The 2004-2005 academic year was an especially gratifying one for the Graduate Program on many levels. We had yet another banner recruiting year: of seventy-three applicants (the highest number since 1993) we admitted nineteen, of whom twelve accepted. The spring symposium was especially strong—one paper has already been published and a second has been accepted by a major scholarly journal. By the end of the summer we had succeeded in placing almost all fourteen members of our graduating class into doctoral programs, internships, or other positions related to the profession (see pages 16 and 17 for details).

Happily, such good news has long been the norm in the Graduate Program. But on another front, the 2004-2005 academic year was a watershed: it marked a definitive turning point in the program’s financial health. For not only did we finish the year with our largest-ever operating surplus, we have now, through the slow but steady growth of our endowment, begun to put the program on a solid fiscal foundation that will help to ensure its quality in future years.

As most of you know, the Graduate Program, since its founding in 1972, has been a largely self-supporting entity within the college, a “tub on its own bottom.” Funded generously by foundation grants during its first decade, in the early 1980s the program had to depend almost exclusively on tuition to fund its operating expenses. This was the situation in 1993 when I assumed the directorship. Apart from the modest annual subventions from the College and the Clark Art Institute, we had to rely on tuition revenues to cover more than 90 percent of our operating costs—in a small program averaging between twenty-five and thirty students, this was, to say the least, extremely soft funding. Small wonder that in most years we accrued deficits that sometimes reached into the high five digits, which chiseled away at the reserve fund built up during the halcyon early days.

The first ray of hope came in fiscal year 1996 when, commensurate with the wishes expressed in the will of Jeffrey Shedd (Williams ’25), the Graduate Program began to receive endowment income ($40,000) to cover a portion of its unrestricted operating budget.
Five years ago the situation took another positive turn when the College, under acting president Carl Vogt, agreed to support the program directly with an annual $100,000 subvention, which began in fiscal year 2001. The new president, Morty Schapiro, continued this welcome policy. After a long string of red-ink years, we have now had operating surpluses for three consecutive years and are projecting another this year.

The most salutary development of all, however, has been growth in both restricted and unrestricted endowment funds, and in this respect the past year was a significant milestone. In fiscal year 2005, for the first time, endowment income covered a larger share (40.3 percent) of our unrestricted operating budget than that covered by tuition and other unrestricted revenues (39.5 percent). The annual subvention from the college covered the remainder. This resulted in our third straight year in the black, allowing us to replenish our all-important reserve fund, which only three years ago had shrunk to the perilously low level of $28,482, less than the amount of a single full tuition.

Three developments during the past year helped us reach this signal turning point. First, our unrestricted endowment fund was enriched by $402,000 out of the $4.7 million gift from the estate of Elizabeth and Morris Burrows to Williams College (some of you will remember the Burrows collection of American silver, long on loan to the Clark Art Institute, which is now part of the Clark’s permanent collection). Second, Barbara and James E. Moltz (Williams ’53) directed that the annual distribution from an endowed scholarship (with a principal then valued at more than $260,000), previously awarded to a Williams undergraduate, henceforth support a student in the Graduate Program. Thanks to the generous action of the Moltzes (Jim is not only a Williams undergraduate alumnus but also sits on the Clark Art Institute’s Board of Trustees), our restricted endowment income for financial aid doubled, covering $28,900 of fellowship support. Finally, we had an astonishing, record-shattering response to our annual appeal.

This last—thanks to all of you who contributed—is truly noteworthy. From December 2004 through October 2005 we received $38,105! As in the previous year, participation was extremely broad—79, or 23 percent, of our alumni contributed—and generous. Thirty-two graduates donated $100 or more; five gave at least $1,000. The largest gifts were $2,000 from the David B. and Edward C. Goodstein Foundation, $2,500 from the Skoll Foundation (arranged by Peter Hero in memory of the Graduate Program’s founding director, George Heard Hamilton), and $25,000 from the Hollyhock Foundation, contributed in support of two fellowship stipends, one honoring Director Emeritus Samuel Y. Edgerton and the other also in memory of George Heard Hamilton.

At the time that we launched our first annual appeal five years ago, we hoped that we would raise funds to cover the cost of one fellowship stipend, but we fell about $4,000 short. This most recent appeal generated enough revenue to support three stipends! With such loyal and generous alumni, how can we help but be bullish, bullish as never before, on the future of the program?

Please excuse me for going into such detail on finances. But up until a couple of years ago, for all of its success and prestige, the Graduate Program stood on an extremely precarious fiscal foundation. Now that has finally begun to change. I take the greatest comfort from this development, and I am sure that our alumni and friends do as well.

In the following pages, you will read about other news from the past year—about our faculty, scholarly programs and exhibitions, and the impressive accomplishments of our more than 350 graduates. As you read their news, you will understand why we take such pride in them.

In closing, I cannot refrain from adding a word about the Graduate Program’s extraordinary staff, whose enthusiastic dedication, now as before, has been so crucial to the success of the program—not merely in terms of its administration but also by creating a friendly and supportive environment that continues to make studying in the Williams/Clark program such a positive experience for our students. After a series of comings and goings, we now are savoring the benefits of continuity. Marc Simpson (Associate Director and Lecturer), Karen Kowitz (Program Administrator), George Ferger (Secretary), and I have now been working together as a team for nearly three years, and, with each new annual cycle, we make progress in streamlining the administration of the program.
Faculty News

C. Ondine Chavoya Ondine’s essay “Michel Auder: Chronicles and Other Scenes,” originally published as the brochure text for a Williams College Museum of Art exhibition, was reprinted as the cover feature for the January-February 2005 issue of Afterimage. His essay “Customized Hybrids: The Art of Rubén Ortiz Torres and Lowriding in Southern California,” appeared in CR: The New Centennial Review (fall 2004). Ondine also wrote the brochure text for Art in General’s Artists in Residence (AIR) exhibition “The Manhattan Project: Rubén Ortiz Torres.”

Ondine continued to work with the Contemporary Artists Center in North Adams and served as a juror and organizer for the inaugural Berkshire Biennial, which opened in June 2005. He received a Woodrow Wilson National Fellowship Foundation 2005 Career Enhancement Fellowship for Junior Faculty and was named a Georgia O’Keeffe Museum Research Center Fellow in American Modernism for 2005-2006. He will be in residence at the Georgia O’Keeffe Museum Research Center during his sabbatical, where he will finalize a manuscript for publication based on his dissertation, “Orphans of Modernism: Chicano Art, Public Representation, and Spatial Practice in Southern California” (University of Rochester, 2002), and an anthology on the critical response to Chicana/o art.

Michael Conforti Michael’s spring course, “Museums: History and Practice,” assumed new importance this summer with the announcement of phase I of the Clark’s master plan. Michael has been focused on the project this year. After much work, the Clark will break ground in the spring for a new building on Stone Hill designed by Tadao Ando, a facility that will include the Williamstown Art Conservation Center, galleries, classroom and meeting space, and an outdoor café. The announcement coincided with the Clark’s fiftieth anniversary, which culminated in a special celebration over Williams graduation weekend: the Clark remained open for fifty continuous hours and over special celebration over Williams graduation weekend: the Clark remained open for fifty continuous hours and over

Walter W. Dallman, Jr. “It has been such a wonderful year that I had a difficult time realizing that it was ‘over’ so soon. The students were so motivated, interesting and interested! With the hope that it is not too late for your newsletter, I would like you to mention how wonderful a year it was for me. Again, I organized two workshops for teachers of French in the area: one in Lenox, the other at Mount Holyoke, as the President of the Western Mass. Chapter of AATF. In the immediate future, I am planning to co-teach a graduate immersion course at Bennington College this summer for students and teachers of French.”

Samuel Y. Edgerton Jr. “This past year was generally less busy than last, at least in terms of scholarly production. However, we did travel a lot, more for pleasure than work it seems, but here’s our last twelve-months’ record of the latter and itinerary of the former. While the news of my retirement was still being exaggerated, on September 6, 2004, I resumed my fifty-second consecutive year of continuous teaching, offering a repeat performance of ARTH 209/ANTHRO 219, teaming up again with anthropologist Antonia Foias in bi-disciplinary examination of the visual culture of the ancient Maya. In early October, Dottie and I then took a break and hosted a Williams alumni trip to the Umbrian region of Italy, spending ten days visiting Assisi, Perugia, Spoleto, Spello, Todi, Gubbio, and Orvieto. After semester end in December, and again for the first ten cold winter days of January, 2005, we flew south on pure vacation to savor the sun on the Caribbean coast of Yucatan. During February, the beginning of second semester in which I no longer teach, I finished a rough draft of my new book on Renaissance perspective, now but still tentatively entitled Brunelleschi’s Mirror, Alberti’s Window, and Galileo’s Perspective Tube: How One Lost Renaissance Painting Changed the Way We See Both Earth and Heaven. By March, I turned the book to the wall for a while, switched gears again to my alternate interests, and attended the Maya Hieroglyphic Workshop in Austin, Texas, and, following in early April, the Vernacular Architectural Forum in Tucson, Arizona, examining the early Spanish frontier buildings in that region. In between, Dottie and I traveled to London to see our daughter Mary and family who now reside in the U.K., and also to attend the annual Renaissance Society of America Conference in Cambridge, where I was the chair of a session on the “Hybridization of Indian and Spanish art in Colonial Mexico.” In the midst of all this, I did crank out a book review for caa reviews online, and was pleased to receive a beautiful reprint of an old article I did in 1987 for an exhibition of astronomical maps held recently at Boston University’s art gallery. I am told that my other old article on the “atrio crosses” of colonial Mexican conventos, long languishing in gallery proofs at the Denver Art Museum, will finally see daylight in print this summer. Speriamo.”

Holly Edwards “This year I extended my study of Steve McCurry’s famous photograph The Afghan Girl. Begun as an examination of National Geographic’s photographic coverage of Afghanistan, the project draws on my long-standing exploration of American orientalism and the production of contemporary visual culture. In the early fall, I was invited by the Aga Khan Program in Islamic Architecture to deliver
Mark reviewed Birgit Schwarz’s *A New Life after Death: New Leipzig Paintings from the Rabell Family Collection*, which was on the cover of *Art in America*. Dan has joined the advisory committee for the Museum of Modern Art’s first annual graduate symposium, *When Was Modern Art? A Contemporary Question*, organized by David Little ’92, the museum’s Director of Adult and Academic Programs. Over the summer Mark devoted most of his time to an article for the catalogue of the exhibition *Klee and America*, organized by the Menil Collection and the Phillips Collection, which will open at the Neue Galerie in New York in March. He continued to serve on the Visiting Committee of the Harvard University Art Museums.

