2004). (This essay uses the Mona Lisa as a starting point because the editors wanted a well-known work but discusses poses more broadly.) Talk: ‘Rubens’s Collection’ at the ‘House of Art’ Conference in Antwerp on June 7. (At this conference for Rubens specialists I discussed how he sometimes edits rather than just copies other artists’ work, and how his apparent goal of improving differs from that of appropriational artists.) Invited research, such as the above, draws me away from my own current research. The bigger project is still about Rubens, relics, and ‘miracle-working’ Madonnas, the shorter one about Vermeer and the camera obscura (apparently, I do think we still need another article about that much-discussed topic).”

James Ganz “During the fall 2003, I organized the exhibition Édouard Baldus: Landscape and Leisure in Early French Photography, which included photographs from the Clark Art Institute’s growing collection as well as loans from the Musée d’Orsay, Bibliothèque Nationale, Canadian Centre for Architecture, Gilman Paper Company Collection, and the Philadelphia Museum of Art. I published the essay ‘A City Artist: Robert Robinson’ in the book City Merchants and the Arts, 1670–1720, ed. Miicelle Galinou (London: Oblong, 2004), and contributed entries to the catalogue Bonjour Monieur Corbetti: The Brayss Collection from the Musée Fabre (Paris and Williamstown, 2004). The June 2004 issue of Master Drawing will include my review of the Degas and the Dance catalogue, as well as an article entitled ‘Drawings at the Clark Art Institute in Williamstown.’ In May 2004 I was elected to the Board of Directors of the Print Council of America. I am currently carrying out research toward the first-ever exhibition of Monet’s drawings scheduled for 2007–8.”

Charles W. Hafthausen A large chunk of Mark’s continuing work on the German critic Carl Einstein (1885–1940) was published in a special issue of October (107, Winter 2004). This includes his article “Reproduction/Repetition: Walter Benjamin/Carl Einstein,” as well as his translations of eight texts by Einstein, including the groundbreaking Negro Sculpture (1915), co-translated with Sebastian Zeidler. In January, during the Winter Study trip, Mark gave a lecture at the Zentralinstitut für Kunstgeschichte in Munich, “Reproduktion und Literarisierung: Walter Benjamin und die visuellen Medien.” Closer to home, he contributed a text to the Williams College Museum of Art’s exhibition: Labeltalk 2004: Max Beckmann’s Jahrmarkts.” Mark also figured in an exhibition at MASS MoCA, James Lee Byars:
Letters from the World’s Most Famous Unknown Artist, not as curator (that was Pan Wendt ’03), but as recipient of fourteen of the letters on view, dating from 1979–80, when he was Curator of the Busch-Reisinger Museum. During the academic year Mark served on the Visiting Committee of the Harvard University Art Museums.

Guy Hedreen “I gave papers at three conferences this year: ‘Dysfunctional Sexuality in Iambic Poetry and in Athenian Vase-Paintings of Silens,’ delivered at the XVI International Congress of Classical Archaeology, Boston, in August 2003; ‘The Eye and the Beholder on a Chalkidian Cup,’ delivered at the symposium ‘Greek Vase Painting: Form, Figure, and Narrative,’ Meadows Museum, Southern Methodist University, Dallas, in February 2004; and ‘Visions of Satyr Dithyrambs in Archaic Athenian Vase Painting,’ which I am about to give at the international colloquium ‘Song-Culture and Social Change: The Contexts of Dithyramb,’ Oxford, July 2004.”

Laura Heon “Ok, ok. . . . Some curatorial projects:
December ’03 Ann Hamilton corpus; April ’04 Matthew Ritchie: Proposition Player with essay in the catalogue; January ’04 helped Pan Wendt ’03 with James Lee Byars: Letters from the World’s Most Famous Unknown Artist; June ’04 helped Matt Levy ’05 with Picturing the Cosmos: Images from Genesis to String Theory (this exhibition examines some of Ritchie’s sources). Upcoming: December ’04 Cai Guo-Qiang: Tiger Slayer (in building 5), with catalogue; March ’04 Life After Death: Paintings from the Rubell Family Collection, with catalogue. Laura also sat in on Dina Deitsch’s ad hoc committee, adding immensely to the project for Dina.

Michael Ann Holly “This past July, RAP welcomed its new associate director, Mark Ledbury. An 18-century scholar, Mark came to us from the University of Manchester in England, and we are most lucky to have him. He will begin teaching in the graduate program next spring. This past fall I continued to teach the first-year methodology course and began teaching a spring graduate course in the History, Theory, and Criticism graduate department at MIT. I published a couple of essays, one on the philosophy of contemporary art history for a Minnesota anthology and one on contemporary critical theory for the Johns Hopkins Guide to Critical Theory. This summer I will take up a June residency at the Institut National d’Histoire de l’Art in Paris and co-teach a ten-day course (with Keith Moxey) on contemporary aesthetics in Minsk, Belarus. I also plan to write a book review for Art Bulletin on Michael Baxandall’s most recent collection of essays and write one of my own essays entitled ‘What Is Research in Art History Anyway?’ It’s about time I found out!”

Ju-Yu Scarlett Jang Scarlett continues her studies of the art and politics in the Ming court.

Eugene J. Johnson “My article ‘Portal of Empire and Wealth: Jacopo Sansovino’s Entrance to the Venetian Mint’ will appear in the Art Bulletin in September. Last fall I used seven virtual buildings in ARTH 101: Sant’Andrea in Mantua, Palazzo del Te, S. Carlo alle Quattro Fontane, Sant’Andrea al Quirinale, Die Wies, Neresheim and Rottam-Irn. The students and I both found them thrilling. They can be accessed at www.williams.edu/art//architectureVR. Otherwise, I continue to work on my book on Italian theaters of the 16th and 17th centuries.”

Libby Kieffer “I focused my efforts on foreign languages last year—returning alumni should come find me in Weston Hall at Williams. Among the German translations I worked on during the past year were four essays for The Book as a Work of Art, which accompanies the current Chapin and WCMA exhibitions Count Harry Kessler and the Cranach Press. The book will be published in the fall by Triton Verlag. In addition to the second-year reading course next year, I will be teaching a newly redesigned introductory German course tailored more toward the research needs of students in the humanities.”

Michael J. Lewis Mike completed his 3-year term as department chairman at the end of June 2004, and during his upcoming sabbatical he will complete his survey text on American art and architecture, which is being published by Thames & Hudson. Among his essays published during the past year were “How to Avoid a 9/11 Memorial Disaster” (Wall Street Journal) and “Glass Walls to Bunkers: The New Look of U.S. Embassies” (New York Times Week in Review). A Japanese translation of his Gothic Revival is being published this summer.

Peter D. Low “I have been spending most of my time outside of the classroom this year working on a book, tentatively entitled Building a Dwelling Place for God: The Main Portal at Vézelay and Ephesians 2:11–22 in Medieval Art. In September, however, an article of mine was published in the Art Bulletin, entitled “You Who Once Were Far Off”: Enlivening Scripture in the Main Portal at Vézelay.” I also gave a paper at the 39th International Congress on Medieval Studies, in Kalamazoo, Michigan, in May, in a session dedicated to ‘Re-Examining the Romanesque,’ and I am slated to give another paper in Bristol, England, in July, at an interdisciplinary conference entitled ‘Envisaging Heaven in the Middle Ages.’”

Nancy Mowll Mathews “The exhibition and book so many graduate students have worked on in the last five years is finally coming to fruition. Moving Pictures: The Uneasy Relationship between American Art and Early Film, 1890–1910 will open at the Williams College Museum of Art on July 16, 2005. Then the exhibition will travel to The Delaware Art Museum (December 9, 2005 to March 3, 2006), The Grey Art Gallery of New York University (September 13 to December 9, 2006), and to the Phillips Collection, Washington DC (February 17 to May 13, 2007). The book includes essays by thirteen scholars—among them our own Marc Simpson and Ellery Foutch ’03. I have been giving papers on aspects of the exhibition this spring, including CAA and the NYU symposium on ‘American Art and The Canon.’”

Elizabeth McGowan “You can simply say that I had my share of advising this spring for the second-year students,
with four symposium papers, that, ultimately, were wonderfully interesting and beautifully presented. The seminar ‘Monuments and the Art of Memory’ that I taught in the grad program generated three talks for the symposium this year, and also fueled my own research on cues for praxis encoded in ancient funerary monuments. ARTH 512 has been quite fruitful: Catherine Malone ’03 gave a paper on the ephemeral floral tributes for Diana, at a conference ‘Monuments and Modernism’ in Denver last September. I gave a CAA paper in Seattle entitled ‘Memorial Strategies: Homer and the Art of Memorial in Ancient Greece.’ Then Amelia Kahl Avdić, Catherine Meecking, and Emy Kim, all wrote qualifying papers and gave symposium talks on topics originally developed in the seminar. I also advised Emma Hurme on an Independent Study Project that became her symposium talk on the rational for identifying Polykleitos’s Doryphoros as Achilles, quite topical in light of the recent Brad Pitt flic. All in all, I am extremely proud of the papers produced by the grad students I worked with. Needless to say, I greatly enjoyed going head to head with Mark and Marc during the interminable dry runs, as well!” On the domestic front, Rose and George continue to thrive. Rose still has red hair, and is entering fourth grade. She is 9 going on 19. Georgemainstains a healthy interest in things that crawl, fly and wriggle. He will be 7 at the end of September and will be entering First Grade, mi guste.”

Carol Ockman “During my sabbatical this year I am working on a major loan exhibition on Sarah Bernhardt. It opens at The Jewish Museum in New York in December 2005. The show, which I am curating with Kenneth E. Silver (New York University), will illuminate the life, art, and legacy of this remarkable performer through a range of spectacular and rarely seen objects in all media—painting, sculpture, photography, costumes, jewelry, stage designs, furniture, and personal effects, movies in which she starred, and recordings of her voice. In addition to traveling to Paris, London, and collections around the United States, we are now working hard on the catalogue, which will be published by Yale University Press. I am also pleased to announce that ‘A Woman’s Pleasure: Ingres’s Grande Odalisque,’ the second chapter of my Ingres book, will be republished in an anthology entitled Reclaiming Female Agency: Feminist Art History after Postmodernism, ed. Norma Broude and Mary D. Garrard (forthcoming, University of California Press).”

Richard Rand “I have focused much of my energy in the past year on the Clark’s exhibition programs, primarily a major show of late works by Jacques-Louis David that we are organizing with the Getty Museum for 2005 and an exhibition of drawings, prints, and paintings by Claude Lorrain scheduled for 2006. In the spring 2004 semester I taught a graduate seminar on David and the Revolution. This time the students’ projects centered on writing the labels and developing an interactive website for the David exhibition, which thrilled them no end. At the same time, I haven’t forgotten my first love, eighteenth-century French art, presenting the lecture ‘Prospect and Promenade: The
Robert Sterling Clark Visiting Professors in the History of Art

In the fall, we had the pleasure of welcoming Whitney Chadwick, who had held a Clark Fellowship in the spring of 2002, back to Williamstown. Whitney is Professor of Art at San Francisco State University and a leading scholar of 20th-century art. She taught an undergraduate course on “American Art: The 1960s and 1970s”—taken by many of the graduate students, who formed an intense and close-knit reading group to supplement classwork—and a graduate seminar called “Reading/Re-reading Les Demoiselles d’Avignon.” Exciting work took place in both courses, although one of the highlights of the semester for Whitney took place at a distance; she received an honorary doctorate from Göteborg University, receiving not simply the degree from the hand of Sweden’s king but a gold ring and a crown of laurel leaves.

In the spring, Mario Carpo, Head of the Study Center at the Canadian Centre for Architecture in Montreal and Associate Professor, School of Architecture in Saint-Etienne, France, as well as Researcher at the School of Architecture in Grenoble, and one of the first of the Clark Fellows, filled the Clark Visiting Professorship. He taught “Introduction to the History of Architectural Theory” at the 300-level and a graduate seminar called “Compasses to Computers: Principles and Devices of Architectural Design in the Classical Tradition.” Quiet and intense, with a keen and dry sense of humor, he inspired great respect and affection among the students. All of us got to share in his teaching, since students quoted his paradigms and paradoxes throughout the semester in all their other classes.

Next year Michael Leja and Debra Bricker Balken—also former Clark Fellows, both from academic year 2000–2001—will be back in Williamstown. Michael, Sewell C. Biggs Professor of American Art at the University of Delaware, will be in residence in the fall; he plans on teaching an undergraduate course, “Art and Modern Life in the United States, 1862–1962,” and a graduate seminar called “Art and Class at the Dawn of Mass Culture.” His Clark Visiting Professor Lecture will be on November 9, 2004. Debra, an independent curator of American and 20th-century art, will be team-teaching the undergraduate “Senior Tutorial” studio course with Mike Glier in the spring and leading a seminar devoted to “Critical Texts in American Art, 1945–1962.” Her CVP lecture, on April 26, will be devoted to an aspect of Harold Rosenberg’s work.

The Sterling & Francine Clark Art Institute Library
The Clark Art Institute Dedicates Scott Opler Reading Room
Susan Roepers
Librarian

On May 7, 2004, the Clark Art Institute announced a gift of $750,000 from the Scott Opler Foundation and dedicated the library’s reading room in Scott’s memory. Scott received his M.A. degree from the Graduate Program in 1987. He died in 1993 from AIDS-related complications while pursuing his Ph.D. at Harvard University. Shortly before his death, he established the Scott Opler Foundation to continue his personal charitable interests in the study and preservation of art and architecture, the conservation of nature, and the support of AIDS-related services and education. Attending the dedication ceremony were Scott’s mother, Kathe Henry, and Jim Peebles, whom many of you will remember as Scott’s life partner. Speaking of the gift, Jim said, “We are happy to acknowledge the long-standing relationship between the Foundation and the Clark Art Institute. The dedication of the Scott Opler Reading Room recognizes Scott’s devotion to scholarship, as well as to places of beauty.” Since 1996 the library has received numerous grants from the Foundation, primarily in support of the acquisitions program in the field of the history of photography. In 1999, using funds from the Foundation, the library acquired the monumental volume The Arctic Regions by the American painter William Bradford. This acquisition inspired the popular exhibition Arctic Diary: Paintings and Photographs by William Bradford, held in the spring of 2002, in which many of the photographic plates from the book were exhibited alongside paintings by Bradford. In 2000 a Foundation grant helped make it possible for the library to acquire the private collection of David A. Hanson, a collection of more than 1,000 titles that documents the history of photomechanical reproduction, from an early heliographic etching of 1826 through examples of the perfection of three-color printing in the early twentieth century. With the support of a grant from the Research Libraries Group, Inc. (RLG), a portion of the Hanson collection was digitized in 2002 and contributed to RLG’s Cultural Materials Initiative, making it accessible to the international scholarly community.
The dedication of the Scott Opler Reading Room is a tribute to Scott’s life, his interests, and the long-standing relationship that the library has enjoyed with the Foundation and its directors. Located on the lobby level of the library, near the reference desk, the Scott Opler Reading Room offers a place of contemplation and study, with beautiful views to the south.

In other news, the library continues an ambitious acquisitions program, adding nearly 5,000 volumes each year. Recent additions include three rare items designed and published by James McNeill Whistler: “Notes”—“Harmonies”—“Nocturnes” (May 1884, and the second series of May 1886), and the acerbic Mr. Whistler and His Critics of 1883; and two important titles on physiognomy: an early English translation of Johann Caspar Lavater’s Essay on Physiognomy (1789–98) with over 800 engravings, and a French edition of Petrus Camper’s Discours… (1792). We also acquired numerous rare titles in the history of photography, including Albert Renger-Patzsch’s Die Welt ist Schön (1928) and J. D. B. Stillman’s The Horse in Motion, with photographic illustrations by Eadweard Muybridge (1882).

One of the library’s recent projects will soon be manifesto on our web pages (http://www.clarkart.edu/library). This summer we plan to load records for our collection of 35,000 auction catalogues, as well as records for nearly 8,000 visual resources, including slides, photo archive folders, and works of art in the Clark’s collection. These collections can be searched singly or in combination with a search of books and journals. Our hope is to provide thumbnail images for many of the visual resources, but this will be implemented on a small scale. Please take a look.

In the late summer of 2003 the Institute went through an organizational restructuring that resulted in the loss of two and one-half positions in the library. Four long-standing staff members retired (Karen Crandall, Peter Erickson, Linda Lloyd, and Elaine Yanow); three sought opportunities elsewhere (Suzanne Warren, Nancy Spiegel, and Libby Kieffer); and three new positions were created and subsequently filled. Current staff members include, in the Librarian’s and Collections Development office, Susan Roeper, Librarian; Terri Boccia, Acquisitions Librarian; and Emily Bourguignon, Library Administrative Assistant. Emily began work on March 15, 2004, having been a book buyer and clerk at a major independent bookstore in upstate New York. The Collections Management office includes Penny Baker, Collections Management Librarian; Valerie Krall, Catalog Librarian; Laurie Glover, Visual Resources Librarian; Regina Quinn, Library Assistant; and Angela Sidman, Catalog Librarian. Angela, who came to the library in February, is a December 2003 recipient of a master’s degree from the Medieval & Early Renaissance Studies Programme at the University of Edinburgh and an April 2002 recipient of a master’s degree from the University of Michigan School of Information. Karen Bucky also began work in February as the newly appointed Collections Access and Reference Librarian. Karen has a master’s degree in library science from the University of North Carolina and has served in similar positions at both Williams and Haverford Colleges. Working with her in the Collections Access office are Library Assistants Kristen Lundquist and Bonghee Lis.