Guy Hedreen

Guy writes that “The Return of Hephaistos, Dionysiac Processional Ritual, and the Creation of a Visual Narrative” appeared in print last fall in the *Journal of Hellenic Studies* 124 (2004): 38-64. While on leave this year, he is gathering a group of papers into a book on the relationships between Dionysiac myth, ritual, and art. During the year he gave a paper on his work on the Trojan War. Entitled “Picturing the Sack of Troy: The Prequel,” it was delivered at a symposium concerning the movie *Troy, The Trojan War: The Sources behind the Scenes: Myth, Literature, Archaeology*, at the University of Wisconsin-Madison on 18 September 2004. He also gave the paper at Smith College in April 2005.

Laura Heon

Laura’s big news was a move from the Purple Valley to the wonderland of Santa Fe, New Mexico. The *Berkshire Eagle* celebrated her nine years at MASS MoCA (two as an intern and seven as a curator) with a big Sunday feature and color pictures in early April. She writes: “My new title here is Director/Chief Curator SITE Santa Fe. In the last year I taught a minimalism seminar at Bennington and organized some shows, most notably *CaI Gia-Qiou: Inopportune* (with catalogue) and *Life after Death: New Leipzig Paintings from the Rabell Family Collection*, which was on the cover of *Art in America*.”

Michael Ann Holly

“During the past academic year, I once again taught the first-year graduate students the required ‘methodology and critical theory’ course in the fall and, as always, enjoyed the class immensely. In the spring I taught two courses (one graduate, one undergraduate, with Keith Moxey)—both on one day!—as the Mary Jane Crowe Professor at Northwestern University. Profiting from a condensed ‘mini-leave’ in Manhattan in the later spring, I was able to write two essays (one a book review for *Art Bulletin* on the art critic Adrian Stokes. The topic recently dogging me is the serious one of ‘What Is Research in Art History, Anyway?’ and I gave talks this year that did not manage to answer the question in Edinburgh, Paris, and Bern, Switzerland. I’ll keep trying. On another front, I was a commentator at the ‘Re-inventing the Renaissance in the Nineteenth Century’ conference at the Victoria and Albert Museum in London last fall, and gave a presentation on visual studies libraries at the Frye Institute in Atlanta. Last summer Keith and I taught a two-week seminar at the Central European University in Minsk, Belarus, during a time when the dictator of the country shut the university...
down (no connection). Actually, that was a very sad and slightly scary affair. For safer and duller duty, I served my last year on the American Council of Learned Societies fellowship board, continued to be chair of the Association of Research Institutes in Art History, and remained as a board member on the Council of Library and Information Resources in Washington, D.C.”

Ju-Yu Scarlett Jang “In July, I was promoted to Full Professor. I will be on leave beginning next spring for eighteen months to complete my book manuscript Art, Politics and Palace Eunuchs in Ming China (1368-1644).”

Eugene J. Johnson “A rather busy year. My article ‘Portal of Empire and Wealth: Jacopo Sansovino’s Entrance to the Venetian Mint,’ appeared in the September 2004 issue of Art Bulletin. At the time I was on leave in Venice, where I spent several months mostly working in the archives—this time without marked success. Archival work is something like gambling, only you lose time rather than money. I also worked on an article on the Libreria di San Marco and the Zecca, which I hope to finish soon. We received an extremely generous gift from an alumna that has allowed us to begin creating about fifty Quick Time Virtual Reality versions of important buildings in the history of Western architecture to be used in the intro art history course that I teach. Filming is taking place in Europe now, and the whole set will be ready for the fall of ’06.”

Libby Kieffer “I taught a fantastic group of students last year who inaugurated a revision of the German reading curriculum. I look forward to continuing with them in the coming year. My research focuses on second-language acquisition.”

Mark Ledbury “It has been a busy year for me: the packed Clark program of events, which our small team organizes and hosts, together with the intense and highly rewarding community of the Scholars, which we seek each season to create and sustain anew, makes for a lot of job, as my position was described to me at my interview two short years ago. But this year I’ve also had the opportunity to get to know the graduate student community here in two different and intense ways. First, as leader of part of the Winter Study trip to Madrid and Paris, which was a wonderful experience for me and for my wife, Helen, who was this year Visiting Assistant Professor of Spanish at Williams, and who guided us through the streets and customs of Madrid in an expert way. In the spring semester, I was also privileged to teach a seminar on Romanticism in Europe, which was a real pleasure and immensely rewarding for me. I was also delighted to be able to help launch the independent study project of Jessica Fripp ’05. I feel that I have come to know the students in a meaningful way this year, and this has been a great pleasure. I have also striven to keep up my scholarly activities and profile. Three articles deriving from my scholarship on the painting and culture of 18th-century France have emerged this year, including lengthy articles in Eighteenth-Century Studies and StudioLa based on my discovery of new archival material and relationships between artists and dramatists, as well as reviews of books and exhibitions on 18th- and 19th-century French art. I gave papers in various places, including at CAA Atlanta, and invited talks at the Getty and the University of Virginia at Charlottesville. I have just ‘put to bed’ a book that I am editing with my colleague Melissa Hyde on François Boucher, for the Getty. It was a great pleasure for me to be able to bring a whole cohort of David scholars together for a large-scale symposium in June on the late work (in conjunction with the exhibition here at the Clark)—a real highlight for me as a scholar and as an administrator. But the biggest news of all, for me and for Helen, is that we are expecting our first child in December 2005. Life will, I strongly suspect, never be the same again. But needless to say, we are anticipating this change with joy and optimism.”

Michael J. Lewis Mike was on leave in 2004-2005, finishing a survey of American art and architecture that is being brought out by Thames & Hudson next spring. Among his recent publications is a review of the new building of MoMA, published in the New Criterion, and a tribute to the Chrysler Building on the occasion of its 75th birthday, published in the New York Times.

Peter D. Low Peter was promoted to associate professor with tenure in fall of 2004 and was also awarded the post-graduate degree of Licence of Mediaeval Studies from the Pontifical Institute of Mediaeval Studies in Toronto in October 2005. Currently he is working on a book entitled Building a Dwelling Place for God: The Main Portal at Vézelay and Ebersbach 2:11-22 in Medieval Art. Peter will be on leave next year for the fall of 2006 or, possibly, the full academic year.


Elizabeth McGowan Liz reports the good news that she and Guy Hedreen have been appointed co-directors of the Williams Oxford Program at Exeter College for 2 years starting in July 2006; and that they are both on leave this year as fellows at the Oakley Center, where Guy is working on festivals of inversion in cults of Dionysos, and Liz is working on how memorial strategies are worked into the design of ancient Greek funerary monuments. On a sadder note, the family has recently been dislocated by a fire at their house that will take several months to repair—but she hastens to assure everyone that all four of them are fine.
Carol Ockman  Carol reports that her essay “A Woman’s Pleasure: Ingres’s Grande Odalisque,” from her Ingres’s Eroticized Bodies: Retracing the Serpentine Line of 1995, has been reprinted in Reclaiming Female Agency: Feminist Art History in the Postmodern Era, ed. Norma Broude and Mary Garrard (Berkeley: University of California Press, 2005). She has been busy on a range of forthcoming projects, including her exhibition catalogue, co-edited with Kenneth E. Silver, Sarab Bernhardt: The Art of High Drama, exh. cat. (New Haven and London: Yale University Press and The Jewish Museum, New York, 2005) (Carol is co-curator, with Ken Silver, of the exhibition, which will be at the Jewish Museum from 2 December 2005–2 April 2006). Among her lectures and other activities of the year was “Who Do You Think You Are—Sarah Bernhardt?” a seminar on Jewish Art sponsored by The Jewish Museum and The Jewish Theological Society, New York, February 2005.

Richard Rand  Once again Richard spent most of his professional time in the past year working on exhibition projects for the Clark. In particular, he saw through the final preparations for Jacques-Louis David: Empire to Escè, a major exhibition organized with the J. Paul Getty Museum. In recent months Richard has been writing the manuscript for the catalogue of an exhibition in 2006-07 devoted to drawings and paintings by the 17th-century French landscapist Claude Lorrain. In addition, in April he presented the 2005 Audrey Jones Beck Memorial Lecture at the Museum of Fine Arts, Houston with the title “A Walk in the Park: French Landscape from André Derain to Claude Lorrain.” He also wrote a review for the exhibition Valenciennes, Daubigny, and the Origins of French Landscape Painting, Mount Holyoke College Museum of Art, for caa.reviews, his first on-line publication.

Marc Simpson  “My major news of the year involves a new part-time position: starting late 2004, the Clark appointed me curator of American art—filling in a small portion of the void Brian Allen’s departure had created. The first big project is a fall 2005 exhibition of the Clark’s collection of works by Winslow Homer (which Susannah Maurer ’06 has been instrumental in bringing to fruition). Wholly coincidentally, Homer, with a focus on his pictures of ‘wine-dark seas,’ was the subject of two lectures I gave in the spring—one of the Leventritt Lectures at Harvard and another at a symposium at NYU. I also squeezed in a lecture on Inness, one that ought to have been titled ‘Why I Never Studied George Inness’ but ended with the more prosaic ‘Why Study George Inness’ to accompany the winter/spring special exhibition at the Clark. The September 2004 Burlington Magazine carried a review I wrote of the third volume of the John Singer Sargent catalogue raisonné. I was also lucky enough to contribute an essay to Nancy Mathews’s remarkable Moving Pictures exhibition at WCMA, just opened. I was very proud of the essay’s title: ‘Frieze Frames: Painted Processions in American Art about 1900.’”

Stefanie Solum  “This past year I’ve been on sabbatical leave, working both in Williamstown and Florence, as a fellow of the American Council of Learned Societies. In February I gave a paper at CAA entitled ‘Lost in the Archives: Female Patronage and the Case of Lucrezia Tornabuoni de’ Medici.’ The paper was related to my bigger project—preparing the manuscript for a book called Saving the Medici: Lucrezia Tornabuoni and the Potential of Female Patronage in Fifteenth-Century Florence.”

Robert Sterling Clark Visiting Professors in the History of Art

This was a joyous reunion year, especially for the Americanists among us, since we welcomed both Michael Leja and Debra Bricker Balken—two former Clark Fellows from academic year 2000–01—back to Williamstown as the Clark Visiting Professors. Michael, as Sewell C. Biggs Professor of American Art at the University of Delaware, had been working with several graduates of the Program who had enrolled in Delaware’s Ph.D. program, so it seemed natural to have him here, proselytizing in advance for the field. For his undergraduate course he taught a survey dedicated to “Art and Modern Life in the United States, 1862–1962.” He called his seminar “Art and Class at the Dawn of Mass Culture,” prompting students to work on a variety of materials ranging from illustrations of food in cookbooks to japonesque wallpapers. He delivered his Clark Visiting Professor Lecture—“Art and Class in Late Nineteenth-Century America”—on November 9, 2004. He also participated in the Williams College faculty colloquium series, delivering a paper titled “Bondage, Discipline, and Modernist Abstraction: The Case of Morgan Russell” on November 15. We learned in the spring that those who want to work with Michael for their Ph.D.s will no longer apply to Delaware; this fall he joined the faculty of the University of Pennsylvania.