I am pleased to say that while such transitions are difficult, the library remains poised to meet the ever-changing demands of contemporary scholarship in art history and visual culture.

Sterling and Francine Clark Art Institute
Research and Academic Programs
Mark Ledbury
Associate Director of Research and Academic Programs

This was a busy and eventful year for the Research and Academic Program at the Clark. My arrival as Associate Director in July 2003 was also the occasion of the departure of Darby English, who did so much to help Michael Holly build the Clark’s research program, and who was as gracious, helpful, and warm in assisting me to settle in as he was in everything he did for his colleagues, friends, and for all our fellows and invitees. We in R.A.P., along with everyone at the Clark, will miss his intelligence, his humor, his dynamism, and his humanity very much, and we look forward to many return visits.

The fall of 2003 was as busy as ever, and the major public event was the symposium, “American Art Now,” which attracted a roster of engaged, high-profile speakers including Arthur Danto, Larry Rinder, and Richard Meyer, for a day of often surprising interventions on the current state of American art practice and our understanding of it. The symposium was the brainchild of Darby, and it provided a fitting valedictory occasion.

We also hosted the Clark-Getty workshop on “Art History and the Archive,” which brought a lively (not to say quarrelsome) group of historians, philosophers, art historians, artists, and critics together to trade stories, views and critiques of what “The Archive” might mean for our discipline. Serge Guilbaut entertained us with many an anecdote, John Brewer provoked us, Régis Michel was determined to shock us. This fun and spark-filled weekend led to a series of outstanding talks at the Getty in January. Our major spring event was, as ever, the Clark Conference, entitled “The Lure of the Object” and bringing together conservators, critics, curators, and art historians to discuss the problematics and the seductions of the object in our discipline. The discussion among the diverse participants...
was extremely lively, and the social atmosphere was wonderful, thanks in large part to the relaxed but thoughtful coordination of Stephen Melville, who was the intellectual convenor of the conference.

In spring we also hosted the colloquium “Vermeer to Eternity,” definitely the worst pun we’ve ever allowed in any event title (say it fast enough and it becomes painfully clear) which brought distinguished and diverse voices including Mieke Bal, Hubert Damisch, and Ed Snow to the table for two days of discussions hosted by Nanette Salomon and Griselda Pollock, in association with Prof. Pollock’s Centre for Cultural Analysis and Theory at the University of Leeds. In a new departure, the colloquium’s participants went public at the end of the second day for a reception and discussion in the Clark Cafe, an experiment we are planning to repeat for future colloquia.

We have been privileged to enjoy the company of a diverse and gifted “Class” of scholars this year. Our summer group was an all-female one, consisting of Claudia Einecke, associate curator of European art at the Joslyn Art Museum in Omaha, Nebraska; Tamar Garb, professor in the history of art at University College London; Elizabeth Hutchinson, assistant professor of American art history at Barnard College; Martina Pachmanová, assistant professor at the Academy of Arts, Architecture, and Design in Prague; and Alexandra Wettlaufer, associate professor of French and comparative literature at the University of Texas at Austin. This lively group did not give public lectures but outlined their diverse and ambitious projects at more informal “brown bag” lunches, and took advantage of the rich cultural feast of the Berkshire Summer season.

This year’s full-year fellow was Professor Partha Mitter, distinguished scholar of Indian Modernism, and research professor at the University of Sussex in England. In the fall, he was joined by Professors Barbara Abou-el-Haj, Nigel Aston, Hollis Clayson, Kaja Silverman, and Stephen Melville. In spring we welcomed Martha Buskirk, Anne-Birgitte Fonsmark (Odrupgard, Denmark), Robin Kelsey, Marcia Pointon, Blake Stimson, and Erik Thuno.

Our lecture series was particularly stimulating and very well-attended this year, and we were very grateful for a grant from the Nef Foundation which enabled us to provide our customary level of pre- and post-talk hospitality to our audience and to plan for recording future lectures and making them available on our website. After the lectures, our cohorts of fellows hosted lively pot-luck dinners in the Scholars’ residence, much enjoyed by us all.

Our spring group also broke new ground with many warm evening gatherings and the purchase of a croquet set that seemed to aid bonding—it was certainly a remarkably warm and cohesive group. We all fell in love with Robin Kelsey’s beautiful baby daughter Adelaide! And we much enjoyed the intellectual and social company of all our distinguished visitors this year.

Our “Clark Studies” series (which publishes the papers of our annual conference) is still achieving exceptionally good sales, and the latest volume, Anthropologies of Art, is imminent. It is through this series that our conferences reach their widest audience and find their way into classrooms and curriculums everywhere, enhancing our reputation in the US and abroad.

Talking of the classroom, it is a pleasure, finally, to announce that both Michael Ann Holly and I will be teaching on the Graduate program next academic year. Michael will continue to teach the vital Methods course in the fall, and to bring fellows in to add a vital ingredient to the course with their own stories of how they arrived at their disciplinary and methodological commitments. I will be teaching a course on European Romanticism in spring 2005, to which I look forward with great pleasure. I am also very pleased to be acting as guide on the Winter Study tour to Europe this winter to Madrid and Paris.

We very much enjoy getting to know the graduate students in RAP, and like to encourage them to think of working as interns for us—a job that entails research assistance for our fellows and help with the scheduling and running of our numerous intellectual events. We would especially like to thank Diana Kurkovsky for all her work as our Graduate intern last year—we hope that her experience will have been as valuable for her as her contribution was for us.

The Judith 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.
Emy Kim was selected as the Lenett Fellow for academic year 2003–4. Although she worked on a series of objects, in the end she devoted most of her time to the consolidation of portions of Clyfford Still’s *1964*, a major canvas from the Empire State Plaza Art Collection in Albany. She shared some of the intricacies of dealing with the idiosyncratic materials and large scale (over 9 x 14 ft.) of the work in a lecture on April 28. The tale she told was enlightening and inspiring by turns, as members of the lab tackled the complex issues the work presented. Tom Branchick, who supervised Emy, introduced her and spoke enthusiastically of the intuitive skill that Emy—who had both a studio and science background from her undergraduate years at Princeton, in addition to her art history—brought to her task. The year was a good one for Emy; thanks to the fellowship, she has set her sights on a career in conservation.

Emy was the tenth Lenett Fellow, joining Lydia Hemphill ’95, Sue Canterbury ’96, Ashley West ’97, Mikka Gee Conway ’98, Austen Barron Bailly ’99, Adam Greenhalgh ’00, Jennifer Cabral ’01, Rob Sliifkin ’02, and Jordan Kim ’03. Christine Paglia has been named the Lenett Fellow for 2004–5.

The Williams College Graduate Program at CAA 2004
Seattle

Nine people holding M.A. degrees from the Program gave papers at various sessions: Graham Bader ’95, “Between Matter and Materialism: Hans Haacke in the 1960s”; Laura D. Gelfand ’89, “Regional Styles and Political Ambitions: Margaret of Austria’s Monastic Foundation at Brou”; E. Melanie Gifford ’76, “Matthias Grünewald’s Small Crucifixion: Painting Practice and Personal Style”; Amy Kelly Hamlin ’00, “Meine Kunst kriegt hier zu fressen: Max Beckmann’s Public Persona during the Great War”; Sabine Kriebel ’95, “Pictorial Suture and Radical Politics: John Heartfield’s *AIZ* Photomontages”; David E. Little ’92, “Reading Lips: Field Notes on the Art Historian as Cultural Anthropologist”; Catherine B. Scallen ’81, “Whither Connoisseurship of the Rembrandts?”, or, What to Do with All the Not Rembrandts”; Megan Smetzer ’98, “Assimilation or Resistance? The Production and Consumption of Tlingit Beadwork”; and Susan Verdi Webster ’86, “Hidden Transcripts in the Highland Andes: Native Dancers in Colonial Corpus Christi Processions.” The range of topics is broad, and the distribution among the classes is such that each decade of graduates is represented by at least one contributor.

Williams faculty, too, contributed to the scholarly vitality of the event: Nancy Mowll Mathews, with “Live and on Film! The Self-Consciousness of the Creative Act, circa 1900,” and Elizabeth McGowan, with her “Homer and the Monument: Memorial Strategies and the Ancient Tomb,” represented Lawrence Hall in admirable fashion. Jay M. Pasachoff, Field Memorial Professor of Astronomy, brought a new part of the Williams campus to CAA when, with Roberta J. M. Olson, he was responsible for “Astronomy at the Medici Courts: Art and Science in the Family’s Service.” And Michael Conforti represented the CAI when he served on the panel for “What Curators Need to Know: Evaluating Curatorial Studies Programs.”

Once again, the combined luncheon of the Program and the Clark’s Research and Academic Programs was the social and gustatory high point of the conference. The room was full, awash with greetings and reminiscences. We’ll look forward to seeing even more of you in Atlanta in February 2005. After all, with core alumni at the High Museum (Director and Associate Director, Michael Shapiro and Phil Verre), and news already of various graduates to give papers, it should be a fine event.
Williamstown and North Adams Museums

It was a full year for the major museums in the area, as a simple roster of exhibitions and events reveals.

Exhibitions

Clark Art Institute

ongoing
Oct. 4–Dec. 28
Art in Nature: The Clark Art Institute Today and Tomorrow
Fall
Édouard Baldus: Landscape and Leisure in Early French Photography
Dec. 19–Feb. 16
Old Master Drawings from the Steiner Collection
Jan. 18–April 18
Sugaring Off: The Maple Sugar Paintings of Eastman Johnson
Jan. 24–May 9
City and Country: Scenes of American Life
May 14–July 18
Edgar Degas: Portraits and Self-Portraits
June 27–Sept. 6
"Bonjour, Monsieur Courbet": The Bruyas Collection from the Musée Fabre, Montpellier
July 24–Oct. 24
Nineteenth-Century Pastels

Williams College Museum of Art

July 19–Dec. 7
Nicole Cohen: My Vie en Rose
July 26–Nov. 16
Constructs for a Brave New World: El Lissitzky’s Proun and Victory over the Sun Portfolios
Aug. 2–Feb. 1
Pop Art from the Collection
Aug. 30–Dec. 7
Kara Walker: Narratives of a Negress
Sept. 13–Dec. 21
Representing Slavery
Sept. 27–Dec. 14
Studio Art Faculty Show
Nov. 17–May 2
Charles Prendergast and Persian Paintings
Dec. 1
Day Without Art
Dec. 6–May 16
Labeltalk: Prints from the Collection
Jan. 10–May 2
Antoin Sevruguin and the Persian Image
Jan. 10–April 25
Forbidden Image? Persian and Mughal Paintings from the Collection
 Mostly Photography: Art since 1980 from the Collection
Jan. 24–May 2
 Signs and Signals: Art since 1980 from the Collection
Feb. 7–Feb. 22
Picturing Our Past/Williamstown 250th Anniversary
Feb. 14–May 23
Media Field: Michel Auder: Chronicles and Other Scenes
March 6–June 20
Labeltalk 2004: Max Beckmann’s Jahrmarkt
May 14–June 6
Senior Class Art Show: parent-teacher conference
May 22–Oct. 11
Summer Afternoon: American Watercolors from the Collection
May 29–Aug. 1
Celebrating the 50th Reunion: Art from the Class of 1954
June 12–Sept. 6
Jun Nguyen-Hatsushiba: Memorial Project Vietnam
June 19–Dec. 19
Ezra Stoller: Architectural Photography
June 29–Sept. 26
The Book as a Work of Art: The Cranach Press of Count Harry Kessler
July 3–Sept. 26
Victoria Palermo: Flō-motion
July 31–ongoing
Specimens of a Higher Order: Ancient Art from the Collection

Chapin Library

May 12–Sept. 12
The Heavens Revealed: Classics of Astronomy from Ptolemy to Copernicus to Einstein
Sept. 16–Feb. 6
1753-1754-1755: Culture and Conflict at the Birth of Williamstown
Feb. 16–April 30
John DePol: American Wood Engraver
May 7–June 18
Churchill: The Life of a Politician and Author
June 29–Sept. 24
The Book as a Work of Art: The Cranach Press of Count Harry Kessler

Kidspace at MASS MoCA

Oct. 2–Feb. 1
Earth, Wind, and Desire: Part I
March 4–Sept. 5
Earth, Wind and Desire: Wind Farm

ongoing
March 8 ’03–March ’04
Natalie Jeremijenko: Tree Logic
May 24–April 11
Fantastic
Jan. 17–June 6
Yankee Remix: Artists Take on New England
June 30–Sept.
James Lee Byars: Letters from the World’s Most Famous Unknown Artist
Dec. 13–Oct. 17
Outrageous Supercharge: Hand-painted Movie Posters from Ghana
April 11–Feb. 21 ’05
corpus. Ann Hamilton
Matthew Ritchey: Proposition Player

MASS MoCA
May 30–mid-March '05  The Interventionists: Art in the Social Sphere
June 19–Jan. '05  Picturing the Cosmos: Images from Genesis to String Theory

Lectures and Symposia

Clark Art Institute

Jan. 24–25  The Berkshire Conference
March 5–6  Clark Colloquium, “Van Eyck to Eternity”
April 30–May 1  Clark Conference, “The Lure of the Object”
May 15  Theodore Reff, Columbia University, “Degas and His Harlequin Pastel: Conflict, Intrigue, and Romance”
June 27  Michel Hilaire, Musée Fabre, “A Gallery of Living Artists: Alfred Breyss as Patron”
July 31  Clark Roundtable Discussion, “Collecting 19th-Century Art in the 21st Century”
Aug. 21  Ting Chang, McGill University, “Brayss, Paris, and Montpellier: Artistic Center and Periphery”

Williams College

Whitney Stoddard Memorial Lecture
Oct. 9  Willibald Sauerländer, Zentralinstitut für Kunstgeschichte, Munich, “The Portal Royal at Chartres: Reconsidered”

Plonsker Family Lecture
Oct. 25  Kara Walker, Columbia University; followed by panel discussion with Walker, Hamza Walker (Renaissance Society, Chicago), and Mark Reinhardt (Williams College)
April 14  Lecture, Glenn Ligon
April 15  Anthony Tung, “Preserving the World’s Great Cities: An American Perspective on a Global Dilemma”
April 21  Lecture, Michel Auder
April 28  Lecture, Matt Mullican

This does not include a bevy of lectures and gallery talks throughout the year given by staff members of the Clark and WCMA, including several past and present students of the Graduate Program.

Lectures Sponsored by the Graduate Program

and the Clark’s Research and Academic Fellows Program

Sept. 9  Partha Mitter, University of Sussex, Brighton, “Modernity, Primitivism, and Indian Artists in the Colonial Era”
Sept. 23  Kaja Silverman, University of California, Berkeley, “How to Paint History”

Clark Visiting Professor Lecture
Sept. 30  Whitney Chadwick, San Francisco State University, “Amazons and Warriors: New Images of Femininity in Early Twentieth-Century France”
Oct. 7  S. Hollis Clayson, Northwestern University, “U.S. Artists as Thwarted Cosmopolitans in Belle Epoque Paris”
Oct. 21  Nigel Aston, University of Leicester, “Art and the Religious Life of Eighteenth-Century Europe”

George Heard Hamilton Lecture
Oct. 28  Richard Kendall, Clark Art Institute, “Materialism and Vision: Redefining the Radical in Impressionist Art”
Nov. 11  Barbara Abou-El-Haj, SUNY, Binghamton, “Architects of Violence: Chapters in the History of Medieval Abbey and Cathedral Towns”
Dec. 2  Stephen Melville, Ohio State University, “What Is a Curriculum?”
Feb. 10  Robin Kelsey, Harvard University, “Survey Photographer as Secret Agent: The Case of Timothy H. O’Sullivan”
March 16  Erik Thuno, Danish Academy, Rome, “The Miraculous Image in the Italian Renaissance”

Clark Visiting Professor Lecture
April 6  Mario Carpo, Canadian Centre for Architecture, “Architecture in the Age of Planex: How Digital Technologies, Critical Theory, and Some Degree of Irrational Exuberance Changed Our Way of Building at the End of the Last Millennium”
April 13  Marcia Pointon, University of Manchester, “Mechanical Pleasures: The Jaquet-Droz Automata and Their Reception in Paris and London in the 1770s”
April 20  Blake Stimson, University of California, Davis, “The Photographic Comportment of Bernd and Hilla Becher”
May 11  Miranda Marvin, Wellesley College, “Debunking the Copy Myth: Rethinking the Relations Between Roman and Greek Sculpture”
The Graduate Symposium 2004

To the best of our knowledge Williams is the only graduate program, M.A. or Ph.D., that organizes a symposium in which all its graduating students participate. Symposium papers are developed from the longer (8,000-word) Qualifying Paper that each student writes during the second-year Winter Study period, revising and refining a text presented earlier during one of the student’s first three semesters.

The Ninth Annual Spring Symposium took place on Friday, June 4. There were eleven papers, each presenting a honed and crystalline thesis buttressed with intricate and logical argument. Students prepare for the 20-minute presentations over the spring semester with the aid of an ad hoc committee of faculty and students (the Director and Associate Director of the Program and at least one other faculty or museum reader sit on each, with at least one first- and one second-year student). The committee hears each paper three times and offers all manner of critique and suggestions. This year’s speakers and their topics (and their principal faculty adviser) were:

Amelia Kahl Avdić, “Traces of a Monument: Ivan Mestrovic’s Vidovdan Temple” (Elizabeth P. McGowan)
David Breslin, “Camera Obscura: The Photographic Work of Thomas Ruff” (Charles W. Haxthausen)
Dina Deitsch, “The Art of Being Kippenberger” (Charles W. Haxthausen)
Emma Hurme, “The Doryphoros as Achilles: Classical Revision of the Homeric Hero” (Elizabeth P. McGowan)
Emy Kim, “Between Monument and Public Sculpture: Claes Oldenburg’s Batcolumn” (Elizabeth P. McGowan)
Keelan Hall Loftin, “Profit, Patronage, Propaganda: Cross-Cultural Encounter in 1930s Isfahan” (Holly Edwards)
Catherine Meeking, “Redefining the Monument: The Legacy of Robert Smithson” (Elizabeth P. McGowan)
Elizabeth Dawn Quarles, “Spaces of Conversion: Caravaggio’s Calling of Saint Matthew Reconsidered” (Zirka Z. Filipczak)
Claire de Dobay Rifelj, “Recounting History in Hanne Darboven’s Kulturgeschichte 1880–1983” (Charles W. Haxthausen)
Alison Weaver, “Connecting the Dots: Sigmar Polke’s History of Everything” (Charles W. Haxthausen)

A look at the faculty advisers reveals that two undertook the lion’s share of work this term. Liz McGowan supervised an independent study with Emma Hurme in the field of ancient Greek sculpture but also saw three papers from her spring 2003 seminar, “Monument/Antimonument: The Art of Memorial,” turned into Symposium presentations. Mark Haxthausen’s fall 2004 seminar, “Art in Germany: 1960 to the Present,” generated five of the papers. These two clusters each prompted unified and lively discussion sessions. In addition to the principal advisers—Liz, Mark, Holly Edwards, and Zirka Filipczek—each student in the Program and various academics and museum staff were key members of the ad hoc committees. Among the latter, we much appreciate the time devoted to the project by colleagues from the Williams College Art Department (Ed Epping), the History Department (Magnus T. Bernhardsson), MASS MoCA (Laura Heon), and WCMA (Lisa Dorin and John Stomberg). It was particularly pleasing to welcome commentary from Hopkins Hall (President Morton Owen Schapiro, Provost Catherine B. Hill, and Acting Dean of the Faculty William J. Lenhart), each of whom participated in one dry-run session.

One technological fact of note: ten of the eleven papers were presented with PowerPoint rather than traditional slide projection. To this end, our colleagues in the Clark’s Media Center (Keith Forman) and across campus in Jesup Hall worked hard for our benefit, as the staffs of the slide rooms at the Clark and at Lawrence continued to do.
The Class of 2004

The Class of 2004 was feted at the traditional hooding ceremony, held this year on June 5, the day following the symposium. The receipt of the hood is a medieval ritual marking the passage into the community of scholars. Even as these newly accredited Masters of Arts savored this sign of their achievement, the sight of the grander, more copious doctoral hoods on the Director (Columbia 1976) and the Associate Director (Yale 1993), served, we trust, as an incentive to the pursuit of further study.

As is the custom, Mark Haxthausen offered a few remarks to and about the graduating class. This year he emphasized the reciprocity of the learning process between students and faculty; that the privilege of working with students of such caliber is a continual intellectual adventure, and never more so than in the intensive process of preparing students for the symposium. Mark concluded by stressing the broader relevance of the skills and intellectual habits that had been formed during these two years. The political events of the past year had reminded us, with often chilling clarity, of just how influential images are, and how important it is who controls, edits, disseminates, and interprets them. Indeed, a majority of the papers presented at the previous day’s symposium had demonstrated this very point, focusing as they did on how the operative meanings of images and objects were determined, not necessarily by the intentions of those who made or commissioned them, but by their subsequent uses. He urged the class never to underestimate the value of what they do, nor to forget their potential to educate future students and the public in a more profound understanding of the power of images and their uses.

Preceding the hooding was the announcement of the class’s Clark Fellow, an award presented each year to the student judged by the selection committee to have combined a high GPA with the outstanding paper at the symposium. This year the award went to David Breslin, shown above with envelope in hand, for his academic record and his paper, “Camera Obscura: The Photographic Work of Thomas Ruff.” In keeping with a policy established last year, David received a $100 gift certificate and a one-month summer research fellowship to the Clark, to be redeemed at any time after he begins work on the doctoral dissertation.

Amelia Kahl Avdić  “I graded papers, met with students, led some sections, and attended lectures as a TA for Art 101/102 this year. I worked with Dave Johnson in 101 and Peter Low in 102. After graduation I will be attending the University of Maryland’s Ph.D. program studying Eastern European Modernism.”

David Breslin  David writes that he “spent the last year becoming intimate with the stretch of Route 2 between North Adams and Williamstown, the scanner in the Clark basement, and the mezzanine of the Clark Library.” He served as a teaching assistant for Art 101/102. When David isn’t studying and writing on contemporary German photography, he enjoys “running the rambling roads of Williamstown, listening to and reading about punk rock music, and reading modern and contemporary American poetry.” David is working this summer as an assistant for Jenny Holzer. He will be spending the upcoming year in
Baltimore, Maryland, where he will accompany his girlfriend, Kate O’Brien, “on her quest to master public health.” David plans on applying to doctoral programs for 2005.

Dina Deitsch “Love the Newsletter time of year! I worked at WCMA with Deborah Rothschild and assisted/co-curated the shows Mostly Photography and Signs and Signals. For volunteer work, I was the graduate adviser for the art department’s 1960s scholar group—a select group of seniors who organize a lecture series throughout the year. This year the theme was ‘On the Street: Public Art and the Politics of Urban Space.’ As for next year—plans are not solidified, but I will be in Cambridge, Mass. This summer, I will be at a non-profit gallery space, Art Interactive, there. It features contemporary shows organized by a collective of independent and outside curators. Then in August I get married. I think that’s it.”

Emma Hurme A finalist for a Fulbright to Greece, Emma moved to Los Angeles after graduation.

Emy Kim “I worked as the Judith M. Lenett Fellow at the Williamstown Art Conservation Lab to restore Clyfford Still’s badly flaking painting, 1964. I also assisted visiting scholars for Research and Academic Programs at the Clark. Next year, I plan to intern at a conservation lab in NYC!”

Keelan Loftin Keelan worked for her second academic year as CAI Print Room Assistant for Jim Ganz. On May 30, she gave a version of her symposium paper at “The Fifth Biennial Conference on Iranian Studies” in Bethesda, Md. Immediately after graduation, she began a Modern Standard Arabic course: “I just finished my second Arabic class! It is going great. Very tough, but that is no surprise. We are learning the alphabet and script, which I love. . . . My summer 2004 is simple: 8 weeks of Arabic in Virginia. I move to Hawaii during the first week of August and start work soon after as the Assistant Curator of the Doris Duke Foundation for Islamic Art! It is likely that I will continue the Arabic at the University of Hawaii as part of my work plan.”

Catherine Meeking “I will be working with the James Brooks Foundation over the summer. After that I am uncertain—I may continue my work there, but most likely will be looking for other positions.”

James P. Nisbet “I was a TA for 101/102 this year, Sheafe Satterthwaite in the fall and Stefanie Solum in the spring. I will be running a SAT prep course this summer and then beginning a Ph.D. in art history at Stanford in the fall. This semester I gave a paper at the Northeast graduate student symposium of the Society of Architectural Historians [at Harvard University’s Graduate School of Design and coordinated by Robin Schuldenfrei ’00].”

Elizabeth Dawn Quarles “This year I worked as a TA—first semester for Guy Hedreen in ARTH 301 ‘Methods,’ and second semester for Zirka in ARTH 102. Going on to Berkeley [for Baroque art] in the fall.”

Claire de Dobay Rifelj “I will be spending the summer at the Middlebury College German School, and then next year working with Charlie Wylie ’86 in the Department of Modern and Contemporary Art at the Dallas Museum of Art.” It should be noted that, among Claire’s other activities, she found time to sing in various groups on campus and participated, late last spring, as Marcellina in a concert staging of act 2 of Mozart’s Marriage of Figaro.

Alison Weaver “After spending last semester submerged in contemporary German art, particularly the work of Sigmar Polke, I am now switching gears to work in the museum field. I have accepted a position at the Guggenheim in New York where I will oversee exhibition programming and financial management for the museum’s affiliates in Berlin, Bilbao, Venice, and Las Vegas. On a personal note, my husband and I are also renovating a brownstone in Brooklyn.”
We asked the second-year students if they would be willing to impart a few words of advice to prospective and incoming students. Their responses (in no hierarchical order): take conservation; bring long underwear and baggies (for food) on the Winter Study trip; always have a sweater on days you’re in the seminar room; plan lots of graduate student social events; go to the scholars’ lunches (and if you can’t make it, at least get some food afterward); appreciate all the wonderful resources (free printing!) you have here; visit the Clark (the museum part), WCMA, and MASS MoCA at least once a term; say “thank you” to Karen and George who make your life so much easier; go to office hours; see more of the Berkshires than the scenery from the Clark balcony; join the choir or find some comparable group activity to do outside the program. One student particularly liked something Darby English (then the Acting Associate Director of Research and Academic Programs) had said to the incoming class of ’04: “relax and try to balance the intensity of the program with a sense of enjoyment.”

The Class of 2005

Elizabeth Athens (Lawrence University ’99) Betsy reports that she assisted John Stomberg in coordinating WCMA’s spring speaker series and researched that museum’s collection of Whistler prints, updating information about states, etc. This summer she remains at WCMA, working with Nancy Mowll Mathews on the catalogue for Moving Pictures, and with Vivian Patterson on the forthcoming Museum Handbook.

Daniel Cohen (Sarah Lawrence College ’02) “Well, my work/study this year has been in the curatorial department at the Clark. I’ve spent pretty much this whole last semester working on various aspects of the Master of the Embroidered Foliage (a late-15th-century Netherlandish painter) show that is going up in the fall. I’m going to continue working on this through the summer as well.”

Bryan Frank (Duke University ’01) Bryan held a work/study position at WCMA this year where, among other projects, he organized Blind/Eyes—a wrapping with red fabric of Louise Bourgeois’s 2001 sculpture, Eyes, in observance of Day With(out) Art/World AIDS Day. He spent the summer in New York City, working at the Museum of Modern Art, Queens, contributing to the Edward Munch retrospective scheduled to open in 2006 and lecturing for the museum’s Education Department on “Pop: Sunshine and Noir.”

Jamie Franklin (University of Washington ’03) “I have been working with Nancy Mathews at WCMA on the Moving Pictures exhibition slated to open next summer. . . . I also wrote a series of wall texts for 19th- and early-20th-century Western American paintings on loan to WCMA from the Ruger Family collection, including paintings by Maynard Dixon and Seth Eastman. This summer I will be working as a curatorial intern at the Smithsonian American Art Museum in Washington, D.C.”

Jessica Fripp (University of California, San Diego ’02) “This year, along with the usual slew of paper writing, I worked as the education intern for Barbara Robertson at WCMA. There, I helped with everything from writing and giving tours, to program planning such as family week and after-school programs, to the usual cutting, painting, and gluing that museum education involves! It’s been really fun and I’ll miss Barbara [as will everyone at WCMA—Barbara resigned her post late this spring] and the department. I’ve also been giving tours at MASS MoCA to keep up my contemporary art knowledge. This summer, I’m heading to the National Gallery of Art in Washington, D.C., where I will be working with the family and youth programs department.”

Mari Yoko Hara (John Cabot University ’01) “I have worked for the past year at the Chapin Rare Books and Manuscripts Library on campus. My job entailed cataloguing the library’s entire collection of unbound artworks (mainly American works on paper). Roughly 300 objects have been catalogued and will be included in the Chapin’s website next year. I also volunteered at the annual meeting of the Society of Architectural Historians that took place in Providence, R.I., this April. This summer I will be working at the publications office in the Clark.”

Diana Kurkovsky (Middlebury College ’03) This year Diana worked as a researcher for the Clark Fellows and Research and Academic Programs.

Matthew Levy (Williams College ’00) “I spent the year having a great time working with Laura Heon at MASS MoCA—helping out with research for future exhibitions and preparing my own show, which opens June 19 (Picturing the Cosmos: Images from Genesis to String Theory). This is primarily a pedagogical device that documents the sources and interests of Matthew Ritchie, whose works are currently on display on the first floor of the museum. I’ll be spending the summer at MASS MoCA—giving gallery talks, doing more research, and orchestrating a massive spring–summer cleaning of the intern office (which is currently a graveyard for unwanted art books and rejected video art).”

Andrea McKeever (Lake Forest College ’02) Andrea worked at WCMA this year.

Christine Paglia (Bowdoin College ’00) “I worked with Michael Cassin in the Education Department at the Clark this past year and learned a lot about the philosophy behind museum education and the ins and outs of presenting gallery talks. I gave talks to a number of visiting groups, ranging from pre-schoolers to college freshmen, and was
consistently excited and surprised at the observations they made about works of art. Almost as a comparative study, I’ve been working this summer in the education department at WCMA, where I’m giving tours, preparing for their annual children’s summer camp, and helping to plan programming for the upcoming year.”

Cara Starke (Cornell University ’01) “During the school year I worked at WCMA under Lisa Dorin. I did research for current and upcoming shows, and I began to plan my exhibition, which will be in the Media Field next spring. As for other work in the community, Rebecca Uchill and I successfully proposed an exhibition idea to the Contemporary Artists Center in North Adams, so we are beginning the process of curating a show that will take place in the fall of 2004. I will be working in the Department of Modern Art at the Met this summer.”

Alexandra Suda (Princeton University ’03) “I worked with Jim Ganz in the print room after an undergraduate internship at the Metropolitan the summer before coming to Williams. I put together a small show for Mother’s Day and helped prepare for Jim’s seminar throughout the year. I am spending the summer as a research assistant for the medieval Prague exhibition at the Metropolitan, which is set to open in September 2005. I am doing research, which requires reading in Czech, and a lot of translating for the curator in charge—Barbara Boehm.” We understand that Sasha was a key instigator of the “First Annual Appreciation of the Second-Years” party, held at the Fort and appreciated by all comers.

Rebecca Uchill (New York University ’01) “I worked at MASS MoCA assisting Nato Thompson on his exhibition The Interventionists. I have a writing credit in the catalogue! I started organizing my own show Trade Show, which will open there next January. I also went on part of the tour with the Black Factory (an artwork on wheels), and it broke down on my watch.” And, for the summer, which Rebecca is spending in Munich: “I am working directly under the supervision of Carla Schulz-Hoffmann at the Pinakothek der Moderne, where my projects vary from translations to provenance research to drafts of essays for the catalogue for the new museum they are building to house the amazing collection of Udo and Anette Brandhorst.”

Viktoria Villanyi (Harvard University ’03) In 2003–4 Viktoria curated an exhibition of prints at the Clark Art Institute, Magic, Power, Intrigue: Mask and Masquerade: Images from the Permanent Collection, which will be on view from October 2004. Over the year she worked on a variety of Clark exhibits with Jim Ganz, Brian Allen, and, most recently, Richard Rand. She further explored curatorial training in Richard’s course on Jacques-Louis David, participating in the design of a micro-site for the show. For the summer she is assisting Jim in the Clark print room and co-curating a Dürer show with Dan Cohen and Katie Price, to go on view in the fall.

2004: The January European Study Trip

The Winter Study trip cut a swath through the middle of Europe this year. It began in Venice on January 6. E.J. Johnson met the students in front of San Marco and whirled them through La Serenissima’s churches, museums, and palazzi, with day trips to Vicenza, Ferrara, and Mantua. E.J.’s enthusiasm and expertise were such that the students dubbed him “our Doge.” On the 13th, the students bade him (and his wife, Leslie) farewell and flew to Vienna.

Michael Lewis took on the role of cicerone there, orienting the group to the riches of Vienna’s buildings and collections. Mark Haxthausen joined them on the 16th, everyone reveling in the city through Sunday evening, when,
thanks to the generosity of Carol Selle, all who wished (13 students) saw Mozart’s Le Nozze di Figaro at the Vienna State Opera. Saying auf Wiedersehen to Mike, the group left early on the 19th, traveling by train to Munich. The museums in that city occupied everyone until the 23rd, when they journeyed to Nuremberg for a midday run through the Neues Museum and independent viewing of that city’s treasures, including the Lorenzkirche and the Germanisches Nationalmuseum. Then to Dresden, where the Gemäldegalerie was the high point, along with a tour of the new Saxon State and University Library by former Clark Fellow Jürgen Müller, professor at the Technische Universität of Dresden. On Sunday night everyone traveled to Berlin, where the trip ended on Friday after a full four days of looking, looking, and looking (interrupted by some looking). One high point: on Wednesday the 28th Kim Conaty ’03, who is studying at Universität Hamburg on a Fulbright, met the group and guided them through the unrivaled Menzel collection of the Alte Nationalgalerie.