Debra, an independent curator of American and 20th-century art, team-taught the undergraduate “Senior Tutorial” studio course with Mike Glier in the spring; we think this is the first time that a Clark Visiting Professor has led a studio course. She also led a graduate seminar devoted to “Critical Texts in American Art, 1945–1962.” So the relative merits of “action painting,” “abstract expressionism,” “the New York School,” and other such terms were the subject of heated debate throughout the spring. Her Clark Visiting Professor lecture, on April 26, was devoted to “Harold Rosenberg and ‘The American Action Painters.’” While in residence, Debra was able to work on several upcoming projects, including her biography of Rosenberg and a Wilfredo Lam retrospective.
As the Sterling and Francine Clark Art Institute celebrates its fiftieth anniversary, the library is seeking to expand its program by promoting an archival project to preserve the historical record of the Institute and its founder, Sterling Clark. As part of this effort, we are undertaking a project to microfilm some of our earliest documents and are submitting grant proposals to further this cause. At the same time, while the library itself is not quite fifty years old, growing pains have commenced as the library collections now occupy over ninety percent of the available shelf space. This summer we initiated a three-year reshelving plan that aims to provide growth for the coming years. Phase one is nearly complete with three new shelving units now occupying one each of the two smaller reading bays in the French, American, and West Rooms. For many years now a cartoon copied from an issue of The Chronicle of Higher Education has been taped to the wall on the upper floor. The cartoon depicts a library user lost in a literal maze of shelves, and while we think there is still a logical order, the cartoon might ring even more true today than when it was first posted.

As for the growth of the collection, who could argue against making room? This past year we acquired nearly 5,000 volumes, and many warrant particular note. In December, the library received an anonymous yet fabulous gift of a copy of the Skowhegan Lecture Archive. The Archive consists of digitally reformatted lectures that were delivered at the Skowhegan School of Painting and Sculpture by leading contemporary American artists from 1952 to 2004. Highlights include lectures by Ben Shahn, Ad Reinhardt, and Vito Acconci. This gift is also ongoing; each subsequent fall the library will receive recordings from that summer’s lectures. The Clark is one of only eight institutions to own the set of over 500 lectures contained on over 800 CDs, and we are thrilled to have it. Additional noteworthy acquisitions include Richard Long’s splendid artist’s book Nile: Papers of River Mud (1991), J.-F.-L. Mérimée’s The Art of Painting on Oil and in Fresco (1839), and the German photographer Helmar Lerski’s Köpfe des Alltags: Unbekannte Menschen, gesehen von Helmar Lerski (1931).

Late last summer, with the help of Walter S. Gibson, the library purchased a copy of the catalogue of the first Armory Show exhibition of 1913. Purchased in honor of the late George Heard Hamilton, the acquisition prompted the fall library flat case exhibition, Movements, Manifestos, and More—Documents of Modern Art from the George Heard Hamilton Collection, which featured gifts that Mr. Hamilton had made to the library over many years. Rare issues of surrealist journals, such as View and VVV were shown, as were some important exhibition catalogues documenting the history of modern art, such as the exhibition arranged by the Société Anonyme for the Brooklyn Museum in 1926. The library’s spring display—Arrangements in Brown Paper: Catalogues for “the Artistic Event of the Season” and Arrangements in Brown Paper: Books with a “Barbed Tail”—was organized by graduate student Miranda Lash. The display examined the aesthetics of catalogues and books designed by James McNeill Whistler from the collection of the Clark library and the Chapin Library. Currently on view, through August, is Out of the Box, featuring one issue each of the 1960s-era journals S.M.S. and Aspen, both of which were issued in boxes and contained artists’ multiples. Represented artists include Andy Warhol, On Kawara, and Roy Lichtenstein.

The library continues to participate in national initiatives, most notably the Mellon Foundation’s ARTstor project. The library recently submitted digital images and records for works of art in the museum collections, and we hope to see them debut in late August. We are also participating in another ARTstor pilot program through which institutions like the Clark can mount images that, largely because of copyright restrictions, can be made accessible for on-campus users only. In addition, the library has recently made a contribution of over 200 records to the English Short Title Catalog (ESTC), a project that seeks to record all copies of items in any language printed in the British Isles and North America before 1801, as well as items printed in English anywhere else in the world before 1801.

It has been a spectacular year, one befitting the kick-off celebrations of the Clark’s fiftieth anniversary!
Wonderful and exciting news from the Research and Academic Program to report for this past year! The Andrew W. Mellon Foundation awarded us a grant of $337,000 over three years to support three new initiatives: to establish connections with research institutes other than those in Europe and the United States (e.g., in South America, or in Central and Eastern Europe, or in Asia, or in Africa); to encourage more national and international curators to take up research fellowships at the Clark; and, to support our “service to the discipline” invitational colloquia (such as next spring’s “Art History and Its Publishers”). In addition to all this, they have also agreed to underwrite the position of a three-year Mellon Assistant Director who will come to us sometime in September. Certainly three turns out to be our lucky number this year. Of course, we must acknowledge the expert services of Julie Mackaman, the new grants writer for the Clark, who helped us put this grand show on the road.

Mark Ledbury (associate director), Gail Parker (program co-ordinator), and I have also been joined by a very able part-time administrative assistant, Sharon Wyrick. So RAP is humming, even more than usual. It all began with last summer’s congenial group of fellows, including Janet Berlo (University of Rochester), Richard Brettell (University of Texas at Dallas), Emily Neff (Museum of Fine Arts, Houston), Melissa Percival (University of Exeter, UK), Ellen Handler Spitz (psychoanalyst and independent scholar), and Anselm Wagner (independent art historian and critic from Austria). A delightful group of children also accompanied their parents, making the scholars’ house come alive even more than usual. And in July we convened our first-ever Advisory Council to help us project the idea of both art history and its research institutes into the future. We learned a great deal in two days of suggestions. Mark also premiered the theater into our scholarly midst, by engaging in a three-way Clark Conversation with Tina Packer and Nicholas Martin that considered how artists, actors, and directors take on the challenge of Shakespeare’s vision.

By the time fall came round, we were in full swing. Two invitational colloquia, one in September and one in October, began the celebrations of our official fifth year. The first was done in collaboration with Williams College and the Chapin Rare Book Room: “The Book as a Work of Art: The Cranach Press of Count Henry Kessler.” For the second, Ivan Gaskell of Harvard and Michael Conforti assembled a group of learned scholars to discuss contemporary museum issues in a colloquium entitled “After Critique.” This intellectual event was followed
quickly by the first half of the Clark-Getty workshops, this year’s on “Art History and the Moving Image.” And that’s not to mention a couple of other fall events: a Clark Conversation between the eminent scholars and old friends Michael Fried and Stephen Bann that followed Fried’s lecture “Barthes’ Punctum,” and a lecture by prizewinning biographer Meryle Secrest, “Joseph Duveen: Kingpin of Art,” drawn from her latest book which she researched in the Clark’s library two years ago. Happily joining all these scholarly festivities were the Clark Fellows for fall: Jonathan Weinberg (painter and independent art historian and our only year-long fellow), Stephen Bann (University of Bristol, UK), David Carrier (Case Western Reserve University and the Cleveland Institute of Art), Michael Clarke (National Gallery of Scotland), Peter Erickson (independent scholar), Evelyn Lincoln (Brown University), Adrian Randolph (Dartmouth College), and Davide Steimili (University of Colorado). And, I must add in gratitude, all of these fellows volunteered to come into my first-year seminar on “Methods of Art History and Criticism” and speak about their individual formations and favorite “methodology.”

No sooner had this delightful and cooperative band of scholars departed than the new lively spring-term ones usurped their place: Olivier Bonfait (Institut national d’Histoire de l’Art in Paris), Ada Cohen (Dartmouth College), Jean-Pierre Cuzin (INHA, Paris), Susan Dackerman (new Curator of Prints, Harvard University), Susanne von Falkenhausen (Humboldt University, Berlin), and Jonathan Unglaub (Brandeis University). And, of course, Jonathan Weinberg, our year-long fellow, stayed on, painting many of our portraits that we now display—to much comment—on our seminar room wall. In the meantime, the ever-trustworthy RAP staff, along with their admissions advisory committee, processed our largest-ever batch of applications (100) and set upon assuring that all the successful ones would accept the offers of a place with us. In February, we co-hosted our annual CAA lunch with the Graduate Program and welcomed a healthy and hungry number of former students and fellows. And in March, in the midst of our bi-weekly fellows’ Tuesday lectures, we put on another invitational colloquium, this time on “The Economic Lives of Seventeenth-Century Painters,” co-ordinated by Richard Spear and Philip Sohm. For the past year, we have concluded these private colloquia with a public presentation about what took place, so that the graduate students, in particular, can learn something of these august scholars’ deliberations. We turned the café into a “nightclub” format, and all seem to enjoy the informality of the occasion. Mark Ledbury also taught his first-ever graduate course at Williams on “Romanticism in Europe.” And I must mention two more RAP and the graduate program events that Mark participated in: during the January European study trip he led the first-year class to Spain and France, and he initiated the popular “Fellows’ Film Series,” in which a resident scholar introduces his or her favorite new or old movie to a general public audience and then frequently leads a discussion after the showing.

The annual Clark Conference, this April on “Architecture between Spectacle and Use” and convened by Tony Vidler, brought together some of the finest theorists and practitioners of architecture in this country and Western Europe. Not without controversy (which we indeed encourage), this conference examined the ways in which architecture today finds itself caught between the art of display and the accommodation of use—and asked whether the discipline has learned from the social idealism of earlier modern movements, from new technologies, and from environmental sensitivities, or whether it has abandoned its historical aims and ambitions in favor of celebrity and spectacularity. If you like, you will be able to read the papers when they are published next year in our Clark Studies in the Visual Arts volumes. And this, of course, reminds me to remind you of three other new books in this series: the just published Anthropologies of Art (edited by Mariët Westermann), The Lure of the Object (edited by Stephen Melville and to be published later this fall), and Compression vs. Expression (edited by John Onians and also to be published this coming autumn).

To bring the academic (and fiscal) year to a resounding and glorious close (Napoleon’s trumpets in the background, please!), RAP sponsored a symposium called David: Empire and Exile at the end of June. Mark Ledbury, a David scholar himself, organized this symposium with senior curator Richard Rand, to take advantage of the interest generated by the summer show on the late David at the Clark.

And as the Clark Art Institute spectacularly marks its half-century anniversary (as well it should), the Research and Academic Program also proudly notes its “5th inside 50th” birthday as a contribution to all of these celebratory festivities. Happy Birthday to all of 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 because of 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 and the WACC staff. Analysis of 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.