When, late in the spring semester, we asked the travelers to share their memories, many spoke of the pleasures of looking at art together, naming work or museum or site that mesmerized them (an apt word choice for some of the Viennese selections). There were lighthearted moments, too. A sampling: food in Venice, including a birthday supper and the joys of prosecco; the “surreality” of the first day in Venice—touring the “unheated, marble-lined rooms” of the Doge’s Palace with E.J. while jet-lagged and frozen—physical discomfort combined with the wonder of where they were and what they were seeing; climbing through the attic rafters of the Palazzo del Te to see the construction of a domed ceiling, a “once-in-a-lifetime kind of thing,” complete with dead pigeons, as well as bits of “16th-century plaster” that might still reside in certain winter hats; seeing Mark Haxthausen perform, not only delivering a lecture on Benjamin auf Deutsch at Munich’s Zentralinstitut, but filling an U-Bahn station in Berlin with sound as the group tried to get on the wrong train, and—several people mention this nearly every year—watching his back diminish as he races toward distant places while the crowd straggles “about two miles behind in the freezing cold” (perhaps no coincidence that several people noted Kleenex and Cold-Eez as omnipresent companions); various athletics in Munich, including ice-skating (without too much damage to various backsides) and polkaing (the latter “an image that is indelibly burned into my memory”); and music—the Viennese opera culture a transcendent moment for many, while a night of karaoke in Berlin, admittedly a different order of music making, also made it onto several lists as “memorable.”

The Class of 2005 in Vienna—in a slightly less serious mode

The Class of 2006

Hannah Blumenthal (Harvard University ’00)
Susanna Brooks (Smith College ’04)
Rachel Hooper (St. Olaf’s College ’02)
Emilie Johnson (Wake Forest University ’01)
Miranda Lash (Harvard University ’03)
Jacob Lewis (St. Mary’s College Maryland ’02)
Susannah Maurer (Dartmouth College ’03)

MaryDailey Pattee (Stanford University ’03)
Allison Perdue (Middlebury College ’03)
Amanda Potter (Dartmouth College ’02)
Miranda Routh (Williams College ’03)
Elizabeth Statton (Wheaton College ’98)
Kerin Sulock (Fordham University ’03)
Jason Vrooman (Middlebury College ’03)
1974

Judith Adams (The Art Bookshop, Ludlow, Shropshire, Great Britain, owner)

Jeanne Bresciani (New York University, School of Education, Isadora Duncan International Institute, New York, Artistic Director, Director of Education; Ph.D., Institute of Fine Arts—New York University '00, "Myth and Image in the Dance of Isadora Duncan")


Elizabeth A. Cogswell (Macalester College, St. Paul, Minn., Director of Corporate and Foundation Relations; M.A., University of Delaware, Winterthur Program ’81, “The Henry Lippett House: A Document of Life and Taste in Mid-Victorian America”)

Francesca Eastman

"I am serving as a Director, San Mateo County Community Colleges Foundation Board, and Trustee, Arts in Action, Redwood City, and Girls, Inc., San Mateo. I recently received the Humanitarian Award from the Girls’ Middle School, Mountain View. I’m active with Episcopal Charities, Grace Cathedral, San Francisco, and a new chamber music festival, Music@Menlo, where my spouse and I helped establish an internship program.”

William J. Gavin (Independent scholar)

Brother John Thomas Haletsky (Holy Cross Monastery, West Park, N.Y.)

Nancy Klaus (U.S. Fund for UNICEF, Philadelphia; M.B.A., Temple University ’83)

Lynn Rutkin (Whitney Museum of American Art, New York, Deputy Director)

Gregory Allgire Smith (Art Academy of Cincinnati, Director, President)

Cynthia Winter

1975

Anna R. Cohn (Smithsonian Institution Traveling Exhibition Service [SITES], Washington, D.C., Executive Director)

Elizabeth M. Ely (InfoEdit, Partner)

Jay M. Fisher (The Baltimore Museum of Art, Deputy Director for Curatorial Affairs/Senior Curator of Prints, Drawings & Photographs) Jay writes that he “is working with a team of scholars on a major catalogue of French 19th-century drawings in Baltimore. The catalogue, to be published by Penn State Press in the summer of 05, is the culmination of a five year project cataloguing the combined collections of the Walters Art Museum, The Baltimore Museum of Art, and the Peabody Institute Collection, owned by the State of Maryland and on deposit with the BMA. What distinguishes these Baltimore collections, beyond the fact that they include important drawings, is the fact they were mostly assembled during the 19th century and therefore reveal important aspects regarding the collecting of ‘contemporary’ French drawings by American collectors. In addition to the paper publication, the Walters and the BMA are establishing a searchable database of the combined collections of over 700 drawings. Fond memories of my studies at the Clark with George Hamilton led to my recent donation of a print in memory of Mr. Hamilton: Theodore Chasseriau (1819-1856), Cavalier Arabe Partant Pour La Guerre. 1849. This image of an arab horseman mounting a powerful horse, soon to ride off to battle, reveals Chasseriau’s distinctive inclination towards Romanticism, a style born of his ‘classicist’ training with Ingres, and in this period, transformed by the influence of Delacroix. This soft-ground etching captures the spontaneity and power of Chasseriau’s draftsmanship. The challenge of Chasseriau’s particular style might have made this print a perfect choice for the infamous object examinations required of Clark graduates in those days. While anticipated with terror, these object tests, ferreted out of the Clark collection by Mr. Hamilton, who had seen everything, were humbly offered up as a revealing examination of the student’s comfort level and knowledge in the face of an art object.”

Amy Golahny (Lycoming College, Williamsport, Pa., Associate Professor of Art History; Ph.D., Columbia University ’75, “Rembrandt’s Paintings and the Venetian Tradition”) This summer Amy wrote: “My book Rembrandt’s Reading came out in the fall, and the reviews have been good. I am now writing from the Stockholm airport, waiting for my flight to Amsterdam, where I hope to get some research done. I participated in the international conference ‘Memory, Haunting, Discourse’ at Karlstad University in Sweden. I have just completed my term as president of the Association for Netherlandic Studies.” Amy published a review of Clifford S. Ackley, Ronni Baer, Thomas E. Rassieur, and William W. Robinson’s Rembrandt’s Journey: Painter, Draftsman, Etcher this spring in caa.reviews.

Johanna J. Halford-MacLeod (The Phillips Collection, Washington, D.C., Deputy to Director)

Peter deCourcy Hero (Community Foundation Silicon Valley, San Jose, Calif., President; M.B.A., Stanford University Graduate School of Business; Honorary Doctor of Laws, Maine College of Art) "Early in 2003 President G. W. Bush appointed me to the National Museums Services Board, the body that oversees the work of the Institute for Museum and Library Services; I was subsequently confirmed by the Senate. Also, late in 2003 I was appointed Senior Fellow to the Synergos Foundation, which works to build civil society mainly in Africa, Asia, South America. Am also on the Board of PBS—a busy life! Still live in Palo Alto.”

Irena Hochman (Irena Hochman Fine Art, Inc., New York, President)

Jennifer Lester (Self-employed photographer, Hamden, Conn.)

Mary Cheney Nelson (Image Homes Corporation, Evergreen, Colo., Vice President)

Cynthia Quay Tashjian (Skinner, Inc., Bolton, Mass., Public Relations Associate)

Jeffrey E. Thompson (Smithsonian Institution Traveling Exhibition Services [SITES], Washington, D.C.)

1976

Gaye L. Brown (Self-employed researcher/writer, Bethesda, Md.)

Gary Burger (Colonial Williamsburg, Williamsburg, Va., Director of Administration for Collections and Conservation)

Kee Il Choi (Independent arts and ceramics dealer, New York)

Lois Fichner-Rathus (The College of New Jersey, Ewing, N.J., Professor of Art History; Ph.D., Massachusetts Institute of Technology ’81, "Jack Tworkov’s Work from 1955 to 1979: The Synthesis of Choice and Chance") "I am now a full professor at The College of New Jersey and chair of the Department of Art. The seventh edition of my textbook, Understanding Art (Wadsworth), was published this summer. I have completed the manuscript for my design
text and am writing a textbook on contemporary art (also for Wadsworth). I have also been appointed to the Executive Committee of the CAP21 studio, Tisch School of the Arts, New York University. I am now living in Manhattan.”


Michael Klein (Microsoft Corporation, Redmond, Wash., Curator)

Jeanne B. Plekon (Reader’s Digest, Pleasantville, N.Y., Analyst Programmer)

Michael Shapiro (The High Museum, Atlanta, Ga., Director; Ph.D., Harvard University ’80, “The Development of American Bronze Foundries, 1850–1900”) Michael has written recently of this year’s 20th anniversary of the High Museum of Art’s Richard Meier building, which took place in the fall, along with the opening of the exhibition After Whistler: The Artist and His Influence on American Painting—organized by Linda Merrill and with a catalogue including an essay by Marc Simpson.

Philip G. Verre (The High Museum, Atlanta, Ga., Chief Curator)

Judith McCandless Williams

Kathy Zimmerer-McKelvie (California State University Dominguez Hills, Carson, Calif., Director, University Art Gallery)

1977

Deborah Irene Coy (Christie’s, Inc., New York, Department Head, 19th-Century European Art; J.D., Villanova University)

Henry J. Duffy (Saint-Gaudens National Historic Site, Cornish, N.H., Curator/Chief of Cultural Resources; Ph.D., Rutgers University ’01, “New York City Collections 1885–1895”) “Exhibition Augustus Saint-Gaudens: American Sculptor of the Gilded Age continues through 2005 (co-author of catalogue and curator). President, Historic Windsor/Preservation Education Institute, Windsor, Vt. Reorganized museum collection storage for growing collection of ca. 10,000 objects relating to Saint-Gaudens (newly installed storage areas). I’ve started painting again—after a long time.”

Eileen Casey Jachym

Judith Weiss Levy (Greenberg Van Doren Gallery, St. Louis, Director) Judith writes that she assumed her new position in November 2003.

Robert S. Mattison (Lafayette College, Easton, Pa., Marshall R. Metzgar Professor of Art History and Department Head; Ph.D., Princeton University ’85, “The Art of Robert Motherwell during the 1940s”) Among other projects, Bob held a lecture and book signing (for Robert Rauschenberg: Breaking Boundaries (Yale, 2003) at the Sotheby’s Institute of Art in New York last November.

Susan Dodge Peters Daiss (Memorial Art Gallery of the University of Rochester, Rochester, N.Y., Pmcpherson Director of Education) “Was married on July 18, 2003, to John L. Daiss (Jack); 4 children between us: Philip Peters (22); Liz Peters (19); Lili Daiss (17); Sam Daiss (12). I have been director of education at Memorial Art Gallery since 1987. Among many wonderful pleasures of position is working with Lucy Winters Durkin ’86, who organizes art history courses for museum’s community art school.”

Fronia W. Simpson (Independent art book editor, Bennington, Vt.; Ph.D., Yale University ’89, “Corot’s Salon Paintings: Sources from French Classicism to Contemporary Theater Design”) “My big project for 2004 is writing entries on 48 of the 19th-century French paintings at the Clark. The editing work continues, with a diversification into the more regular schedule of journals (American Art and Gesta). In addition, I write a column on knitting as depicted in art for the quarterly magazine Interweave Knits. It brings art history to a wide readership (125,000 circulation), and the column gets fan mail. It’s a great vehicle to expand my horizons. Subjects range from 18th-century French to 19th-century Danish, to 20th-century Spanish.”

John W. Stamper (University of Notre Dame, School of Architecture, South Bend, Ind., Associate Professor/ Director of Rome Studies Program; Ph.D., Northwestern University ’85, “The Architecture, Urbanism, and Economics of Chicago’s North Michigan Avenue, 1830–1930”) John reports that in May 2004 he became associate dean. His The Architecture of Roman Temples is due out from Cambridge University Press in December.

Beth Carver Wees (The Metropolitan Museum of Art, New York, Associate Curator, American Decorative Arts) “Dustin and I have recently moved to a new apartment—our own small piece of Manhattan real estate. We are still thriving in New York. Dustin is working as Data Editor for ARTstor, a project of the Andrew Mellon Foundation. I am deep into cataloguing the American silver collection at the Metropolitan Museum, in addition to other curatorial projects. In September I’ll be taking the Royal Collection Studies course, which explores in situ all aspects of the English royal collections. It is one of the programs offered through the Attingham Summer School, to which I encourage all alumniiæ to apply while I am still chair of the selection committee! Learn more about these exceptional study opportunities at www.attinghamtrust.org.”

1978

Leonard N. Amico

Lucinda Barnes (Berkeley Art Museum+ Pacific Film Archive, University of California, Berkeley, Senior Curator for Collections)

Jane M. Boyle

John W. Coffey (North Carolina Museum of Art, Raleigh, Deputy Director for Collections and Programs—Chief Curator)

Stephen R. Ededin (Dahesh Museum of Art, New York, Chief Curator)

Adrian S. Hoch (New York University in Florence; Ph.D., University of Pennsylvania ’83, “Simone Martini’s St. Martin Chapel in the Lower Basilica of San Francesco, Assisi”) Adrian published “Fictive Frescoes with a French Connection” in the Zeitschrift für Kunstgeschichte this January.

Brian Lukacher (Vassar College, Poughkeepsie, N.Y., Associate Professor of Art History; Ph.D., University of Delaware ’87, “Joseph Michael Gandy: The Poetical Representation and Mythography of Architecture”)

Carole Cunningham McNamara (University of Michigan Museum of Art, Ann Arbor, Assistant Director for Collections and Exhibitions)

1979

Hiram Carruthers Butler (Devin Borden Hiram Buter Gallery, Houston, Tex., Director)

Mary Spivy Dangremond

Stephen Eisenman (Northwestern University, Evanston, Ill., Associate Professor; Ph.D., Princeton University ’84, “On the Politics of Dreams: A Study of the ‘Noirs’ of Odilon Redon”) “Last summer I led a graduate seminar in London and Oxford devoted to the work of William Morris. Shades of Clark/Williams Graduate Study past!” In the fall, Stephen was one of the Hascoe Lecturers (both Mark Haxthausen and Marc Simpson have done this in years past) at the Bruce Museum in Greenwich, Conn., speaking on “Picasso Comes to Paris.”

Laura M. Giles (Princeton University, Art Museum, Associate Curator of Prints and Drawings; Ph.D., Harvard University ’86, “The
Patron of Art, 1513–1523"

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

Franklin W. Kelly (National Gallery of Art, Washington, D.C.; Senior Curator of American and British Paintings, and University of Maryland, College Park, Professor, Department of Art History and Archaeology; Ph.D., University of Delaware '85, "Frederic Edwin Church and the North American Landscape, 1845–1860")

Christopher W. London (Independent architectural historian)

Elizabeth L. C. Milroy (Wesleyan University, Middletown, Conn., Associate Professor of Art History; Ph.D., University of Pennsylvania '86, "Thomas Eakins' Artistic Training, 1860–1870")

Wendy Owens (Canadian Centre for Architecture, Montréal, Québec, Consulting Curator) "We are spending our sabbatical year in Angers, France—home of the famous Apocalypse Tapestry and near many châteaux! I am still working on various projects in American art and architecture so far surrounded and flying back to Cambridge on occasion since I am an Associate at the Graduate School of Design at Harvard this year."

Sally Mills (Independent art historian, Iowa City; Princeton University, Ph.D. program in art history)

Ruth Pasquine (University of Central Arkansas, Conway, Adjunct Instructor, Ph.D., City University of New York '00, "The Politics of Redemption: Dynamic Symmetry, Theosophy and Swedenborgianism in the Art of Emil Bisttram [1885–1976]") "Published article 'Emil Bisttram: Theosophical Drawing' in PART, the on-line journal of CUNY Ph.D. program in art history, fall 2003 (http://dsc.gc.cuny.edu/part/ modernism/articles/pasqu.html)."

John Pultz (University of Kansas, Lawrence, Associate Professor and Graduate Director, Art History, and Spencer Art Museum, Curator of Photography; Ph.D., Institute of Fine Arts—New York University '93, "Harry Callahan and American Photography, 1938–1990") "The exhibition Diane Arbus: Family Albums; which I co-organized, has been at Mt. Holyoke and N.Y.U. It's currently in Portland, Maine, before coming here to the Spencer in the fall. Then it goes on to Portland, Oregon, with subsequent venues in Georgia, Florida, and North Carolina. The exhibition and accompanying book (Yale University Press) have been reviewed widely, with criticism appearing in the New York Times, New Yorker, New York Review, and TLS."