Christine Paglia at work on Wright's *Trojan Women*

Christine Paglia was the Lenett Fellow for academic year 2004–5. Her focus was a group of sculptures by Alice Morgan Wright (1881-1975). An Albany, New York, native, Wright found fame as a sculptor, a suffragette, and an animal rights activist. The three sculptures that Christine focused on—relating to dance and performance—are from a significant cache of Wright-related materials belonging to the Albany Institute of History & Art. Christine presented her research on Wright, and reported on the physical work she had done, in a lecture she delivered on 4 May. Katie Holbrow, who supervised the year-long project, introduced Christine and set the context for the long project that the WACC and the Albany Institute have undertaken. Christine then introduced the sculptor’s work and fascinating biography to many in the audience, including the fact that Wright had shown with—and received favorable critical response alongside of—Brancusi and Modigliani in the 1910s. The audience’s enthusiasm for the work was reinforced at the end of the talk when, with a dramatic flourish, the slide screen went up to reveal the works themselves. The Albany Institute is mounting an exhibition of Wright’s work in the fall of 2005, so if you missed Christine’s lecture, there is a chance to see the results of her work, and even more, when you are next in Albany.
Christine was the eleventh 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 Slifkin '02, Jordan Kim '03, and Emy Kim '04. Jason Vrooman has been named the Lenett Fellow for 2005–6.

The Graduate Program at CAA 2005 in Atlanta

Ten people holding M.A. degrees from the Program were involved with the academic side of the conference: Victoria C. Gardner Coates '92 co-chaired the session on “Criminal Intent: Lawlessness as a Metaphor for Artistic Genius”; and delivering papers were Jay Fisher ’75, “Collaboration: A Positive Legacy of the Blockbuster”; Rachel Lindheim ’95, “Re-Orienting Antiquity: Chassériau’s Sapphic History Painting”; Beth Mangini ’00, “Arte Eco of the Middle Ages in the Twentieth Century”; Thomas McGrath ’87, “Dominicans, Franciscans, and the Art of Political Rivalry”; Christine B. Podmaniczky ’80, “Can I Supersize This? The N. C. Wyeth Catalogue Raisonné”; Sheryl E. Reiss ’79, “Archive Fever, Italian Style: History’s Bust and the Case of a Medici Maecenas”; Gretchen Sinnett ’96, “Ties That Bind: Mothers and Adolescent Daughters in Turn-of-the-Century American Painting”; Rob Slifkin ’02, “Bright and Guilty Los Angeles: Penitence and Petimenti in Richard Diebenkorn’s Ocean Park Paintings”; and Isabel Taube ’97, “Childe Hassam: A Collector of Places.” The range of topics was broad, and the distribution among the classes was such that each decade of graduates was represented by at least one contributor.

The Clark Art Institute, Williams College, and MASS MoCA were well represented, making significant contributions to the scholarly vitality of the event: Mark Ledbury, with “History Painting and the Legacy of d’Angiviller and David”; Stefanie Solum, with “Lost in the Archives: Female Patronage and the Case of Lucrezia Tornabuoni”; and Nato Thompson, with “The Critical Art Ensemble and MASS MoCA in 2004” represented the three institutions. There were also former Clark Professors, Clark Fellows, and other visitors to the Purple Valley among the speakers.

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 Boston in February 2006.
Williamstown and North Adams Museums, Academic Year 2004-05

Exhibitions

Clark Art Institute

July 24, '04–Oct. 24, '04
Nineteenth-Century Pastels

Oct. 9, '04–Jan. 2, '05
Medieval Mystery: Who Is the Master of the Embroidered Foliage?

Oct. 9, '04–Jan. 2, '05
Albrecht Dürer: Life of the Virgin

Oct. 29, '04–Jan. 29, '05
Magic, Power, Intrigue: Images of Masks and Masquerade from the Permanent Collection

Jan. 14, '05–April 3, '05
A River Runs Through It: Images of the Seine

Feb. 6, '05–April 17, '05
A Walk in the Country: Innness and the Berkshires

April 8, '05–June 19, '05
Prints by Paul Gauguin

May 17, '05 onward
The Clark: Celebrating 50 Years of Art in Nature

June 3, '05–June 5, '05
50 Hours: Celebrating 50 Years of Art in Nature

June 5, '05–Sept. 5, '05
Jacques-Louis David: Empire to Exile

July 4, '05–Oct. 15, '05
Little Women, Little Men: Folk Art Portraits of Children from the Fenimore Art Museum

Williams College Museum of Art

Jan. 24, '04–Dec. '04
Mostly Photography: Art since 1980 from the Collection

May 22, '04–Oct. 11, '04
Summer Afternoon: American Watercolors from the Collection

June 19, '04–Dec. '04
Ezra Stoller: Architectural Photography

June 29, '04–Sept. 26, '04
The Book as a Work of Art: The Cranach Press of Count Harry Kessler

July 3, '04–Sept. 26, '04
Victoria Palermo: Flo-mation

Sept. 25, '04–Feb. 27, '05
Lisa Johnson: if then maybe

Oct. 9, '04–Jan. 2, '05
Hot Printing: Late Work by Hendrik Nicolaas Werkman

Oct. 30, '04–April 17, '05
In the Company of Women: Selections from the Williams College Museum of Art

Jan. 29, '05–April 24, '05
The Book of Kings: Art, War, and the Morgan Library’s Medieval Picture Book

Feb. 5, '05–July 17, '05
Photojournalism/Personal Journalism

Feb. 12, '05–May 15, '05
Beyond East and West: Seven Transnational Artists

March 12, '05–June 12, '05
David Rokeby: Taken

June 11, '05–Aug. 21, '05
Quilt Masterpieces from Folk Art to Fine Art

July 16, '05–Dec. 11, '05
Moving Pictures: American Art and Early Film, 1880-1910

July 30, '05–Sept. 11, '05
Helen Stoller

Chapin Library

June 29, '04–Oct. 1, '04
The Book as a Work of Art: The Cranach Press of Count Harry Kessler

Oct. 11, '04–Dec. 17, '04
Theodore Roosevelt: In His Own Right, 1904-2004

Jan. 3, '05–March 7, '05
"She Loved All Great Formal, Noble Things": A Willa Cather Miscellany

March 14, '05–April 29, '05
Don Quixote: A Quatercentenary Celebration of the Man of La Mancha

May 16, '05–Sept. 30, '05
Herman Rosse: Designs for Theatre

Kidspace at MASS MoCA

Oct. 14, '04–Feb. 28, '05
Wonder Worlds: Observations in Pipe Cleaners and Pom-Poms

March 31, '05–Sept. 5, '05
Magic Gardens: Paintings and Illustrations by Tim Rodins & K.O.S., Emily Cheng, and Timothy Basil Ering

MASS MoCA

ongoing
Natalie Jeremijenko: Tree Logic

ongoing
Joseph Beny: Lightning with Stag in Its Glare

Dec. 17, '03–Oct. 17, '04
Ann Hamilton: corpus

April 11, '04–Feb. 21, '05
Matthew Ritchey: Proposition Player

Sept. 30, '04–Sept. '05
Isabelle Hayeur: Destinations

Dec. 11, '04–Oct. 31, '05
Cai Guo-Qiang: Inopportune

Jan. 29, '05–May 31, '05
Trade Show

March 19, '05–April '06
Life After Death: New Leipzig Painting from the Rubell Family Collection

May 29, '05–Feb. '06
Becoming Animal: Contemporary Art in the Animal Kingdom

June 18, '05–Sept. 6, '05
Creature Discomfort: Hybrid Humans on Paper

June 30, '05–Sept. 6, '05
Dave Cole: The Knitting Machine
Lectures and Symposia

Graduate Program

Sept. 17-18  
Clark & Williams Colloquium, “Count Kessler, The Cranach Press, and Weimar Culture”

George Heard Hamilton Memorial Lecture

Oct. 26  
Jock Reynolds, Yale University Art Gallery, “University Art Museums: Some Reflections on What They Do Well and Might Do Better”

Clark Visiting Professor Lecture

Nov. 9  
Michael Leja, University of Delaware, “Art and Class in Late 19th-Century America”

Clark Visiting Professor Lecture

April 26  
Debra Bricker Balken, “Harold Rosenberg and The American Action Painters”

June 3  
Tenth Annual Graduate Symposium

Clark Art Institute

Sept. 14  
David Carrier, Case Western Reserve University, “The Art Museum”

Sept. 28  
John House, Courtauld Institute, “Jean-Lion Gérôme: Subverting High Art?”

Oct. 5  
Meryle Secrest, “Joseph Duveen: Kingpin of Art”

Oct. 19  
Adrian Randolph, Dartmouth College, “Thresholds of Experience in Italian Renaissance Painting”

Oct. 15-16  
Clark Colloquium, “After Critique”

Oct. 22-23  
Clark/ Getty Workshop, “Art History and the Moving Image”

Nov. 2  
Davide Stimmilli, University of Colorado, Boulder, “The Image to the Word: Aby Warburg’s Impresa”

Nov. 11  
Michael Fried, Johns Hopkins University, “Barthes’ Punctum”

Nov. 12  
Clark Conversation, Stephen Bann and Michael Fried

Nov. 16  
Evelyn Lincoln, Brown University, “Picturing Authority in Early Modern Science”

Nov. 30  
Stephen Bann, University of Bristol, “Photography by Other Means? The Engravings of Ferdinand Gaillard”

Dec. 14  
Peter Erickson, “Respeaking Othello in Fred Wilson’s Speak of Me as I Am”

Feb. 11-13  
The Berkshire Conference

Feb. 22  
Ada Cohen, Dartmouth College, “Picturing Beauty in Ancient Greek Art: Ethics, Aesthetics, Politics”

March 8  

March 15  
Jonathan Unglaub, Brandeis University, “A Unique Artiste on the Vatican Parnassus: Bernardo Acolti and Raphael”

March 18-19  
Clark Colloquium, “Economic Lives of Seventeenth-Century Italian Artists”

April 5  
Susan Dackerman, Harvard University Art Museums, “Prints and Science in Early Modern Europe”

April 12  
Susanne von Falkenhausen, Humboldt University, Berlin, “On Reading Violence in Art”

April 19  
Olivier Bonfait, French Academy in Rome, “Writing French Art History: Félibien’s Case”

April 29-30  
Clark Conference, “Architecture Between Spectacle and Use”

June 24-25  
Jacques-Louis David: Empire and Exile

Williams College and the Williams College Museum of Art

Class of 1960 Scholars Lecture

Oct. 21  
Gwen Tauber, Rijksmuseum, Amsterdam, “Working with Rembrandt: Conservation at the Rijksmuseum”

Whitney Stoddard Memorial Lecture

Oct. 28  
Nathaniel Kahn, talking about My Architect, the film he made about his father, Louis Kahn

Plonsker Family Lecture in Contemporary Art

Oct. 29  
Sarah Sze

Class of 1960 Scholars Lecture

Nov. 16  
Beehive Collective, a “narrative-picture lecture”

Williams College Faculty Lecture

Feb. 24  
Mike Glier, “Discussing Cubism with Lynne Cheney”

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.
Graduation Weekend

The confluence of Symposium, Hooding Ceremony, Commencement, and the start of the Clark’s celebration of the Institute’s 50 Years of Art and Nature resulted in a very full weekend, indeed.