Ann Rosenthal (Multi Arts Projects & Productions, New York, Executive Director)

Catherine B. Scallen (Case Western Reserve University, Cleveland, Associate Professor; Ph.D., Princeton University '90, "Rembrandt and St. Jerome") "One item of news from me—my book Rembrandt, Reputation, and the Practice of Connoisseurship was published this spring by Amsterdam University Press. The inspiration for it can in part be traced back to a seminar I took during my first semester in the Williams graduate program (fall 1979) with the late Julius Held, entitled 'Connoisseurship.'"

Maureen Walsh

1982

Julia Bernard (Ph.D., University of Chicago '93, "Identification with Christ in Late Nineteenth-Century Self-Portraiture: A Modern Conception of the Artist's Societal Role")

Sandra Ludwig Brooke (Williams College Libraries, Williamstown, Head of Acquisitions & Collection Development)

Wanda A. Bubriski Wanda taught a Winter Study course this past January: HSCI 010, “Taking the Waters’ Then and Now: A History of Spa Culture.”

Maura Feeney


Paula M. Kozol (Hull Lifesaving Museum, Hull, Mass., Curator)

Anne Reed Shannon Ann made a generous donation to the Program “in honor of the Shannon children.” We like the future-oriented sound of that dedication.

Nancy Sojka (The Detroit Institute of Arts, Curator of Graphic Art and Head of Department)

John Wettenhall (Ringling Museum of Art, Sarasota, Fla., Executive Director; Ph.D., Stanford University '88, “The Ascendancy of Modern Public Sculpture in America,” M.B.A., Vanderbilt University)

1983

Julie Aronson (Cincinnati Art Museum, Curator of American Painting and Sculpture;
Vincent Carnevale

Cynthia Deith

Thomas W. Fels (Southern Vermont Arts Center, Manchester, Vt.; Curator of the Elizabeth de C. Wilson Museum) Tom has had a busy year with a variety of arts and community projects centered in Manchester and Bennington, Vt. His published writings included the memoirist’s “Narrative of Surprising Conversions: In New York,” in The Mind’s Eye: A Liberal Arts Journal, edited by Tony Gengarely ’88.

Anne E. Havinga (Museum of Fine Arts, Boston, Curator of Photographs)

Peter F. Lynch (Independent writer and, at the Body Therapy Institute, Siler City, N.C., student; Ph.D., Yale University ’92, “Patriarchy and Narrative: The Borgherini Chamber Decorations”) “Count me a ‘recovering academic.’ I’m about to move to Florida for health reasons, to practice my newly acquired profession—massage therapy—and to write. I have a memoir on living with A.D.H.D. and its amplifying adjutant, water. Come visit—my winter (yes, even in North Carolina) day—and immersed in light—not yet another overcast day—and its amplying adjutant, water. Come visit—my dog, Abby, the Gulf of Mexico, and perhaps even (if you wish) my massage table await!”

James L. Weiss

Ellen Wood

1984

Bradley B. Brigham (North River Antiquities, Colrain, Mass., Owner/Proprietor)

Michael M. Floss

Nancy E. Green (Cornell University, H. F. Johnson Museum of Art, Ithaca, N.Y., Assistant Director/Chief Curator)

Thomas J. McVarish (Tufts University, Technology Transfer Office, Boston, Associate Director of Operations)

H. Rodney Nevitt (University of Houston, Department of Art, Associate Professor and Area Coordinator; Ph.D., Harvard University ’92, “Studies in Dutch Art and the Literature of Courtship, 1600–1650”) Art and the Culture of Love in Seventeenth-Century Holland, issued last year by Cambridge University Press, has received some fine critical attention.

Robert J. Phelan (Attorney and Counselor at Law, University of Massachusetts at Amherst, Legal Studies Program)

Charles A. Shepard III (Fort Wayne Museum of Art, Director) This year Charles left his position at the Lyman Allyn Art Museum at Connecticut College, New London, Conn., to join the ranks of our museum-director alumni in the Midwest.

Nancy Spector (Solomon R. Guggenheim Museum, New York, Curator of Contemporary Art)

1985

Ann Murphy Burroughs (St. Louis Art Museum, St. Louis, Mo., Research Assistant to the Director and Education Assistant) “Continue to enjoy researching for Director, Brent Benjamin ’86, and giving Gallery talks at SLAM. Looking forward to seeing classmate Greg Rubinstein in late March when we embark on a family trip to London.” [Ann also notes that she and her family had “a great visit to the Clark one Sunday last winter.”]

Susan Holmberg Currie (The Leon and Thea Koerner Foundation, Vancouver, B.C., Executive Director)

Alice Evarts-Schipper

Nora M. Heimann (Catholic University of America, Washington, D.C., Assistant Professor of Art History; Ph.D., City University of New York ’94, “What Honor for the Feminine Sex?: A Study of Joan of Arc and the Representation of Gender, Religion, and Nationalism in French Nineteenth-Century Painting, Prints, and Sculpture”) “This year has been quite busy for me! Last fall, I completed the writing and revision of a book entitled Joan of Arc in French Art and Culture: From Satire to Sanctity, which is now in the final stages of publication with Ashgate in Aldershot, England. In January I returned to teaching at the Catholic University of America in Washington, D.C., after a fruitful 18-month leave of absence, and I began to work in earnest on an exhibition that I am co-curating with Laura Coyle ’86 on the image of Joan of Arc in the 19th and 20th centuries in France and America, which is scheduled to open in November 2005 at the Corcoran Gallery of Art in Washington. Work on the ‘Joan show’ has given me the delightful opportunity to travel extensively with my dear friend and colleague Laura in pursuit of suitable Joan imagery! Together, this year, we have visited museums, libraries, and historic sites in Paris, Orleans, Rouen, Tours, Domremy, Chicago, Bryn Mawr, and Washington, D.C. Fortuitously, during a week-long research trip to Paris this March, Laura and I were able to be joined by our friend and fellow Williams alum Carolyn Halpin-Healy ’86 and her lovely family! Finally—as if life was not already exciting enough—in January I filed for tenure and promotion at Catholic University, where I have been teaching as an Assistant Professor of Art History since 1997. Two weeks ago, I received word that I have been promoted to Associate Professor. (My final tenure vote is scheduled to be held at the next meeting of the CUA Board of the Trustees in September 2004—so an official announcement re. my tenure decision will have to wait until the next Williams newsletter).”

Sharon R. Hemenway (Corning—Painted Post School District, Teaching Assistant)

Steven S. High (Nevada Museum of Art, Reno, Nev., Director and CEO)

Suzanne M. Karr (John Capitol, LLC, New York, Director; M.B.A., Harvard University ’90)

Gregory M. G. Rubinstein (Sotheby’s, Inc., London, Head of Department, Old Master Drawings) Gregory was featured in several publications recently thanks to the sale of Vermeer’s Young Woman Seated at the Virginals.

Megan (Margaret) Smith (Grolier Club, New York, Exhibitions Coordinator)

Jill B. Steinberg (JavaWorld Magazine, Seattle, Senior Editor)

Robert Wolterstorff (Victoria Mansion, Portland, Maine, Director)

1986

Brent R. Benjamin (St. Louis Art Museum, St. Louis, Mo., Director)

Elizabeth Triplett Blakelock (The Connecticut Historical Society, Hartford, Museum Cataloguer)

Sarah Cash (The Corcoran Gallery of Art, Washington, D.C., Bechhoefer Curator of American Art)

Laura Coyle (The Corcoran Gallery of Art, Washington, D.C., Curator of European Art) Laura’s immediate response to the fall mailing was: “The WCGPHA changed my life! I’ll send a ‘grad info sheet’ later.” When she followed through she wrote: “I have nice thing to promote: I am opening a traveling exhibition, Marvels of Maiolica: Italian Renaissance Ceramics from the Corcoran Gallery of Art Collection, on April 9 at Vassar College, the first stop on a tour of six museums. The show is accompanied by a lovely small book by Jacqueline Marie Musacchio co-published by the Corcoran and Bunker Hill Publishing. Here’s the Williams link (besides me, of course): The Scott Opler Foundation underwrote the
traveling exhibition. I knew Scott at Williams, where he got his M.A. in 1987 one year after me. Then he attended Harvard, and he was a Ph.D. candidate in art history when he died of AIDS in 1993. Just before he died, Scott created and funded The Scott Opler Foundation, Inc. I’m certain Scott would have loved the exhibition and publication. If I had included here coordination of violin lessons and soccer practice, you’d have my life in a nutshell!” Laura, Doug, and Mariana came north after the Vassar trip and revisited Williamstown, spreading good cheer.

Lucy Winters Durkin (Memorial Art Gallery of the University of Rochester, Rochester, N.Y., Art History Instructor)

Carolyn Halpin-Healy (Independent museum educator, New York) “Last year I launched a program called ‘Learning to Look: Short Courses in the History of Art,’ aimed at helping museum visitors nourish their passion for art by meeting in a group for several sessions in front of real works of art. This spring, I have been living in The Netherlands [husband, Tim, was on sabbatical at the Lorenz Institute in Leiden], where I continued the program with a course on Dutch art in museums for English speakers. My classmate Mark Stansbury-O’Donnell (University of St. Thomas, St. Paul, Minn., Associate Professor of Art History and Chair; Ph.D., University of Texas at Austin ’92, “The Processional Sculpture of Penitential Confraterrities in Early Modern Seville”) “Hernán Navarrete and I were married in Ecuador in the Church of El Sagrado last summer—a church about which I wrote my last book: Arquitectura y empresa en el Quito colonial: Jose Jaime Ortiz, Alarife Mayor (Quito: Abya Yala, 2002). I published it in Spanish in Ecuador to make it more accessible to the Ecuadorian people. In the meanwhile, I continue into my fifth year as chair of the department and hope to survive until my sabbatical in 2005–6.”

Ann Simmons Woolsey (Rhode Island School of Design, Museum of Art, Providence, Adjunct Curator of Painting and Sculpture)

Charles E. Wylie (Dallas Museum of Art, Lupe Murchison Curator of Contemporary Art) Charlie’s Sigmar Polke exhibition, seen in Dallas and London, was the inspiration for Alison Weaver’s PQ and symposium talk.

1987

Yumi Nakayama Farwell

Joyce R Olerson Hu (Yates Magnet School, Schenectady, N.Y.)

Pamela A. Ivinski (Cassatt Catalogue Raisonné Committee, New York, Research Manager)

Deborah K. Leveton

Diana L. Linden (University of Southern California, Los Angeles, Calif., Lecturer; Ph.D., City University of New York ’97, “The New Deal Murals of Ben Shahn: The Intersection of Jewish Identity, Social Reform, and Government Patronage”) “The anthology on Social Realism that I am co-editing with Jonathan Weinberg and Alejandro Anreus, entitled The Social and The Real: Political Art in the Americas during the 1930s, will be published by Penn State Press in early 2005. Highlights of 2003 include visits by Sarah Cash ’86 and Carolyn Halpin-Healy ’86. In fact, Carolyn hosted the Jewish naming ceremony for my twins (born 10/23/03), Alexander and Emily, at her apartment.”

Thomas E. Lippy, Jr. Tod wrote Director Mark Haxthausen a heartening letter this winter, noting his appreciation for the program and its role in promoting the prestige of Williams College in the broader world. [from http://www.grainypictures.com/splitscreen2/tlippy.html: “Tod Lippy is the founding editor of Scenario: The Magazine of Screenwriting Art. His numerous interviews with filmmakers have appeared there and in many other publications, including several other Faber & Faber titles. . . . Lippy has moderated panels at New York’s American Museum of the Moving Image, the Austin Heart of Film Festival, and the Independent Feature Project and the New York/Avignon Film Festival, and is on the full-time faculty of the M.F.A. Program at the School of Visual Arts in New York City. His 1999 short film, Cookies, was featured in over 20 film festivals both here and abroad.”

Thomas H. McGrath (Harvard University, Associate in History of Art and Architecture; Ph.D., Harvard University ’94, “Disegno, Colore e il Disegno Colorito: The Use and Significance of Color in Italian Renaissance Drawings”)

Denise Krieger Migdail (Independent textile conservator, San Francisco)

Scott Opler The memorial foundation established after Scott’s death in 1993 continued to support the causes and interests that he felt strongly about—notably architectural history (with two two-year residential fellowships at Oxford University’s Worcester College), Italian cultural history, the environment, and gay rights. The foundation concluded its existence this spring, making significant grants of its principal, including one to the Clark Art Institute that has prompted the dedication of the Scott Opler Reading Room in the Clark’s library.

Pamela A. Patton (Southern Methodist University, Dallas, Associate Professor of Art History; Ph.D., Boston University ’94, “The Cloister of San Juan de la Peña and Monumental Sculpture in Aragon and Navarre”) “Had a research leave in spring ’03 to work on my current project, Christian images of Jews in medieval Spain; in summer the whole family went to Oxford so I could participate in an NEH Institute on Christian-Jewish relations in the Middle Ages—this year almost as hot as summer in Dallas, but a bit more edifying! At SMU I’m enjoying a bumper crop of M.A. students interested in studying Spanish art—colleagues, please send more! This fall I enjoyed a mini-reunion with Sarah Cash ’86, who brought a group from the Corcoran to the Meadows Museum for a tour. Neither of us had changed a bit in 17 years.” Later Pamela sent an update: “The big professional news, I guess, is that my book is finally out (or will be by the time the newsletter goes to print): Pictorial Narrative in the Romanesque Cloister: Cloister Design and Religious Life in Medieval Spain will appear with Peter Lang, New York, in fall 2004. Last winter I also published “The Cloister as Cultural Mirror: Anti-Jewish Imagery in the Cloister of Tudela” in Der Mittelalterliche Kuerzgang, ed. Peter Klein (Regensburg: Schnell & Steiner, 2003). And more medieval Spanish projects are in the offing: this summer and fall my graduate students and I will collaborate with the Meadows Museum on an exhibition of medieval Spanish paintings on long-term loan to the Meadows from the
Museum of Fine Arts, Boston. The highlight of the past year from a Williams point of view, however, was hosting old pal John Stomberg and the Visiting Committee of the Williams College Museum of Art when they came to tour the Meadows. It was wonderful to see them.

Xia Qui

Robin S. R. Starr (Skinner, Inc., Bolton, Mass., American and European Painting Department Assistant)

1988

Becky A. Briesacher (University of Maryland, School of Pharmacology, Baltimore, Research Assistant)

Priscilla Vail Caldwell (James Graham & Sons, New York, Director American Paintings, Associate Paintings Conservator)

Grade Teacher)

School District, Long Beach, Calif., Fourth

publishers, New York)

Research Assistant)

Maryland, School of Pharmacology, Baltimore, Laura D. Gelfand

Heather Galloway

Peggy O’Brien Eysenbach

Jennifer Huffman

Marni R. Kessler (University of Kansas, Lawrence, Assistant Professor, Art History; Ph.D., Yale University ’96, “Sheer Material Presence, or the Veil in Late Nineteenth-Century French Avant-Garde Painting”) “I’m going into my 5th year of being an assistant professor of 19th-century European Art in the Kress Foundation Department of Art History at the University of Kansas. Forthcoming essays: ‘Dusting the Surface: the Veil, the Bourgeoise, and the City Grid,’ in Re-Considering the Invisible Flâneuse (Manchester University Press); and ‘Pathologizing the Second Empire City,’ in Nineteenth-Century Contexts. Papers: ‘The Screen and the (Sur)Face,’ George Washington University, April 2, 2004; Key Note Speaker, Brigham Young University Art History Graduate Student Symposium, ‘To Know a Veil in Haussmann’s Paris,’ Nov. 2003; ‘An Eye on the Evidence: Degas’ Woman with a Bandage 1872-3,’ Nineteenth-Century French Studies Association, Oct. 2003. Recent Grants: Hall Center for the Humanities Travel Grant; Getty Library Research Grant.”

Shelley R. Langdale (Philadelphia Museum of Art, Assistant Curator of Prints and Drawings)

Brooke A. Marler (Evanston Art Center, Evanston, Ill., Executive Director)

Rebecca E. Nanovic

Nora L. Nirk

Kathryn Potts (Whitney Museum of American Art, New York, Head of Exhibition Interpretation)

Paul R. Provost (Christie’s, Inc., New York, Senior Vice President; Director of Trusts, Estates & Appraisals; Ph.D., Princeton University ’94, “Winslow Homer’s Drawings in ‘Black-and-White,’ ca. 1875–1885”)

Christina R. Yang (The Kitchen, New York, Director of Media Arts; CUNY Graduate Center, Ph.D. program in art history) Christina served as a panelist on the Philadelphia Exhibitions Initiative this past year.

Ellen Zieselman (Museum of Fine Arts/Museum of New Mexico, Santa Fe, Curator of Education)

1990

Michele M. Bernatz (University of Texas at Austin, Ph.D. program in art history) Michele gave a paper (“The Context of Myth: Classic Period Politics and the Rise of God L”) at the Maya Meetings at Texas this past March, which Sam Edgerton reported a great success.