A Weekend at the Clark

Martha (Krom) Chiarchiaro
Class of 1980

What better way to celebrate my 25th anniversary as a graduate of the Clark Art Institute/Williams College program in the History of Art than to spend the weekend hearing 50 talks on the favorite works of art at the Clark to celebrate their 50th Anniversary? So I headed to the Berkshires with great anticipation and a sense of adventure. Art and camping . . . this I have to see!!!! I don’t know if it was the beautiful works of art, the enthusiasm of the presenters, the energy of all the visitors, the gorgeous weather, or my anxiety in disappointing any of the presenters by not attending their talk, but I started at 6:30 p.m. on Friday night and finished 50 hours later attending a 10-minute talk every hour on the half hour. I use many of the works of art from the Clark Art Institute in my art history lectures and I learned something new about each of the 50 works included in the 50th Anniversary celebration. What an unforgettable weekend!!!

The Graduate Symposium 2005

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 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 Tenth Annual Spring Symposium took place on Friday, 3 June. There were fourteen papers, each presenting a striking argument in a polished performance. The students prepared for each 20-minute presentation 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 sat on each, along with a minimum of one first- and one second-year student). The committee heard each paper three times and offered all manner of critique and suggestions. This year’s speakers and their topics (and their principal faculty advisers) were:

Elizabeth Athens, “Seeing, Saying, Hearing, Knowing: Thomas Eakins’s The Agnew Clinic” (Marc Simpson)
Daniel Cohen-McFall, “Attavante and the James Missal: A Florentine Manuscript for a Breton Bishop in Rome” (Robert Volz)
Bryan Jeffrey Frank, “Cinematic Illusion in the Photography of Lotte Jacobi” (Charles W. Haxthausen)
Jamie Franklin, “A Kinetic Conundrum: Thomas Eakins’s Project of Synthesis in A May Morning in the Park” (Marc Simpson)
Jessica L. Fripp, “Painting Community in Eighteenth-Century France: Adélaïde Labille-Guiard’s Portraits of Artists” (Mark Ledbury)
Mari Yoko Hara, “The Villa Farnesina and the Renaissance of Theater Architecture” (Eugene J. Johnson)
Diana Kurkovsky, “A Tale of Two Moscows: The Palace of the Soviets in the Quest for a Dream World” (Darra Goldstein)
Matthew Levy, “The Installation Art of Carsten Höller” (Charles W. Haxthausen)
Andrea McKeever, “Kara Walker: Performing the Primitive” (Vivian Patterson)
Christine L. Paglia, “Dissonance in Black and White: Recovering Whistler’s The Doctor” (Marc Simpson)
Cara R. Starke, “Layered Spaces: Candida Höfer’s Rodin Cycle” (Charles W. Haxthausen)
Alexandra S. Suda, “Divinely Human: The Trebon Resurrection” (Peter Low)
Rebecca Uchill, “History is What You Make It: On the Borderline Between FILE/LIFE” (Ondine Chavoya)
Viktoria Villanyi, “Between the Graphic and the Tectonic: Architecture, Mapping, and Topography in Rimer Cardillo’s Works” (Antonia Foaas)

In addition to the principal advisers, 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 Clark Professors past and present (Debra Bricker Balken, Whitney Chadwick, and Michael Leja), CAI staff (Richard Rand), a CAI Fellow (Susanne von Falkenhausen), and by colleagues from MASS MoCA (Laura Heon), the Williams College Art Department (Erina Duganne, Michael J. Lewis, and Carol J. Ockman), and WCMA (Nancy Mowll Mathews—who sat on three committees!). It was particularly pleasing to welcome commentary from Hopkins Hall (President Morton Owen Schapiro, who continued his practice of participating in at least one dry run per year).

One technological fact of note: all fourteen 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 2005

The Class of 2005 celebrated their traditional hooding ceremony on June 4, 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
Elizabeth Athens  Betsy’s work-study projects included working with Vivian Patterson ’80 at WCMA and, for the fall semester, serving as Michael Leja’s research assistant. Over the summer she continued at WCMA, with a particular emphasis on bringing the new collection handbook to fruition. In the late summer she signed on at the Metropolitan Museum of Art as Research Assistant for Barbara Weinberg in the American Art department. In this capacity she will be working on the exhibition Americans in Paris (co-organized by the Museum of Fine Arts, Boston, and the National Gallery in London, in association with the Metropolitan), as well as a long term project on American narrative painting.

Dan Cohen-McFall  Dan, building on his work-study assignments in the curatorial department of the Clark, has been hired to serve as the Clark curatorial assistant for the year, with particular responsibility for: Hail to the Chiefs, which features three important portrayals of American presidents and a case of George Washington ephemera; and the upcoming The Clark Brothers Collect. In announcing the appointment, Richard Rand noted: “He has served for the past year as one of our curatorial interns, working on the Master of the Embroidered Foliage exhibition and The Clark: 50 Years of Art in Nature, now on view. We are delighted that he has agreed to work with us as we plan our future programs.”

Bryan Frank  Bryan was a TA for his second year. After graduation, he joined the staff of the Clark Art Institute as Projects Assistant to the Director and Development Associate. He reports that he is “thrilled” with his new position, in which he works closely with Michael Conforti on a variety of research and writings projects, as well as key strategic initiatives. Bryan continues to work part-time at MASS MoCA as a lecturer, and he volunteers at Images Cinema. He and his partner, Will Bishop, live in Williamstown, where they hope to host a series of gatherings with faculty and artists this year.

Jessica Fripp  Jessica writes that she is “hunkering down in Williamstown for one more year to work as a research assistant at the Williams College Museum of Art while I apply to Ph.D. programs.” But she is doing other things, too. Building on her TA work-study experience, she is now assisting Mark Haxthausen in the undergraduate methods class. She is spending even more of her time at WCMA, where she is helping Deborah Rothschild with an exhibition devoted to Gerald Murphy, and Stefanie Jandl ’93 with Beautiful Suffering.
Jamie Franklin During the academic year, Jamie took time out from his classes and his work-study projects at the Clark (many of the latter with a focus on the American decorative arts collection) to deliver his paper on Thomas Eakins’s *May Morning in the Park* at the graduate student symposium sponsored by the University of British Columbia in Vancouver. Over the summer he had an internship in the center of Eakins materials: the Philadelphia Museum of Art, working with Kathleen Foster, the doyen of Eakins scholars. At the very end of the summer he returned to this region to take up his new post as Curator of Collections at the Bennington Museum, in Bennington, Vermont.

Yoko Hara Yoko is working with Curtis Scott in the Publications Department of the Clark, where projects include (but are by no means limited to) the collection catalogue of 19th-century European art, the *Clark Brothers Collect* exhibition catalogue, and the *Clark Journal*. This follows her work-study assignments in the Clark’s Publications Department last year (she also worked at the Chapin Rare Book Library).

Diana Kurkovsky Diana, who was a TA for ARTH 101–102, took her acquired teaching skills to France for the summer, teaching art history on site. This fall she began work as the Business Development Coordinator for the Cecil Group, in Boston—an urban design and architecture firm. This follows up on her discovery last year that architecture and urban design were the foci of her scholarly interests. This came to the fore both in her QP and symposium presentation, but also in the paper she delivered to the New England chapter of the Society of Architectural Historians at Harvard.

Matt Levy Matt was a TA for the year, although he also continued his work for MASS MoCA—part of which included contact with Carsten Höller, who was the subject of Matt’s QP and Symposium talk. He entered the Ph.D. program at IFA-NYU this September.

Andrea McKeever Andrea was a Research Assistant for the Clark Fellows and RAP last year. She writes from Chicago that she has enrolled in an art criticism and writing class at the School of the Art Institute.

Christine Paglia Since Christine served as the 2004-5 Lenett Fellow, much of her non-library time was spent at the Williamstown Art Conservation Center. After graduation, she journeyed north to the Art Gallery of Ontario, where she had a summer internship in the department of Prints and Drawings (she advises we look at the website www.ago.net). Over the summer, the AGO extended the internship for another three months—so Christine continues in Toronto.

Cara Starke Cara had a full year that began with her co-organizing (with Rebecca Uchill) *Forces Field: A Contemporary Salon of Regional Student Artists*, an exhibition of college-age artists drawn from ten colleges (a selection drawn from the Pioneer Valley west to Saratoga Springs) for the Contemporary Artists Center in North Adams. She also served as the Graduate Advisor to the Class of 1960 Scholars. At WCMA for work-study, she assisted Lisa Dorin ’00. In August she wrote of “great news!” In September she started as the Curatorial Assistant in the Department of Film and Media at New York’s MoMA, working for Klaus Biesenbach on two upcoming media exhibitions.

Sasha Suda Sasha was a TA for the undergraduate Methods class (ARTH 301), working with Guy Hedreen, as well as an assistant in the Clark’s Print Study Room. But throughout the year she spent much time in New York, too, continuing the work she had begun the summer before on the Metropolitan Museum of Art’s exhibition *Prague: The Crown of Bohemia, 1347–1437*. After graduation, she returned to the Metropolitan in the Department of Medieval Art.

Rebecca Uchill Rebecca began the academic year by co-organizing an exhibition of student artists for the Contemporary Artists Center in North Adams, reached the mid-point in January by inaugurating *Trade Show* at MASS MoCA (part of her work-study assignment), and concluded it with interviews for various positions in contemporary art departments around the country. Joe Thompson, director of MASS MoCA, had this to say about *Trade Show*: “Clark graduate students continue to organize some of our most thoughtful, quirky and beautiful exhibitions: Rebecca’s exhibition joins a long and distinguished list.” In August she reported, with enthusiasm and excitement, that she had accepted the position of Assistant Curator of Contemporary Art at the Indianapolis Museum of Art.

Viktoria Villanyi Viktoria presented papers on Rimer Cardillo’s work at SUNY New Paltz, in conjunction with an exhibition of his work at the Samuel Dorsky Museum of Art (in November 2004), and at Florida State University’s 23rd Annual Symposium for Graduate Students in the History of Art (in February 2005, where *Ellery Foutch* ’03 was also speaking)—both their talks will be published in the upcoming issue of FSU’s *Athanor*. She served as a Research Assistant to RAP during the academic year, then worked in the Print Study Room at the Clark this summer. In the fall she moved to Cambridge, where she is working in the Harvard Office for the Arts and preparing applications for admission to Ph.D. programs.
We have in the past 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 a choir or find some comparable group activity to do outside the program. Balance, as a former Associate Director of RAP said, intensity and enjoyment.