Margaret L. Goehring (Alfred University, Alfred, N.Y., Visiting Assistant Professor of Art History; Ph.D., Case Western Reserve University ’00, “Landscape in Franco-Flemish Manuscript Illumination of the Late Fifteenth and Early Sixteenth Centuries”)

Lauren B. Hewes (Print Council of America, Project Bibliographer, Oeuvre Catalogue Project) Lauren sent a copy of her handsome book, Portraits in the Collection of the American Antiquarian Society (2004) to the Clark Library—a full and detailed accounting of a major cultural resource. She also wrote: “I haven’t been in to use the Clark collection in nearly a year, but I always enjoy my visits there. Lately, I am reading at Harvard’s Fine Art library in my role as the Print Council’s bibliographer for the on-line publication of Timothy Riggs’s Index to Oeuvre Catalogs of Prints by European and American Artists. New and expanded! Have a look at www.printcouncil.org (choose Search Oeuvre Catalogue). My greetings to all!”

Patricia R. Ivinski

Pamela Kachurin (Harvard University, Center for Russian, East European, and Central Asian Studies, Associate Director; Ph.D., Indiana University ’98, “One Step Forward, Two Steps Back: The Retreat of the Avant-Garde in the Early Soviet Era”) “In addition to being Associate Director of Harvard’s Center for Russian, East European, and Central Asian Studies, I am also teaching art history at Harvard and lecturing at the Boston Museum of Fine Arts. Keeping busy, as usual.”

Robert Lach (Chicago Board Options Exchange; M.B.A. ’97, University of Chicago)
Barbara L. Myers (Ph.D., Princeton University '98, "Landscapes of the Imagination in Renaissance Venice," submitted as Barbara Lynn-Davis)

Christine I. Oaklander (Allentown Art Museum, Allentown, Pa., Curator of Collections and Exhibitions; Ph.D., University of Delaware '99, "Clara Davidge and Henry Fitch Taylor: Pioneering Promoters and Creators of American Modernist Art") "I've an article on A. B. Davies, color theory, and spiritualism coming in the summer issue of American Art. After that, hopefully, an article for Modernism magazine on early American modernists trained academically in the fine arts who turned to modernist decorative arts in the 'teens and 'twenties. Stopped by the Clark last November and was delighted to see the major acquisitions in the past decade!!"

David A. Penney (The Baltimore Museum of Art, Coordinator of Exhibitions)

Ann Shafer (self-employed graphic designer, Baltimore, Md.)

Lesley H. Wellman (Dartmouth College, Hood Museum of Art, Hanover, N.H., Curator of Education)

Jessica Winston (Vassar College, Poughkeepsie, N.Y., Adjunct Lecturer; Ph.D., Columbia University '97, "The Face of the Virgin: Problems in the History of Representation and Devotion")

1991

M. Darsie Alexander (The Baltimore Museum of Art, Associate Curator of Prints, Drawings, and Photographs)

Jeffrey T. Dalton (VGS Marketing Group, Inc., Carrollton, Tex., Communications Manager/Account Executive)

Linda Johnson Dougherty (North Carolina Museum of Art, Raleigh, Adjunct Curator of Contemporary Art)

Kathryn C. Galitz (The Metropolitan Museum of Art, New York, Research Assistant, Department of European Paintings; Ph.D., Institute of Fine Arts—New York University '98, "The Family Paradigm in French Painting, 1789–1814") We understand the Kathy is writing entry for the CAI French painting catalogue.

Susan Foster Garton (National Portrait Gallery, Smithsonian Institution, Washington, D.C., Data Administrator) "Son, Ian, was born 2/16/03 during the blizzard of '03. Continue to manage the database of both the National Portrait Gallery and Catalog of American Portraits, which I have done since 1998, when we migrated our over 80,000 records to "The Museum System."

Deborah L. Gaston (National Museum of Women in the Arts, Washington, D.C., Assistant Curator of Education; University of Delaware, Ph.D. program in art history)

Julia Graham (Armander Irvine & Zietman, London; Assistant Solicitor)

Elizabeth Avery Guenther (Princeton University, Ph.D. program in art history)

Diana N. Johnson (The Minneapolis Institute of Arts, Manager, Teacher Resources)

Toby Kamps (Institute of Contemporary Art at the Maine College of Art, Portland, Me., Directo) In the winter Toby wrote: "All is well at the Museum of Contemporary Art of San Diego. Baja to Vancouver: The West Coast and Contemporary Art, an exhibition I organized with colleagues from the Seattle Art Museum, California College of Arts, and Vancouver Art Gallery, opens next month. '33 Artists, one ocean' is the show's tag line." But things change. He began his new position, as Director of the Institute of Contemporary Art in Portland, in August.

Katy Rothkopf (The Baltimore Museum of Art, Curator of Painting and Sculpture)

Dan Strong (Faulconer Gallery at Grinnell College, Grinnell, Iowa, Associate Director and Curator of Exhibitions)

Carla Vascones

1992

Brian T. Allen (Clark Art Institute, Williamstown, Director for Curatorial Programs/Curator of American Art; Ph.D., Yale University '98, "The Spanish Subjects of Washington Allston") Late this spring, Michael Conforti circulated the following letter: "I am both pleased and sad to announce that Brian Allen will be leaving the Clark at the end of the summer to assume the directorship of the Addison Gallery of American Art at Phillips Academy in Andover. Brian has been here for nearly seven years, arriving not too long after I became director here and shortly before he completed his dissertation at Yale. Brian was a well known figure at the Clark already, having been here as a graduate student in the early 90s. We all know how much Brian has contributed to the advancement of the Institute over the past years. We wish him every success as the Director of the Addison Gallery."

Karen Croff Bates (Massachusetts College of Art, Boston, Continuing Education Faculty)

Jennifer Berry (Acoustiguide, New York, Director of Client Development)

Victoria Bunting (Northeast Document Conservation Center, Andover, Mass., Assistant Paper Conservator; M.A.C. Queen's University, Kingston '94)

Robert E. Carter (Skidmore College, Saratoga Springs, N.Y., Curator, Permanent Art Collection)

Victoria C. Gardner Coates (University of Pennsylvania, Philadelphia, Graduate Arts & Sciences Faculty; Ph.D., University of Pennsylvania '98, "Cardinal Camillo Massimo, Nicolas Poussin, and Claude Lorrain: A Study in Neo-Stoic Patronage in Baroque Rome") Victoria reviewed Michael W. Cole's Cellini and the Principles of Sculpture this spring for caa.reviews.

Leigh Culver (University of Notre Dame, Semester-in-Washington Program, Washington, D.C., Adjunct Assistant Professor; Ph.D., University of Pennsylvania '99, "Performing Identities in the Art of John Singer Sargent")

Maria E. Di Pasquale (George Washington University, Washington, D.C., Adjunct Assistant Professor; Ph.D., University of Texas at Austin '99, "The Crise Catholique: Avant-garde Religious Painting in France, 1890–1912")

David E. Little (The Museum of Modern Art, New York, Director, Adult and Academic Programs, Education Department, Ph.D., Duke University '01, "Collaborative Projects, Inc.: A History of an American Artists’ Collective, 1977-1983") David, in addition to starting at MoMA, spoke at CAA on, to quote from his abstract, "how the methodological problems encountered by cultural anthropologists are similar to those of contemporary art historians," arguing that "art historians must act as sensitive, self-critical collaborators while avoiding intention-based interpretation and passive historical reportage."

In late April he visited Williamstown and gave a PowerPoint presentation on the new MoMA to the graduate students.

Tim Peterson (Franklin Art Works, Minneapolis, Director) Tim's Franklin Art Works presented many shows over the year, including works by Bruce Tapola, Francis Gomila, Clea Fellen, Chris Larsen, Stacey Davidson, Phyllis Baldino, Larry Bem, Ana Lois Borzi, Rico Gatsion, Jason McKechnie, Khanh Vo, Matt Bakkom, and others.

Janet Temos (Princeton University, OIT—Educational Technologies Center, Acting Director; Ph.D., Princeton University '01, "Augusta’s Glittering Spires: Thomas Archer and the 1711 London Church Commission")

1993

Amy Oliver Beaupré (Independent fine art appraiser and consultant; Middlebury, Vt.)

Stefanie Spray Jandl (Williams College Museum of Art, Williamstown, Andrew W. Mellon Foundation Associate Curator for Academic Programs) "As you may know, WCM is facing a lot of changes right now with the imminent departure of our director, which is
crushing. But fortunately Marion Goethals ’89 will be stepping in as acting director, her arrival seamlessly timed for the Monday right after Linda’s departure. WCMA is, as usual, overcommitted and I’m afraid I’m no exception! Right now I’m working on a great show with Bob Volz at Chapin Library about Count Harry Kessler’s Cranach Press. It’s been a pleasure working with Bob, and indeed our ‘meetings’ are more like tutorials—I’m learning so much from him. This past year I also had the opportunity to do a Labeltalk exhibition on a portfolio the museum recently acquired, Max Beckmann’s “Jahrmarkt. As for my home life, my daughter, Elise, is now 4 and loves to spend time at, of all places, museums (especially the eyeballs in front of WCMA). Two of my stepsons are now in college (poor planning on our part to have two college tuitions AND daycare costs to pay at the same time) and one just finished 10th grade. It’s a full life!"

Susan I. Johnson Susan reports that she is currently the “at-home mother of three young boys.”

Tania Lee (Freelance illustrator)

Mark T. Lindholm (Princeton University, Ph.D. program in art history)

Frances Lloyd-Baynes (Victoria and Albert Museum, London, Documentation Manager)

Gabriela Lobo (Christie’s, Inc., Mexico, Director)

Dorothy Belknap Munson

Tonya Oya Orme (M.B.A., Yale University, School of Management)

Rachel B. H. Petrik

Melanie Pong

Linda A. Reynolds (Williams College, Williamstown, Art Slide Librarian)

Christine Scornavacca (The Metropolitan Museum of Art, New York, Deputy Chief Development Officer)

Meagan Hayes Shein (Artist, New York)

Todd Donington Weyman (Swann Art Galleries, New York, Director, Prints and Drawings; plus appearances on Antiques Roadshow)

Molly Donovan Young (National Gallery of Art, Washington, D.C., Assistant Curator, Modern and Contemporary Art)

1994

Margarita B. Borissova (Berlitz GlobalNET, New York, Senior Project Coordinator)

Susan M. Cross (Solomon R. Guggenheim Museum, New York, Associate Curator)

Susan A. Dimmock

Shannon L. Donovan (American College of Physicians, American Society of Internal Medicine, Annals of Internal Medicine, Philadelphia, Senior Production Editor)

Anne C. Dowling (Williams Muller, Law Firm, Richmond, Va., Associate; J.D., William and Mary ’02)

Sarah Botts Griffin


Nicole S. Johnson

Elizabeth J. G. Levine (The Museum of Modern Art, New York, Curatorial Manager, Department of Painting and Sculpture) Last fall Elizabeth wrote: “My husband and I moved back to NYC (from upstate New York) in April 2002 and I delivered our second child, another girl, Mia Essex Reede, on July, 3, 2002. She joined sister Glynnis who is now 2 1/2 years old. I returned to work at the Museum of Modern Art this past August (2003) in my same former department, but instead of returning on the curatorial side, I have rejoined as Manager, Special Projects for John Elderfield, the new Chief Curator of Painting & Sculpture. It is sort of a hybrid post: my primary role is to work with John and the other departmental curators on the reinstallation of the collection in the new building, but I am also responsible for an array of broader museum-based ‘projects.’ It is a very exciting time to be at MoMA and I am thrilled that they thought to approach me for this job after I had been at home full-time for 2 1/2 years. That’s all the news.”

Heather MacIntosh (Historic Seattle and self-employed [Lines of Sight], Seattle, Preservation Advocate/architecture writer) “Was guest editor for Arcade Journal (architecture and design in the Northwest) for the winter issue entitled Seattle: Boomtown Politics and New Public Architecture; was a speaker at the National Trust for Historic Preservation’s annual conference and discussed Preservation Seattle, Historic Seattle’s online magazine; lobbied in Washington, D.C., last March for the reinstatement of existing preservation funding rather than significant proposed reductions. Also, my husband and I purchased our first home in 2002 and finished remodeling in 2003.”

Daniel A. Montoya (Self-employed visual artist, Brooklyn)

James E. Rondeau (The Art Institute of Chicago, Frances and Thomas Dittrer Curator of Contemporary Art) Jim was singled out in the New York Times on March 31, 2004, as one of the more recent members of the Williams art-world “Mafia”—representative, we should note, of the transition from the bevy of undergraduate art-world leaders to those who passed through the Purple Valley’s Graduate Program.

1995

Graham P. Bader (Harvard University, Teaching Fellow in History of Art and Architecture and the Core, Ph.D. program in art history)

Maura J. R. Brennan

Gregory Lewis Bynum (Columbia University, Ph.D. program in philosophy and education)

Adrienne Ruger Conzelman (Independent art consultant, New York and Fairfield, Conn.) Adrienne sent a copy of her admirable catalogue, After the Hunt: The Art Collection of William B. Ruger, to Mark, with hopes that “others may use it at [the CAI] library.” This seems a certainty. Handsomely produced by Stackpole Books, and with introductory texts by Linda Ferber and Peter Hassrick, Adrienne’s book has thoroughly documented the collection of largely American, masculine-oriented works assembled by her grandfather. A number of the collection’s most important paintings have lately been on loan at WCMA for all of us to enjoy and learn from. Adrienne also serves on the Curatorial Committee at the Olana State Historic Site and on the Committee on the Visual Arts at Hamilton College, where she recently curated the exhibition Hamilton Makes Art—devoted to alumni artists from Hamilton and Kirkland colleges.


Ingrid Gustavson (Sage Hill School, Newport Coast, Calif., French and History Teacher)

Lydia G. Hemphill (Deerfield Academy, Deerfield, Mass., Fine Arts Teacher [AP art history and photography], Curator of Charles P. Russell Collection of Deerfield Academy)

Baird E. Jarman (Carleton College, Northfield, Minn., Instructor of Art History; Yale University, Ph.D. program in art history)


Sabine T. Kriебel (National Gallery of Art, Washington, D.C., Graduate Curatorial Intern; Ph.D., University of California, Berkeley ’03, “Use Photography as a Weapon”: The
Photomontages of John Heartfield and the Crisis of the European Left, 1929–1938"
Sabine is at work on the NGA’s forthcoming Dada exhibition.

Mary E. LaRuffa (Axinn, Veltrop & Harkrider LLP, New York, Associate Attorney; J.D. ’98, The George Washington University Law School) "The major news is that I am now married to Laurence (Larry) Karr. The wedding was April 3 of this year, in Summit, New Jersey. Shannon Donovan ’94 was one of my bridesmaids.”

De-nin D. Lee (Bowdoin College, Brunswick, Maine, Assistant Professor; Ph.D., Stanford University, "Lives of Handscroll Paintings from the Southern Tang Dynasty, 937–975") "I’ve survived my first year of teaching at Bowdoin College... This’ll be a quick note, since I’m leaving for China early tomorrow morning. I’ll be gone for about 5 weeks and spending part of the time on the Third International Seminar on Dunhuang Art and Culture. The seminar will take place at sites linked to the old Silk Roads and focuses on Buddhist art, especially cave murals that were made between the 4th and the 14th century. I look forward to hearing about what all the other alums have been doing!"

Rachel A. Lindheim (University of Chicago, Ph.D. program in art history)

Thomas J. Loughman (Phoenix Art Museum, Curator of European Art; Ph.D., Rutgers University ‘03 “Spinello Aretino, Benedetto Alberti, and the Olivetans: Late Trecento Patronage at San Miniato al Monte, Florence”) Tom and Sara stopped by the Program offices last fall, giving us all a chance to catch up. This was before the big news of the winter—his posting as curator of European art at Phoenix. At that point he wrote: "I hope you will join Sara and me in the joy we feel. Change always tempers joy with some anxiety, but in this case it is more a mixture of exhilaration and hopeful nervousness than anything else.”

Lorraine A. Padden (San Francisco Ballet, Audience Development Manager)

1996

Thomas Beischer (Ph.D., Massachusetts Institute of Technology ’04, "Great Expectations: Provisional Modernism and the Reception of J.J.P. Oud") "I defended my dissertation as of April 1 and will graduate June 4 from MIT. Have two publications this year: ‘Martinamallow: Food for the Inner Alien’ in the May issue of Gastronomica and ‘Exploring the Para-Site: Shirley Tse’s Plasticity of Material and Meaning’ in Thresholds 27. Both articles deal with the work of Shirley Tse, a Chinese artist now based in L.A. who works in plastic. Also my son Zach will be one year old in May!" We have further heard that Tom will be teaching a seminar this fall on 1920s European abstract art at the California College of the Arts in San Francisco.

Carolyn Bess (Dallas Museum of Art, Producer of Arts & Letters Live)

Kathryn Brownell

Kate Meredith Burke

Patricia S. Canterbury (The Minneapolis Institute of Arts, Assistant Curator of Paintings and Modern Sculpture) Sue was the subject of a brief profile (and very engaging photograph) in Minnesota Monthly in August 2003. The article focused on her finding appropriate frames for paintings in the MIA collection. While emphasizing her current Degas project, Sue was able to make an aside to her JP topic—Whistler—and his remarkable concern with the framing of his works.

Merritt Colaiazzi (SmartBrief, Inc., Washington, D.C., Director of Association and Corporate Relations)

H. Gifford Eldredge (Art Guild, Philadelphia, Project Manager) Last fall Giff wrote: "I’ve resigned from my construction management firm to rejoin my old company—Art Guild—in their recently created museum division. My new job will not involve trade shows and Disney work. I’ll be doing all design development and production for museum projects and ‘cultural attractions’ (presidential libraries, state park information centers, etc.). My last day in construction is September 26—my first day back in museums is October 6.”

Ann Louise Elliott (Smithsonian Institution Traveling Exhibition Service [SITES], Washington, D.C., Director of Development)

Kyle S. Johnson (Monster.com, Maynard, Mass., Competitive Intelligence Analyst) Kyle wrote in the fall: “I’m now two months into the best job I’ve ever had, working as a competitive intelligence analyst at Monster.com (HQ in Maynard, MA). In brief, the work is challenging but fun, my coworkers are congenial, my commute is shorter, and—get this—my boss, also a recent hire (and also congenial), grew up in Nanjing, so I get to practice speaking Chinese on a regular basis for the first time since 2000. In other news, Jody is into her 2nd year at Tufts Veterinary and is gamely trudging through abstrusities (credit for a new word?) like Microbial Pathogenesis. Ethan and I continue to be amazed by and proud of her. Ethan continues to give Jody and me plenty of cause for pride and amazement, too.”

Sara M. Krajewski (Humanities Washington, Seattle, Program Officer, Grants and Exhibits) ‘I relocated to Seattle with my husband, Jeff Fisher, in January 2003. I finished my last exhibition with the Madison Art Center in March—it was a film retrospective of Rodney Graham. The exhibition will become part of a larger touring show set to open in Toronto at the Art Gallery of Ontario, then go to LAMOCA and Vancouver Art Gallery. I’m co-curating a soundart show sponsored by CAA to go up during the conference here (Seattle) in February (Suspension: Sonic Absorption). I’ve also been writing for Artweek and artUS (formerly Artext). I started my current position at the Washington State Humanities Council in October and am enjoying being a grant maker rather than a grant seeker!”

Rebecca Molholt (Columbia University, Ph.D. program in art history) "I was lucky enough to win the Rome Prize, so I’ll be spending next year at the American Academy up on the Janiculum. All visitors very, very welcome.”

Miriam L. Pomeranz

Gretchen R. Sinnett (University of Pennsylvania, Philadelphia, Ph.D. program in art history) “I’m still working on my dissertation, ‘Envisioning Female Adolescence: Rites of Passage in Late Nineteenth-Century Painting and Photography.’ I turned in my first chapter in October and am hoping to enter 2005 with Ph.D. in hand. On other fronts, home renovations are lagging but our one-year-old son is thriving. Back in November Tom Beischer, Sue Canterbury, and I attended Bethany Taylor’s [now Velasco] beautiful wedding in sunny Florida.” In early summer Gretchen sent an update: “I presented ‘A ‘Killing [and Ambiguous] Exhibition Picture”: Charles Sprague Pearce’s Fantasie’ at the Nineteenth Century Studies Association Conference in March. I also participated in the Getty Dissertation Workshop in April. The workshop format is unusual. Students present one another’s dissertation projects to the group, and the person whose project is being presented is not allowed to respond until the very end of the discussion. The format provides the opportunity to really listen to what your critics have to say without being distracted by the need to come up with an immediate rebuttal. I’ll be presenting ‘Ties That Bind: Mothers and Adolescent Daughters in Turn-of-the-Century American Painting’ at the ‘Future Directions in Nineteenth-Century Art’ Session at CAA in February. The paper is drawn from one chapter of my dissertation on late-nineteenth-century images of female adolescence.”

Bethany R. Velasco (American Association of Museums, Washington, D.C., Coordinator, Museum Assessment Program) Along with greetings, a brief report on her November wedding (see Gretchen’s note immediately above), and an expression of her enthusiasm for the Travel Fund and its fruit, Bethany notes that “all is well and fine.”

1997
This exhibition will bring together some of the most dynamic forms of abstraction being created today with cutting-edge works by a distinguished group of international contemporary artists who continue to push the outer limits of this art form. The exhibition will include signature artworks from the Gallery’s renowned collection, significant national and international loans, and a group of site-specific pieces commissioned specifically for this venue.

Luciana Shirado
Isabel Louise Taube (Ph.D., University of Pennsylvania '04, "Rooms of Memory: The Artful Interior in American Painting, 1880 to 1920") "As you already know, the big news is that I received my Ph.D. from the University of Pennsylvania this May. Just a few days after depositing it, I gave a talk (‘Unpacking the Gilded Age Interior: A New Direction in American Art History’) about my methodology at ‘The New American Art History’ Symposium at Yale in which several other Williams graduates participated (Dorothy Moss ’99 and Don Meyer ’03). I just met Dana Pilson from WCMA at a Childé Hassam scholars’ day at the Metropolitan Museum of Art, and she updated me about life in Williamstown. I miss the summers there.”

Jacqueline van Rhyn (The Print Center, Philadelphia, Curator of Prints and Photographs) "I have been in Philadelphia for 3 1/2 years and continue to love it here. I frequently see Sarah Powers and Isabel Taube from my class despite our crazy schedules. The Print Center continues to grow and I along with it." In June she added: “Everything is very good in Philadelphia and at the Print Center.”

Ashley West (University of Pennsylvania, Ph.D. program in art history) Ashley wrote to Karen in October: “My work is fun, though still coming along very slowly. My advisor . . . wants tangible evidence of my hard work here (that translates to this: he wants many, many pages of writing from me). But despite feeling the heat, I am happy to be starting up my affiliation with the Max-Planck-Institut für Wissenschaftsgeschichte (Institute for the History of Science). I share an office and have a Mac computer, full technical support, etc., at this place in Mitte in Berlin (the building is the old Czech Embassy to the DDR, so it’s rather hideous and blocky from the 70s). It’s a nice place, though, in that it gives me a hard-working routine and exposes me to an assortment of visiting scholars from the US, Canada, Germany, Italy, France, etc.” Ashley holds a David E. Finley Fellowship from CASVA for 2003 to 2006, for her dissertation, “Visualizing Knowledge: Prints and Paintings by Hans Burgkmair the Elder (1473–1531).”

Karen Dennis Binswanger (National Gallery of Art, Center for Advanced Study in the Visual Arts, Washington, D.C., Project Head, Mellon Lectures Volume)

Kristen Collins (Getty Museum, Los Angeles, Department of Manuscripts, Assistant Curator; University of Texas at Austin, Ph.D. program in art history) In addition to work at the Getty, Kristen is at work on her dissertation, “Redeemer, Mother, and Ruler: Images of the Virgin in Ottonian Germany.”

Penelope Foss (The Lawrenceville School, Lawrenceville, N.J., Curator of Collections)

Lilian Nave Goudas
David C. Johnson (Williams College, Williamstown, Assistant Professor of Physical Education/Associate Dean of the College/Lecturer in Art History) This May Dave was named “Administrator of the Year” by the Williams College Council.

Lisa Melandri (Santa Monica Museum of Art, Santa Monica, Calif., Deputy Director for Exhibitions and Programs)

Ann Musser-Ercan (Smith College Museum of Art, Northampton, Mass., Associate Curator of Education)

Jungha Oh (Independent art book editor, Minneapolis, Minn.)

Sarah Powers (University of Delaware, Ph.D. program in art history)

Katherine Sutherland Ruml (Cody Anderson Wasney Architects, Palo Alto, Calif., Architect; M.Arch., Harvard Graduate School of Design '02) Kate writes: “I graduated from the Harvard Graduate School of Design in June of 2002 with a Master's Degree in Architecture. I am currently working in Palo Alto as an architect with Cody Anderson Wasney Architects, a small firm that does a range of work from residential remodels to larger-scale work for Stanford and for commercial clients. If any of you ever happen to find yourself in the Bay area please give me a call—we love having visitors and can offer at least a couch in the living room for crashing. Best to all.”

Claire Schneider (Albright-Knox Art Gallery, Buffalo, N.Y., Associate Curator of Contemporary Art) "Working as curator on large exhibition of contemporary abstraction in all media with new director Louis Grachos—Extreme Abstraction, November 6, 2004–March 27, 2005. Includes site-specific installations, recent acquisitions, and masterworks from the history of abstraction; will take over the entire institution. Sure to be an amazing event." Claire sends along the text for the website: “Extreme Abstraction will explore the ways in which contemporary artists have reinvented, reinvigorated, and re-conceptualized the ideas, issues, and visual strategies of abstract art.

1998

Brian Boucher (Klemens Gasser & Tanja Grunert, New York, Assistant to Klemens Gasser)

Mikka Gee Conway (Getty Museum, Los Angeles, Senior Project Specialist in the Office of the Associate Director for Collections) “I am still in Los Angeles at the J. Paul Getty Museum. I left the Department of Photographs in 2002 to take a position in the administration of the museum and am now Senior Project Specialist, reporting to the Associate Director for Collections. In my present position I manage various projects, primary among them acquisitions, provenance research, and the museum’s guest scholar program. I do a lot of work in connection with our quarterly board meetings, and take on random tasks as requested by the president and director. I am trying to keep a hand in curatorially and am helping put together a small installation of 19th-century French landscape photographs and other documentary material to accompany a Courbet landscape exhibition here in 2006. My husband and I live in Venice (though not on the beach) with our dog and are finding it hard to believe that we have been in LA for nearly six years! The May 2004 issue of Apollo carried a handsome article, “Twenty Years of Collecting Photographs at the Getty,” by Getty Director Deborah Gribbon and Mikka.

Alexis Goodin (Brown University, Ph.D. program in art history)

Laura Steward Heon (MASS MoCA, North Adams, Associate Curator) See the faculty page.

Angela Ho (University of Michigan, Ph.D. program in art history) In December Angela reported that she had achieved Ph.D. candidacy and had her dissertation prospectus approved. “I’ll be looking at a group of expensive mid- to late-17th-century Dutch genre paintings, focusing on how the artists constructed artistic and commercial value through pictorial repetition. I will be teaching and beginning my research next semester. And I should be in the Netherlands in 2004–2005.”

Courtney Macomber (Collegiate School, New York, Art/Art History Teacher, Archivist)

Peter Benson Miller (Independent art historian, Paris; Ph.D., Institute of Fine Arts—New York University ’03, “Théodore Chassériau and the French Colonial Project in Algeria”) Peter reports that he is a contributor to Beaux-Arts Magazine and serves as a research assistant to the director of the Service Culturel at the Musée d’Orsay. This year he published “La Vision officielle de l’Algérie sous le regne de Napoléon III,” in De Delacroix à Renoir: L’Algerie des peintres (Paris: Institut du Monde Arabe/Hazan, 2003) and has “By the Sword
and the Plow: Théodore Chassériau's Cour des Comptes Murals and Algeria forthcoming in the December 2004 Art Bulletin. He was also invited to give a paper at the CIHA conference ("Sites and Territories of Art History") in Montreal August 22–27, 2004; "French Art and Anthropology in Colonial Algeria, 1830–70."

Joshua Silverman (Merrill Lynch, Charleston, S.C., Financial Advisor, Global Private Client Group) "After five years in Boston, Tiffany and I recently decided to move to Charleston, S.C. We’re renovating a wonderful Colonial Revival home in the historic district, walking distance from the city’s vibrant cultural center. Tiffany, after a successful tenure as program director of the Commonwealth Institute, culminating with an event featuring former Secretary of State Madeleine Albright, is taking some time off to focus on her writing and, to my delight, the intricacies of low-country cooking. Over the summer, I was recruited by Merrill Lynch to head up a team in their Global Private Client division, working with high-net-worth individuals, businesses, and non-profits to create and manage multigenerational wealth. It’s fascinating and has allowed me to become involved in arts organizations, fundraising committees, and social outreach programs at an executive level. We’re looking forward to the Spoleto Festival in May and in the meantime are happily enjoying our palmetto trees and warm breezes—in January."

Tiffany R. Silverman (see Joshua’s entry immediately above)

Megan Smetzer (University of British Columbia, Vancouver, Ph.D. program in art history) Megan was featured among the CAA Professional Development Fellows in the September CAA News. She received the Terra Foundation for the Arts Pre-1940 American Art Fellowship for her dissertation-in-progress, "Assimilation or Resistance? The Production and Consumption of Tlingit Beadwork." She spoke on the subject at CAA in February.

Kara Vander Weg (Gagosian Gallery, New York) Kara wrote last October that the 31st was her last day at the Guggenheim, and that she would be starting "an exciting new job" at the Gagosian Gallery in November. She recently organized the highly acclaimed Willem de Kooning: A Centennial Exhibition there.

1999

Scott Allan (Princeton University, Ph.D. program in art history) "In December, presented dissertation proposal on ‘Gustave Moreau and the Afterlife of History Painting.’ Am currently preparing papers for symposia at Princeton (March) and at the Frick in New York (April). I am planning to leave for Paris in the fall to begin archival research for the dissertation." Scott’s Frick talk was “Facing the Sphinx of Tradition: Gustave Moreau’s Oedipus in 1864.”

Austen Barron Bailly (Los Angeles County Museum of Art, American Art Department, Assistant Curator; University of California, Santa Barbara, Ph.D. program in art history) "I am happily immersed in the doctoral program in art history at the University of California, Santa Barbara, and am still working part-time at LACMA. This April I will present ‘Modernism Enacted: The Photographic Portraits of James VanDerZee and Seydou Keita’ at the UCSB Graduate Student Symposium. It was a thrill to see Marc Simpson and other Williams/Clark friends at CAA in Seattle this winter!"

Lucretia Baskin (Robert Simon Fine Art, New York, Gallery Director)

Sonya Bekkerman (Sotheby’s, Inc., New York, Modern Painting Department)

Anne M. Lampe Among Anne’s recent projects is the Solo Show, National Juried Competition at the Phoenix Gallery, New York, which featured work by Eric Lopresti.

Dorothy Moss (University of Delaware, Ph.D. program in art history) “My major exam is behind me and I am now working on my dissertation proposal. My project will be about the cultural and historical implications of late-19th- and early-20th-century shifting attitudes toward painted copies in America. Questions about this issue have persisted in seminars that I have taken at Delaware, and, looking back through notes from Williams, I realized that classes I took with Mark Haxthausen often dealt with theoretical issues about the reproduction of works of art, so I think the seed for this was planted there. I am hoping to include trompe-l’œil painting, museum policies, early film, and tableau performances to examine ways in which copies both disappeared and reappeared in various forms during this time. Any advice from the Williams graduate program community would be most welcome! I saw Sonya Bekkerman in New York recently. She was in charge of the recent Russian sale at Sotheby’s and is doing very well.” Just about the time of her exams, Dorothy gave a very fine paper at the "New Voices in American Art" symposium related to the subject of copies.

Kristina Van Dyke (Harvard University, Ph.D. program in art history) In November Kristina returned from 9 months of doctoral research in Mali.

2000

Katherine A. Bussard (The Art Institute of Chicago, Assistant Curator of Photography; City University of New York, Ph.D. program in art history) Kate was appointed Assistant Curator of Photography at the Art Institute in April. She’s “thrilled” to be back in a museum setting and is currently at work on an exhibition of contemporary photographic portraiture from the AIC collection that will open in October. Aside from continued work on the dissertation, she and her partner, Darby English (now an assistant professor of art history at the University of Chicago), have been settling in to life in Chicago and have had a few Williams visitors already, but look forward to more! She continues to work on her dissertation at CUNY on the street as site and subject of post-1945 American photography.

Lisa B. Dorin (Williams College Museum of Art, Williamstown, Curatorial and Programs Assistant) Lisa, in addition to many projects at WCM, served as a member of David Breslin’s ad hoc committee and a moderator on the contemporary German panel at this spring’s graduate symposium. Her wedding this June (see photograph) was a great occasion for a reunion of graduates.

Alanna E. Gedgaudas (Jenny Holzer Studio, Hoosick Falls, N.Y., Project Manager)

Robert G. Glass (Princeton University, Ph.D. program in art history) "I am currently doing research for my dissertation of the sculpture of Filaret, living in Rome, and traveling in Europe as necessary. Life is good!"
Elyse A. Gonzales (Institute for Contemporary Art, Philadelphia, Assistant Curator)

Adam R. Greenhalgh (University of Maryland, Ph.D. program in art history)

Jennifer A. Greenhill (Yale University, Ph.D. program in art history) In January Jennifer wrote: “I just had my colloquium, and my dissertation topic on humor has been enthusiastically approved! . . . I really feel like I can make an important contribution to the field and am so excited to get started researching in earnest. My tentative title . . . is: “The Plague of Jocularity”: Art, Humor, and the American Social Body, 1863–1906.” Instead of dealing with mass-produced realms of artistic production, in which humor seems to have been naturally incorporated, my focus is fine art. I’ve found that right at this moment, when the United States is beginning to assert its seriousness as an artistic culture, humor’s place in so-called high art is hotly contested. It’s a really fascinating moment also because in the 1870s critics are first beginning to theorize humor’s various guises and effects and consider what ‘the sense of humor’ says about the self and the nation. I want to examine how painters and sculptors struggled, in fits and starts, to preserve a place in high art for an ambitious and critical humor against conservative impulses to ghettoize it as properly belonging to more mass forms of artistic production or channel it into a restrictive set of normalizing guises.” Jennifer also helped to organize “The New American Art History” Symposium at Yale in early May.