The Class of 2006

Hannah Blumenthal (Harvard University ’00) Hannah spent the academic year at WCMA, assisting curator Deborah Rothschild with upcoming exhibition projects. Over the summer, she wrote, “I’m back in New York, working at Art21, a non-profit contemporary art organization. Art21 produces a documentary series for PBS (Art21—Art in the 21st Century) as well as books and other educational materials aimed at introducing broad public audiences to a diverse range of contemporary artists. The documentaries have featured 55 established and emerging artists to date, and it’s been very interesting to see clips from the upcoming season that were filmed at MASS MoCA, especially from the current Cai Gou-Qiang exhibition. This summer, I’m specifically working on outreach initiatives that include, among other activities, organizing and helping to facilitate events and preview screenings across the country in advance of the national premiere of the series in September.”

Susanna Brooks (Smith College ’04) “I worked with Nancy Mowll Mathews last year. The staff at WCMA is very kind and it is truly a wonderful environment to work in. In the fall I researched and wrote labels for The Company of Women exhibition. In the spring I helped Suzanne Augugliaro in PR, as well as the education department (with some crafts). For the summer, I will be traveling to Japan from May 24 to June 4 to look at many works of art that never travel outside of the country, as well as traditional architectural monuments. I have also developed a new
interest in Japanese folk art.” Susanna also spent part of the summer in Williamstown, working with Mattie Kelley and Monique LeBlanc, registrars at the Clark.

Rachel Hooper (St. Olaf's College '02) During the academic year Rachel’s work-study assignment was in the curatorial office of the Clark, with a particular focus on research for the Clark Brothers Collect exhibition. In the spring semester she also served as a research assistant for Clark Visiting Professor Debra Bricker Balken. Over the summer she worked at the Smithsonian Museum of American History, researching and organizing the archive of the sculptor José de Rivera.

Emilie Johnson (Wake Forest University '01) “During my first year, I worked for Nancy Mowll Mathews at the Williams College Museum of Art. My first project was to write labels for a small exhibition featuring objects from the permanent collection. Nancy is a professor as well as a curator, and my next project involved helping her compile a bibliography for a course she taught in the spring of '05. During the second semester, my emphasis shifted to working on the exhibition Moving Pictures. This exhibition has been in development for quite a long time, includes many objects, and opened in the middle of July. I spent my summer working on it at WCMA, finalizing details, participating in installation, and generally focusing on the logistical details of opening such a large exhibition.”

Miranda Lash (Harvard University '03) Although Miranda’s work-study assignment was with Nancy Mathews at WCMA, she also found the time last winter to organize an exhibition for the Clark Library: Arrangements in Brown Paper, that drew on James McNeill Whistler materials from Williams and the Clark.

Jacob Lewis (St. Mary’s College Maryland ’02) “For the past year, I have been working in the Clark Art print room, acting as a liaison to Clark visitors, aiding everything from scholarly visits, to hands-on classroom exercises, to local school groups. I also have been garnering information for recent acquisitions for the institution’s object files and continually managing the location of its large holdings. Since the spring of 2005, I have been co-curating with Jim Ganz ’88 the upcoming exhibition Paper Trails, documenting 100 major works of the collection shown in an innovative fashion: in a continuous loop of connections, from one object to the next. This exhibition is part of an array of events intended to mark the 50th anniversary of the Clark Art Institute. First and foremost, working in the print room and compiling information for the exhibition has cemented my understanding of how a collection operates: where the institution’s strengths lie, and to where it may tread in the future. This summer, I served as a research assistant in the American Arts department of the Art Institute of Chicago, reading research and exhibition histories of objects in the museum’s permanent collection, as well as working with curator Judith Barter in researching the cultural currency of Edward Hopper’s famed Nighthawks and its relationship to concurrent forms of popular culture, from magazine advertisements to pulp fiction cover art. The internship provided me with a thorough introduction to intense archival research.”

Susannah Maurer (Dartmouth College '03) “For my work-study, I assisted Marc Simpson, newly appointed as the Clark’s curator of American art last fall, with research and logistics for the Clark’s major fall 2005 show, Winfield Homer: Making Art, Making History, on view until January 16, 2006, which displays more than 150 works by Homer in the Clark’s collection. During the year, I searched 19th-century sources for references to works in the Clark collection; familiarized myself with the content and condition of the many Homer wood engravings in the print room; and assisted Marc with figuring out the exhibition layout for the approximately 100 wood engravings to be displayed. I continued to work on the show full-time over the summer, helping to write wall text, organizing data for the show’s Web site, assisting with the matting of the works on paper, and continuing to collect references to the Homer works in the Clark’s collection.”

Mary Dailey Pattee (Stanford University '03) Mary worked as a curatorial intern at the Clark for her work-study option, with a particular focus on the Clark Brothers Collect exhibition. Over the summer, she worked at MoMA, where her major projects revolved around the upcoming Odilon Redon retrospective. As an intern in the Helena Rubenstein Foundation Program, she had weekly trips to a variety of arts organizations across New York to explore the many options and opportunities open in the arts.

Allison Perdue (Middlebury College '03) “Over the course of the academic year, I worked with Rebecca Hayes, WCMA’s new Education Director in developing tours for elementary and high school groups. Apart from assisting with the Museum Assistant training sessions and Family Day activities, I also gave a variety of tours to visiting schools. This summer I plan to attend an immersion language program at the Institut de Français in France.”

Amanda Potter (Dartmouth College '02) “Last year, I served as Graduate Intern to WCMA’s Interim Director (and program graduate) Marion Goethals ’89. For the fall semester, my major project was crafting the museum’s annual World AIDS Day project. A special installation of twelve labels, entitled ‘Hear Me Now,’ brought together representations of women from the museum’s permanent collection and facts about women and HIV/AIDS. In the spring, I was co-curator (with Marion) for Creature Discomfort: Artists Using Animals, from the Permanent Collection, an exhibition of works on paper. This summer, I interned with Rika Burnham, in the Metropolitan Museum of Art’s Education Department, working primarily on programs for high school audiences. In addition, since last spring, I have been working for Jenny Holzer, updating her bibliographic records.”

Miranda Routh (Williams College '03) “Last year I worked as a teaching assistant for Art History 101-102, under Professor Zirka Z. Filipczak. Over the summer I worked as a curatorial intern for Senior Curator Deborah M. Rothschild at WCMA, for whom I conducted research...
for the upcoming retrospective of Gerald Murphy (summer 2007).”

**Elizabeth Statton** (Wheaton College ’98) “In September 2004, I began my work-study position at MASS MoCA under the direction of the museum’s former curator Laura Heon ’98. During the fall, I worked primarily as Laura’s research assistant and on her exhibition, *Inopportune*, a four-part installation by the contemporary Chinese artist Cai Guo-Qiang. In addition to contributing research to the catalogue, I also assisted in the three-week long installation of Cai’s project. The exhibition opened last year to much acclaim and will be traveling in early 2006 to SITE Santa Fe, where Laura is now Director. In the spring of 2005, I was fortunate enough to work on two of the exhibitions currently on view at MASS MoCA: *Life After Death: New Leipzig Paintings from the Rubell Family Collection*, also curated by Laura Heon, as well as Nato Thompson’s *Becoming Animal*, which opened in May 2005. I contributed research to Laura’s forthcoming *Life After Death* catalogue and wrote the informational art cards for *Becoming Animal*. During the summer, I continued working for the museum as a visual arts intern. I conducted public tours of the current exhibitions, gave ‘spot-light’ talks, which offer an in-depth look at individual works on view, and assisted in the daily operations of the curatorial department. Much of my summer was devoted to curating *Realms & Reveries*, a monographic show of works by N.Y.-based artist Kamrooz Aram, which will open at MASS MoCA in January 2006.”

**Kerin Sulock** (Fordham University ’03) “During the fall and spring semesters I worked as a research assistant for several Clark Fellows. In the fall, I had the pleasure of collecting information on a lost Rembrandt painting for Davide Stimilli, while David Carrier was kind enough to allow me to read and edit a book of his to be published soon. In addition to Dr. Stimilli and Dr. Carrier, I was also Adrian Randolph’s research assistant. During the spring, I collected research for Jonathan Weinberg on a number of interesting artists he is currently working on, in addition to completing occasional projects for Ada Cohen. In preparation for future work in medieval studies, this summer I will be taking a two-month summer intensive program in Latin at the Philadelphia Greek and Latin Institute.”

**Jason Vrooman** (Middlebury College ’03) Jason spent the academic year working in the education department of the Clark, helping to revise the audio guide system. He spent the summer interning with Claire Schneider ’97 at the Albright-Knox Art Gallery in Buffalo, New York, assisting with the mounting of *Extreme Abstraction*, a massive exhibition tracing trends in abstract art form the beginning of the twentieth century until today.

Members of the Class of 2006 and friends at the Fort’s traditional (and much-anticipated) Halloween Party
A Night at the Folies-Bergère
The winter study trip this past January started in Spain, with Mark Ledbury of the Clark’s RAP, and his wife, Helen (who was teaching in the Williams College Spanish department), leading the lucky students round and about Madrid, with a bounty of great museums, fabulous art, and an ever-so-slight push toward the romantic genius of Goya, in keeping with the seminar on Romanticism that Mark offered in the spring semester. Then they were off to Paris for five full days, where the whole panoply of French art awaited them (along with a further dose of romanticism). Mark Haxthausen joined the group there. With Mark as guide, and Clark director Michael Conforti joining them for part of the trip, the students set off for Strasbourg, then Colmar, Düsseldorf, Basel, Schaffhausen, Winterthur, and Munich. Highlights of the Alsatian-German-Swiss Reise included a morning with Matthias Grünewald’s Isenheim Altar in Colmar (with Michael Conforti as acting tour-guide, since Mark lay ill in the Strasbourg hotel) and, that evening, the opportunity to stay at the “cloister” (the guest house) of the Stiftung Insel Hombroich near Düsseldorf. The opportunity to explore at length the Langen Foundation's new building, designed by Tadao Ando, was a lure for everyone.

A brief stop in Baden-Baden allowed a run to Richard Meier’s recently opened Sammlung Burda, finishing the day in Basel where recent museum buildings by a cast of international architects—Renzo Piano’s Fondation Beyeler, Herzog and de Meuron’s Schaulager, and Mario Botta’s Museum Tinguely—filled the day. The second evening in Basel coincided with the city’s annual Museumsnacht in which a single ticket bought entry to more than forty museums, which remained open until two in the morning.

After an excursion to the Hallen für neue Kunst in Schaffhausen (the inspiration for our own MASS MoCA), the group arrived in Munich for the end of their stay. It proved to be a very full few days: museums with glorious art of the entire Western (and a fair amount of non-Western, too) tradition; striking architecture; and, as a special treat on Sunday evening, all who wished were able to attend a performance of Handel's Ariodante at the Nationaltheater, thanks to the generosity of Carol Selle, a friend of the Graduate Program, who has helped open the eyes of many to the wonders of live performance.

In the spring semester, we asked the travelers to share their memories and to give counsel to those who might make the trip next January. Some extracts:

“I over-packed, as I’m sure you have heard! I wish I had brought street maps of all the cities and more vitamin C. I loved that I brought Thomas Mann to read—it was a great choice in the end. The best food was at the Musée d'Orsay, in the café behind the clock. I got tremendously sick, as did Haxthausen, and we both threw up for a day . . . and it was FREEZING in Strasbourg. I had the time of my life though—all of the museums blew me away.”

“Favorite memories: the gasp upon entering Sainte-Chapelle; crêpes in the Tuileries; Rogier van der Weyden’s Deposition, particularly the nails in the hand of one figure that I had never noticed before; learning how to say ‘stamps’ and ‘where is the bathroom?’ in three different languages; having the pleasure to see Merce Cunningham in person at the Paris Opera House; laughing at the video of the cat lapping milk in front of the Schaulager; spending my birthday in the Louvre!”

“I think we all adored Strasbourg Cathedral and exploring the little streets and canals of Le Petite France.’ We had a bonding moment afterward in a tiny little restaurant-bar where practically the whole group gathered for hot chocolate to defrost. I’ve never been so cold! Our visit to Amalienburg (the rococo hunting lodge in the park of Nymphenburg Castle in Munich) [see the photo on page

2005: The January European Study Trip
22]) was magical because it started to snow heavily right as we approached—the pink building against the powdery white snow was beautiful. . . . And, of course, one can’t forget Hombroich (affectionately known by some as Hellbroich—but I loved it)—the taxis from the train station were lost for a good 45 minutes trying to find the entrance—racing through the pitch black countryside outside of Düsseldorf in a fleet of cars had a slightly James Bond-esque feel. Seeing the Tadao Ando building there (once we arrived)—especially lit up at night—was a highlight.”

“I packed pretty light and I would suggest the same. I wouldn’t recommend taking much reading material. The museum shops in Europe have amazing books and exhibition catalogues that may not be available in the States and are wonderful for late-night and train-ride reading. I would emphasize taking plastic baggies to load up on cheese or bread at breakfast for a late-morning snack. One thing, if you use a sugar substitute like Splenda or Equal, take plenty with you. Europeans love their sugar!”

“It was an amazing experience and allowed me the opportunity to see art I may never have the pleasure of visiting again. But things that pop in my head: a colleague’s gloves, which always seemed to be forgotten everywhere we went, and which were somehow always miraculously found; Goya’s Black Paintings at the Prado—what a delight; and of course the Isenheim Altarpiece—an experience I will never forget; most everyone on the trip got sick in one form or another—advice then is for students to bring lots of medicine (cold stuff, anti-bacterial lotion, etc.); “Where is [one of the group]?”—the question we always seemed to be asking ourselves, for he always managed to disappear and miraculously show up at the last minute; spending the whole day in the Louvre—I have no words; a colleague’s four or five failed efforts to see the Turner/Monet/Whistler show, and my two failed efforts to do so (they seemed to be keeping unpredictable hours). The mishaps: a colleague’s forgotten luggage on a subway; our desperately trying to find the Hombroich guesthouse in the dark in our caravan of six or so taxicabs, with none of us speaking any German, and the taxi drivers literally driving in circles and conversing about what we were going to do; LOST LUGGAGE (advice: pack small things in your carry-on in case your bags go missing!). Funny moments: someone’s enormously long clothesline, which proved to be useful when we were tying our luggage together at a train station (I still laugh when I picture him pulling that out of his bag). Pleasures: chocolate and churros in Spain; the opera (what a delightful treat); the small moments we had to enjoy cities on our own. Most of all, the company—it was such a pleasure getting to know everyone a bit more on the trip.”

Jason and Miranda go rococo at Nymphenburg Palace, Munich

The Class of 2007

Nadia Baadj, University of Virginia ’05
Laura Fried, Amherst College ’03
Darci Hanna, University of Kansas ’03
Allison Harding, Yale University ’01
Aimee Hirz, University of Southern California ’05
Katherine Hover-Smoot, University of California, Santa Cruz ’05

Ruth (“Lane”) Koster, Harvard University ’05
Sarah Linford, Utah State University ’04
Joshua O’Driscoll, Florida State University ’05
Emily (“Amy”) Torbert, Hollins University ’05
Yao Wu, Fudan University ’04
Kori Yee Litt, Dartmouth College ’05
Graduates’ News
This aims to be a complete roster of graduates. Please let us know of all the updates, additions, and corrections that you can.

1974
Judith Adams (The Art Bookshop, Ludlow, Shropshire, Great Britain, owner)
Jeanne Bresciani (Isadora Duncan International Institute, New York, Artistic Director, Director of Education; Ph.D., New York University School of Education ‘00, “Myth and Image in the Dance of Isadora Duncan”) Jeanne sent a wonderfully full packet of information early in the year. It included a press release about her most “pressing” interest—the fact that the Isadora Duncan Institute had organized a return to Delphi of the Pan-Hellenic Delphic Games. Jeanne, with poet Galatea Psonis, offered a series of experiential workshops in the arts of dance, music, and poetry at the ancient sites, 4-11 June. She also reported on a five-college Japan Tour in November 2004 on Duncan, Jung, Steiner, and Gardner. She was a guest lecturer at Yale University in January 2005, and had a guest residency at Skidmore College in February. She also sent along some materials related to the inauguration of the Isadora Duncan International Institute’s Certificate Program in Myth, Movement & Metaphor. I commend the Institute’s website to you all for a handsome and informative presentation of Jeanne’s most recent activities (www.IsadoraDuncan.net).

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 (self-employed editor) “I continue to serve as a Director for the San Mateo Community College Foundation. Together with my husband, we have designed the internship program for Music@Menlo, a two-week chamber festival here under the direction of Wu Han and David Finckel (music directors also at Lincoln Center), in our capacity as members of the Advisory Board. Our office has recently digitized an instructional program for the volunteer teachers of the Art in Action after-school program—a 91-school outreach project soon to expand to Washington State, on whose Board I am vice-president. Plans for a house remodeling are in the conceptual stage; we are questioning how best to store books since giving them up still seems unthinkable! We’ll see.”

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 Algire 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)
Amy Golahny (Lycoming College, Williamsport, Pa., Professor of Art History; Ph.D., Columbia University ’84, “Rembrandt’s Paintings and the Venetian Tradition”) “I’m continuing to publish on Rembrandt, and around Rembrandt: Lievens, Lastman, and others.” And in September she added news of a recent article on “George Loring Brown’s View of Naples from Virgil’s Tomb, in the journal 19th Century, the magazine of the Victorian Society of America. I’m planning another book on Rembrandt, but the George Loring Brown piece is one of an intended series of articles on works of art in Williamsport, for fun. So, I’m learning something about American art, finally!”

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)
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”)

E. Melanie Gifford (National Gallery of Art, Washington, D.C., Research Conservator of Paintings; Ph.D., University of Maryland ’97, “Style and Technique in the Evolution of Naturalism: North Netherlandish Landscape Painting in the Early Seventeenth Century”)

Michael Klein (Microsoft Corporation, Redmond, Wash., Curator) The Seattle Post-Intelligencer had a profile of Michael, with pictures, in May 2004. It included the great headline: “He’s got brains, braggadocio and a wad of Microsoft money.” To read more, see http://seattlepi.nwsource.com/visualart/174498 _artmicrosoft24.html.

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”)

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 '02, "New York City Collections 1865–1885")

Eileen Casey Jachym

Judith Weiss Levy (Greenberg Van Doren Gallery, St. Louis, Mo., Director)

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 1940's") "Working on 5th book, Defining Moments: Six Contemporary Artists at Mid-Career, just completed chapter for monograph on Richard Pousette-Dart (book edited by Sam Hunter), Organizing a traveling Franz Kline exhibition. Founding Director of the Lehigh Valley Center for Modern Art, which will open in 2006 in a 30,000-square-foot renovated building. The collection specializes in Lichtenstein, Rauschenberg, Nancy Graves, and James Turrell. The Center will also focus on modern artists who have used new technologies."

Susan Dodge Peters Daiss (Memorial Art Gallery of the University of Rochester, Rochester, N.Y., McPherson Director of Education)

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") "Editing work is still plentiful, for which I'm grateful, but it is increasingly accompanied, alas, by computer work. Projects bring me into contact with Graduate Program alumni, among them Sarah Cash, Laura Coyle, Nora Heimann, and Henry Duffy. Please let me know of any works of art—from any period and in any medium—that depict knitting. An essay on Corot as a history painter will appear in Spanish and Italian for an exhibition organized by the Museo Thyssen-Bornemisza in 2005. On 4 December Fronia gave a lecture at the Clark on the theme of knitters in art in connection with the Institute's Textile Family Day.


Beth Carver Wees (The Metropolitan Museum of Art, New York, Associate Curator, American Decorative Arts) "In October I spoke at an international symposium, The Line of Beauty: Rococo Silver in England and Its Colonies, held at the Virginia Museum of Fine Arts. We are hoping that the papers will be published next year. I will be participating this spring in a curatorial exchange program between the Metropolitan Museum of Art and the Victoria & Albert Museum in London, focusing primarily on the export of English silver to the American colonies and other metalwork research."

1978

Leonard N. Amico

Lucinda Barnes (Berkeley Art Museum+ Pacific Film Archive, University of California, Berkeley, Associate Director, Art, Film & Programs)

Jane M. Boyle

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

Stephen R. Edidin (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")

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 (Devlin Borden Hiram Butler 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 Odillon Redon")

Laura M. Giles (Princeton University, Art Museum, Associate Curator of Prints and Drawings; Ph.D., Harvard University '86, "The Paintings and Related Drawings of Giacomo Cavedone, 1577–1660")

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") It is a pleasure to report that Frank, in addition to organizing a small, choice show of Winslow Homer works for the National Gallery of Art this year, took time to marry—congratulations to him and photographer Karen (a.k.a. Houston) Jordan.

Christopher W. London (Independent architectural historian)

Elizabeth L. C. Milroy (Wesleyan University, Middletown, Conn., Dean of the Arts & Humanities, Professor of Art History & American Studies; Ph.D., University of Pennsylvania '86, "Thomas Eakins' Artistic Training, 1860–1870") "Currently I am Dean of the Arts and Humanities [her third year], as well as Professor of Art History and American Studies at Wesleyan. One of my pet projects is lobbying for construction of a new museum facility to house Wesleyan's disparate (some relatively unknown collections)—the Davison Art Center collection which is well known (principally prints and photographs—one of the best collegiate collections in the country), as well as our archaeological and ethnographic collections (estimated at roughly 30,000 artifacts), a musical instruments collection, and some Asian objects from the Mansfield Freeman Center. I am also completing a manuscript on the history of parks and green spaces in Philadelphia, which has expanded to encompass the period from the city's founding in 1682 to the bicentennial of that event in 1882."

Wendy Owens (Canadian Centre for Architecture, Montréal, Québec, Consulting Curator)

Sheryl E. Reiss (Cornell University, Office of the Vice-Provost for Research, Ithaca, N.Y., Senior Research Associate;
Ph.D., Princeton University '92, "Cardinal Giulio de' Medici as a Patron of Art, 1513–1523″ On 2 December, Sheryl delivered a paper—"Per havere tucte le opere ... da Monsignore Rev.mo: Artists Seeking the Favour of Cardinal Giulio de' Medici (1478-1534)—at the symposium Possessions: Renaissance Cardinals—Rights and Rituals at the Open University in London (Camden Town).