Laura Groves (University of Maryland, Ph.D. program in art history) “I have finished my coursework toward my Ph.D. in American art at the University of Maryland, College Park. I am currently studying for my comprehensive exams.”

John Hagood (National Gallery of Art, Washington, D.C., Reference Librarian) “This winter I returned to my hometown of Washington, DC, to take up work as the reference librarian at the National Gallery of Art. Twenty years in Bavaria, New England, and Texas make for a fine homecoming in all kinds of ways. Family and oldest friends are still about, as are the haunts of an enjoyably misspent youth. Not least, after four summers in Houston, I will never complain about August on the Potomac. My brief in such a large institution has a narrower compass than it did in the Houston museum. Most of my days are given over to answering questions and helping curatorial staff & fellows find the information they need to advance their work. In quieter moments, I’ve been working to develop instructional materials tied to the Gallery’s art collection, select on-line databases, and upgrade the reference collection, along with ongoing chores around web design, space planning, reviewing books, and fostering systematic collection development. Like most art librarians, I get my fair share of phone calls about what someone found in her grandmother’s attic, but the chief pleasure of my job lies in serving scholars, and hearing about their work. Our body of regular readers includes a good many Graduate Program types: Sabine Kriebel, Bob Glass, Jessica Fripp, and Jacob Lewis are a few I’ve enjoyed working with here. This fall I’ll be collaborating with local professors to introduce their students to the Study Center’s offerings. Part of the hope there is to pass along the promise of rewards of first-hand looking, so well taught.
in the classrooms and museums of Williamstown. Beyond our enclave on the National Mall, I’ve been riding the house-hunting circuit, and enduring long commutes by digesting the novels of Thomas Mann. Political chit-chat is of course incessant in these parts—the topic is second only to real estate. One hopes a new climate arrives soon, after such a miserable, long Thermidor. I bet anyone reading this should be looking at CASVA fellowships. I look forward to welcoming everybody who passes through town, for whatever reason.

Amy K. Hamlin (Institute of Fine Arts–New York University, Ph.D. program in art history) Amy recently returned from an extended trip to Germany where she conducted research for her dissertation on Povera. “Romy Golan toward a dissertation on Arte Povera.”

Robin S. Schuldenfrei (Harvard University, Graduate School of Design, Ph.D. program in History and Theory of Architecture) “After a blistering summer in Boston, I am looking forward to the fall, my brother in Nantucket, and spending the past year back home in Maine.” Last fall, it should also be noted, Sarah was in Rome working as a volunteer, and catch up with Michael Lewis and Bill Pierson. My first foray into curatorial work, Design—Recline: Modern Architecture and the Mid-Century Chaise Longue, opened at the Busch-Reisinger Museum in March, featuring a large-scale photograph by Ralph Lieberman, also reproduced in the small accompanying newsletter.”

Catherine R. Steward (M.B.A. ’03, Boston College)
Leah G. Sweet (Institute of Fine Arts–New York University, Ph.D. program in art history)
Olivia C. Vitale (University of Michigan, Ph.D. program in art history)

2001

Elise Barclay (Armory Center for the Arts, Pasadena, Calif., Gallery Coordinator)
Rachel Butt (Susanin’s Auctions, Chicago, Ill., Director of Consignments) Rachel reports that she is still enjoying Chicago.

Jennifer T. Cabral
Clare S. Elliott (The Menil Collection, Houston, Tex., Curatorial Assistant)

Anna Lee Kamplian (Boston University, Ph.D. program in art history) “I am currently a Ph.D. student in art history at Boston University. . . . I did see the French daguerreotype show at the Metropolitan—I enjoyed it very much—and it will be useful for me as I begin to think about and organize my own exhibition of early Boston photography, to be held at the BU Art Gallery”—a project that is part of Anna’s tenure as the Jan and Warren Adelson Fellow at BU.

Jennifer W. King (Princeton University, Ph.D. program in art history) One of the spring’s major events for Jenny must have been the opening of her exhibition, Useful Forms: Furniture by Charlotte Perriand, at the Princeton University Art Museum. Among the events accompanying the show was a gallery talk on April 16, “Charlotte Perriand and Modern Dwelling: French Design in the 1940s and 1950s.” Jenny also had an article on Carolyn Iorio’s unusual approach to note-taking in the March–April 2004 issue of Art on Paper.

Jeffrey Saletnik (University of Chicago, Ph.D. program in art history) In 2004 Jeffrey was admitted to candidacy at the University of Chicago and served as editor of the Chicago Art Journal. He will spend next year conducting dissertation research in Berlin, Germany, on a Fulbright Award.

Karly Whitaker (University of Delaware, Ph.D. program in art history) “This past semester I was engaged intensively with the works of Rembrandt, in both Perry Chapman’s seminar and by completing a ‘reconstruction’ of one of his early (1632) portraits for Hilton Brown’s ‘Methods and Materials of Oil Painting’ class. In the latter class we completed two projects, an example of both direct and indirect painting techniques. My direct painting was Mary Cassatt’s Lydia at the Tapestry Loom of 1881 (actually, both paintings are of the artist’s sister, if the usual description given to the Rembrandt can be believed), which is in the collection of the Flint Institute of Arts. I’m hoping to see it ‘in person’ for the first time during the trip home to Michigan. Thanks for keeping us connected with the newsletter.”

2002


Abigail M. Guay (Jenny Holzer Studio, Hoosick Falls, N.Y., Assistant) “Still with Jenny (we are in Seoul this week) and still working with the Contemporary Artists Center [in North Adams], where I organized the season opener, a juried show.”

Sarah K. Kozlowski (Yale University; Ph.D. program in art history) “After spending the past year back home in Boston, I am looking forward to the fall, when I will enter Yale as a first-year doctoral student in the History of Art department. I am very excited about continuing my work in Renaissance art—Quattrocento painting in particular—with the guidance of Professors Anne Dunlop and Chris Wood. This summer finds me working part-time at a Boston-based urban development firm, volunteering at the Isabella Stewart Gardner Museum, visiting my brother in Nantucket, and spending time in Maine.” Last fall, it should also be noted, Sarah was in Rome working as Jenny Holzer’s assistant while the artist was in residence at the American Academy.

Paul Martineau (J. Paul Getty Museum, Los Angeles, Photography Department)

Tara McDowell (San Francisco Museum of Modern Art, Curatorial Associate) “While at SFMOMA, I’ve organized a number of exhibitions, the range of which as I look back is slightly disconcerting. Most recently there was Paul Klee’s Inventions, a show that considered Klee’s first mature body of work, the eponymous satirical print series

Gretchen L. Wagner (Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, N.Y., Curatorial Assistant) Last October Gretchen wrote: “For all interested audiophiles, I need your ears. In September, I inaugurated my weekly radio show Listening to Pictures on WSPN (Skidmore Radio), and now I invite you to tune in. What do I play?? Any sound that results from the collision of the visual and audio arts. What does that mean? You will have to tune in on Tuesdays from noon-3 p.m. to find out. All listeners outside Skidmore’s broadcast range can go to http://www.skidmore.edu/wspn/ and click on ‘Internet Broadcast: Viva la radio!’ Then, in January, she wrote on the Information Sheet: “I wanted to inform you of the upcoming release of the German Expressionist prints catalogue to which I contributed, German Expressionist Prints: The Marcia and Granvil Specks Collection (Milwaukee Art Museum). Also, I want to inform you of the opening of a series of exhibitions I will be curating at the Tang. January 31 begins the first installment of Elevator Music: Investigations in Experimental Sound, a series of sound installations that will continue throughout the year. This first site-specific installation in the Tang’s cavernous elevator will be created by London-based artist Robin Rimbaud, a.k.a. Scanner. Titled Riccochet—Seeing in the Dark, this piece features recorded and remixed echolocation signals of flying bats. Hope you have a chance to visit the Tang to see/hear it! The installation runs through June 6.” Gretchen also had an article that she co-authored with Clark Visiting Professor David Perlmutter published as “The Anatomy of a Photожournalistic Icon: Marginalization of Dissent in the Selection and Framing of ‘A Death in Genoa’” in Visual Communication 3, no. 1 (2004).

2003

Esther Susan Bell (Ecole du Louvre, Paris, Fulbright Fellow; IFA–NYU, Ph.D. program in the history of art) On the Graduate Information form, Kim wrote simply: “Still in Hamburg, working on my Fulbright project. Looking forward to meeting Mark and the first-year class in Berlin in January! Hi to everyone!!” Then, later in January, she elaborated: “Things are going well here. . . . I received a note last night that my Richter paper was accepted to this spring’s Princeton Graduate Symposium, one that I learned about from your list-serv. . . . I hope everything is going well in the Purple Valley. I miss working at the Clark. There, I said it. There is nothing even CLOSE over here. Oh well!” Then, in late June: “I am nearing the end of my Fulbright year in Hamburg, Germany, where I’ve been busy practicing my German, working on a research project on Louis Corinthe, participating in seminars and lectures at the university (my favorite was on Adolph Menzel), and working with the two major archives at the university: Archiv der DDR Kunst and another on the iconography of the materials of art after 1945. Fascinating stuff. I’ve also been fortunate to do a lot of traveling and have even made several ‘art pilgrimages’ with fellow Williams alums Estebel Bell and Kate Hanson! In March I delivered a version of my symposium paper on Gerhard Richter at the Princeton Graduate Symposium, and in October I’ll be presenting my paper from Zirka to the New Work: Evan Holloway and Dave Muller, which will focus on two young L.A. artists. I’m also in the thick of the Richard Tuttle retrospective, which opens next summer at SFMOMA and will travel to several museums in the U.S., so hopefully everyone will have the chance to see the show. A major highlight of my year, however, was my visit to Spiral Jetty in November, which was an incredible aesthetic experience.”

Kathryn A. Price (Clark Art Institute, Williamstown, Curatorial Assistant) “The last year at the Clark has been an extremely busy one, filled with many exciting projects and much travel. I am anxiously awaiting its opening in October. I am also currently preparing for Inness and the Berkshires next summer. I am very happy to report that I am working with Richard Kendall on an exhibition of early works by Giovanni Boldini for the Clark, tentatively scheduled for 2008. Beginning this fall, I will be working at WDMA with Nancy Mathews on her Moving Pictures show.

Victoria A-T. Sancho (Columbia University, Ph.D. program in art history) “This year I completed my coursework at Columbia and successfully endured my oral exam without too much trauma. I am now searching for a feasible dissertation topic on grand tour in Europe—London, Paris, and various cities in Belgium and the Netherlands. In more personal news, I am engaged to be married to Seth Lobis in December of this year.”

Rob Slifkin (Yale University, Ph.D. program in art history) Rob presented a paper called “Whistler as the Invisible Man: Anti-Aestheticism and Artistic Vision” at the Whistler Centenary Conference in Glasgow last September. At the other end of the academic year, he helped organize and moderated a session in the “The New American Art History” symposium at Yale University—at which Donny Meyer, Dorothy Moss, and Isabel Taube spoke.
definitely miss Germany, but I'm excited to get back to New York!"

Ellery Foutch (Williams College Museum of Art, Williamstown, Mass., Curatorial Assistant, University of Delaware, Ph.D. program in the history of art) "My year working at WCMA is coming to a close—while here, I have worked primarily with Nancy Mathews on the upcoming exhibition Moving Pictures: The Un-Easy Relationship between American Art and Early Film. After opening at WCMA in July 2005, the show will also be traveling to the Delaware Art Museum, the Grey Art Gallery at NYU, and the Phillips Collection, so Williams alums should keep their eyes out for it! I also curated a small exhibit at WCMA, Summer Afternoon: American Watercolors from the Collection (on view through Oct. 11), featuring, of course, Prendergast and works with a summer theme. I am excited about starting the Ph.D. program this fall at the University of Delaware. I don't think there's really any other exciting news or updates in my life. I am thrilled that it is finally summer, I hope other exciting news or updates in my life. I..."

Katie L. Hanson (J. Paul Getty Museum, Los Angeles, Graduate Intern—Drawings; City University of New York, Ph.D. program in art history) Kate reports that she is pleased and excited to be moving to New York as a Ph.D. student at the Graduate Center, CUNY.

Patty Hickson (Des Moines Art Center, Associate Curator/Gallery Manager, Des Moines Art Center Downtown) "I am currently working on two exhibitions: Beyond the Fields: Regionalism and the American Scene (July 16–October 24, 2004) is an original print exhibition drawn from the Des Moines Art Center permanent collections and includes Benton, Curry, and Wood, along with Isabel Bishop, Edward Hopper, Reginald Marsh, John Sloan, etc.; Hans Hofmann: Selections from the Berkeley Art Museum Collection (August 21–October 31, 2004) is a traveling show from Berkeley that I am organizing at the DMAC. The exhibition curator is Lucinda Barnes '78. She is coming to Des Moines to participate in some of the programming, so I am looking forward to meeting a fellow Williams alum."

Jordan Kim (Cooper-Hewitt National Design Museum, New York, Curatorial Assistant) "I'm finishing up my first year at the Cooper-Hewitt as a Curatorial Assistant in the Product Design & Decorative Arts Dept. My first (and nearly all-consuming) project was the Christopher Dresser exhibition. It opened last March and closes at the end of July! I had a lovely time during the Symposium, at which I co-led an object-study session featuring Cooper-Hewitt collection and privately owned objects (none of which were in the exhibition) with one of the catalogue contributors, David Taylor. In August, I will courier the show to the V&A Museum, where it will be on view in the fall, and while there I will also consolidate UK loans for the V&A. I'm having a grand old time with the staff here and the exhibition has had great reviews and coverage (including a nice essay by Mike Lewis in the New Criterion)! The fall will have more exhibition planning, but that's all for now!"

Catherine Malone (University of Virginia, Ph.D. program in art history) "All is well here. I went to Cincinnati for Julie Aronson's '83 conference and greatly enjoyed it (so you know your list-serv efforts are never in vain). My dissertation topic is taking shape regarding groups (probably) of women seeking to preserve or found cultural landmarks such as the Cincinnati Art Museum, Mount Vernon, etc. Right now the focus is too broad—geographic! Civil War! gender! race! decorative arts!—but time and more intensive reading will cure that. I'm taking my coursework slowly and so will finish it up next spring. . . . In my spare time, I write the art reviews for our local paper and have had a great time getting involved with an impressive local arts scene. My summer project is continuing work on catalogue entries for a small-ish show of American art (owned by a UVa alumnus) set to open next fall at the UVa museum. "She adds: "You may also want to mention that nobody had a better time at Lizzie Winborne's wedding than Bryn, who had to be dragged off the dance floor! Lizzie was a perfect bride and it was great to see her and Patty Hickson in October."


Jane Simon (Madison Museum of Contemporary Art, Madison, Wis., Curator of Exhibitions) "The year started off on a bad note when the funding for my position at Minetta Brook did not come through. I started doing freelance work—writing for Art on Paper, ArtNews, and working on planning the North American tour for Mapping Sitting: On Portraiture and Photography, a project by Waldid Raad and Akram Zaatari. In May, after what seemed like an eternity, the Madison Museum of Contemporary Art chose me to be its Curator of Exhibitions. I am delighted to be working with such a great institution during such a pivotal moment. In January 2006 we will be unveiling a new Cesar Pelli-designed building. I hope everyone can make the trip to Madison after the new building opens!"

Ben Tilghman (The Johns Hopkins University, Ph.D. program in art history) Ben reports that he and Darran are happily settled into a neighborhood within walking distance of campus, and that studies are going well—although he at times feels the pressures of his recent conversion to the medieval field. He is volunteering at the Walters, "doing some cataloguing of their manuscript collection. It's a great exercise in terms of handling manuscripts and learning how to look at them and figure them out. That and just getting to hang out with all these gorgeous books."

Pan Wendt (Yale University, Ph.D. program in art history) Pan reports that he has nearly completed class work for the Ph.D., after a very stimulating year at Yale University's graduate school. In 2003-04 he also curated a show at MASS MoCA, entitled James Lee Byars: Letters From the World's Most Famous Unknown Artist [which grew from his QP and included many letters addressed to Mark Haxthausen from his time at the Busch-Reisinger], wrote the catalogue essay for an exhibition of Mi'kmaq baskets, and continued to write criticism for various publications.

Elizabeth Winborne Lizzie's wedding last fall was reported to be spectacular. Even more exciting, she just wrote: "I wanted to let you know that Julie Clare Piccolo was born on July 15 at 8:38 pm. She has just celebrated her two-week birthday and is healthy and adorable!"
Information—for You and the Program

The list-serv has proven to be of interest to a good number of its nearly 130 subscribers—some comments are included in this newsletter; it has generated dialogue and even 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, all are 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 413-458-0595; or e-mail Marc.A.Simpson@williams.edu. Don’t forget to check out the Program’s website at http://www.williams.edu/gradart/.