Jennifer Wade

1980

Cheryl A. Brutvan (Museum of Fine Arts, Boston, Robert L. Beal, Enid L. and Bruce A. Beal Curator of Contemporary Art)

Paula Koromilas Burke (Country Lane Landscape Associates, LLC, Darien, Conn., Owner) "We continue to provide concepts (designs) and installation of gardens in Fairfield County. New husband, Christopher Robyn, now partnering in business."

Martha Krom Chiarchiaro (UMass Memorial—Clinton Hospital, Worcester, Vice President, Human Resources) "In addition to my ‘day job’ as Vice President of Human Resources at a community hospital, I’ve continued to teach adults at the Worcester Art Museum (history of art classes). I’ve recently completed courses in ‘Women Artists’ and ‘Impressionism’ and will be offering courses in ‘50 Centuries of Art in the Worcester Art Museum: Collection’ and ‘Art Collectors.’ I also provide lectures on a variety of topics to local art clubs." But the big news is that Martha was a Clark Art Institute hero and media star during the inaugural celebration of the CAI 50th. Martha attended each and every one of 50 hourly talks on the Clark’s Favorite Fifty; and not just attended—made major contributions. The stuff of legends!

Edward A. Hawkins (Good Harbor Fillet Co., Gloucester, Mass., Business Development)

Christine Knox (DDB Worldwide, New York, Global Strategic Events Manager [Worldwide Corporate Division]; M.B.A., University of Connecticut; C.M.M. Certification '00 in Global Strategic Meeting Management, University of Coventry)

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

Vivian L. Patterson (Williams College Museum of Art, Williamstown, Curator of Collections)

Christine B. Podmaniczky (Brandywine River Museum, Chadds Ford, Pa., Associate Curator for Wyeth Collections)

1981

Laurie McGavin Bachmann (Independent e-business consultant, Brooklyn; M.P.S. Interactive Telecommunications, New York University, Tisch School of the Arts, 1998) Laurie wrote about several literacy projects she has underway: "I am exploring some interesting new work (fall '05) with Sacred Heart University in Fairfield, CT. Apparently Sacred Heart's English department is starting to require a freshman course called Information Literacy—a course that helps students find and evaluate online, multimedia, and print sources for their research. I have proposed an additional course entitled 'Visualizing Concepts,' which is designed to help students envision and structure their ideas, using tools like idea mapping, visual analogies, imagery, information flow diagrams, and concept branching. I think this will be an exciting offering as it combines many ideas from my studio art background, M.A. in Art History and Master's in Interactive Telecommunications (NYU, '98). This is in addition to her work in the Ridgefield School System centered on "Visual Literacy." The principal of an elementary school in the system wrote in March of VISTA: Visualizing Interdisciplinary Studies through the Arts. . . . Mrs. Bachmann, an artist and an art historian, shares my feelings about the significance of visual thinking, and I share her impression that our students are shortchanged when it comes to art education. So we came up with a way to inject a bit more art into our children's school experience, and at the same time, increase their opportunities for visualizing information. . . . Helping students become stronger visual learners, to appreciate how art relates to society and to enjoy art are our current goals for this venture."

Rachel J. Burbank

Bonnie A. Campbell (Texas State Capitol, Austin, Curator of the Capitol; and the Bob Bullock Texas State History Museum, Executive Officer)

Amy Shammas Dane (Great Dane Travel, Owner; and Mount Holyoke College Art Museum, South Hadley, Mass., Education Coordinator) "Much the same as last year. New—a school tour for grades 2 and 3 called 'Say What You See: Verbalizing the Visual."

Kenneth LeDoux

Jennifer G. Lovett

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

Ruth Pasquine (Ph.D., City University of New York '00, "The Politics of Redemption: Dynamic Symmetry, Theosophy and Swedenborgianism in the Art of Emil Bistrum [1895–1976]"") Recently I have been taking some egg tempera workshops—even in Russian/Byzantine icon painting."

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")

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")

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

Wanda A. Bubriski

Maura Feeney

Minott Kerr (Metro Data Resource Center, Portland, Oreg., Assistant Regional Planner: Geographical Information Systems [GIS] Specialist; Ph.D., Yale University '94, "The Former Cluniac Priory Church at Paray-le-Monial: A Study of Its Eleventh- and Twelfth-Century Architecture and Sculpture") "In addition to making the world safe for fish and ensuring that all those E911 vehicles get to where they should, I do volunteer work leading trips to the Southwest pulling barbwire, working on hiking trails, and—most interestingly—doing archaeological survey work for the Bureau of Land Management and the Forest Service. Slowly working into the rock art literature (and that is rock as in petroglyphs, not the Ramones) and have begun thinking about rock art sites and landscape—so who knows? Maybe I'll return to the art history fold. Still teaching whitewater kayaking. Bought a condo in
one of the few buildings remaining from the 1905 Lewis & Clark Exposition."

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

Anne Reed Shannon

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

John Wetenhall (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)
The Maddux Business Report of September 2004 included an informative article featuring John and his work at the Ringling Museum of Art—the cover nicely calling his tenure "Ringling's Renaissance."

1983

Julie Aronson (Cincinnati Art Museum, Curator of American Painting and Sculpture; Ph.D., University of Delaware '95, "Bessie Potter Vonnoh [1872-1955] and Small Bronze Sculpture in America")

Vincent Carnevale

Cynthia Deith

Thomas W. Fels (Southern Vermont Arts Center, Manchester, Vt.; Curator of the Elizabeth de C. Wilson Museum)

Anne E. Havinga (Museum of Fine Arts, Boston, Curator of Photographs) "Still at the MFA, although only for 4 days a week because of our 1/2-year-old twins. I currently have an exhibition of Josef Sudek photographs on view, which celebrates a major acquisition of the Sonja Bullaty and Angelo Lomeo collection of his work. I am now starting to write a book on the highlights of the photography collection."

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")

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")

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

Charles A. Shepard II (Fort Wayne Museum of Art, Executive Director) "I left my teaching position at Connecticut College and the directorship of the Lyman Allyn Museum 24 months ago to accept the CEO post here in Fort Wayne. Despite the ribbing I received from our Conn. and N.Y. friends, I really enjoy Indiana, as do Lisa and our three children. Interestingly, we have Williams friends here—Jeff Krull, Director of the Allen County Public Library, and Dave Bennett, Director of the Community Foundation."

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

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")

Sharon R. Hemenway (Corning–Painted Post School District, Teaching Assistant) "I continue to work part-time for our school district; I'm now in my 5th year as a helper teacher to the same visually impaired boy. The work continues to be rewarding and ever-changing, and its part-time, school-year schedule fits perfectly with our ever busy lives. Our two boys are now 14 and 11 and keep us hopping with their activities and interests. If anyone would like to come explore our wonderful Corning Museum of Glass, please do get in touch!"

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

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

Greg Rubinstein (Sotheby's, Inc., London, Senior Director, Worldwide Head of Old Master Drawings) "2004 was undoubtedly the busiest year of my entire professional life so far, and also the most exciting. In my own drawings department we had no fewer than six sales, one a major single-owner collection sale in Amsterdam, which meant I more or less lived there in the early spring. The main event was the culmination in July of my 11-year research project on Vermeer's Young Woman Seated at the Virginals. I began working on the picture in 1993, at which point it was little more than a curiosity in the small part of the modern Vermeer literature that even acknowledged its existence. But after eleven plus years of delving deeper and deeper into all parts of the picture's making, technical and visual, as well as organizing a research committee to oversee its eventual cleaning, it finally came to be universally accepted as the only original work by Vermeer still in private hands. Its auction, in London in July, was electric (not surprising, since it was the first Vermeer to appear at auction since 1921) and even though everyone agreed it was by no means his most beautiful work, there was no serious doubt raised regarding the attribution. It made $30 million. This was definitely my fifteen minutes of glory, with endless press and TV journalists wanting interviews (and a mention in the Art & Auction list of the "Top 100" art world leaders)."

1985

Ann Murphy Burroughs (St. Louis Art Museum, St. Louis, Mo., Research Assistant to the Director) As Research Assistant to Director Brent Benjamin '86, Ann has assisted with several of his projects, specifically the Handbook and the search for an architect to design the museum's expansion (recently announced to be David Chipperfield, of London). When not occupied with projects for the Director's Office, Ann continues to enjoy giving gallery talks through the Division of Public Programs and Education. Recent talks include "Beaux-Arts Basics," "Still Life of van Gogh and Picasso," and "Dutch Landscape Painting."

Susan Holmberg Currie (The Leon and Thea Koerner Foundation, Vancouver, B.C., Executive Director) "After four years as Executive Director, my job remains stimulating and rewarding. In May 2005 the Foundation will celebrate its fiftieth anniversary. As part of the planned celebration for this occasion, I have helped to write a history of the Foundation as well as a report on its activities over the past fifty years. My son takes up much of my time, when I'm not at work, with his many interests and homework."

Alice Evarts-Schipper
movers and shakers of 2004!!). But I have to say I’m actually glad, for the sake of my health and sanity, that it’s now all died down.”

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

**Jill B. Steinberg** (independent writer and editor, Seattle)  “I live in Seattle and after experiencing the ups and downs of working for dotcoms, am now a freelance writer and editor working out of my 100-year-old house or one of many local cafes with free wireless. My clients include the University of Washington, Intel, Sun Microsystems, Microsoft, and a local paper. I serve on an 8-person steering committee of a park organization and was instrumental in helping to raise $1 million to purchase a piece of land in my neighborhood. The planned park has a 180-degree view encompassing the Olympic mountain range, the Space Needle, and Mt. Rainier. I take advanced Italian classes twice a week in preparation for the trip to Italy that I keep saying I’m going to plan, and have continued the classical voice training begun years ago—I give concerts about once a year. I would welcome news from my old friends and colleagues!”

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

**1986**

**Brent R. Benjamin** (St. Louis Art Museum, St. Louis, Mo., Director) Brent’s role as director of the Saint Louis Art Museum keeps him busy. Recent major projects include a $10 million museum-funded renovation of park grounds adjacent to the museum, the publication of a new Handbook of the Collection, and the reinstallion of the museum’s African, Oceanic, Arms and Armor, American, and Asian galleries. There is, as well, the leadership phase of a significant capital campaign. Moreover, the museum has just announced that David Chipperfield of David Chipperfield Architects in London will design an expansion to the museum.

**Elizabeth Triplett Blakelock**  “Recently I have worked for the Mark Twain House as Exhibition Coordinator for an exhibition installed in the newly constructed (Robert Stern-designed) Visitor Center. I also worked on a three-year project for the Connecticut Historical Society Museum cataloguing the costume collection under an NEH grant. Currently I am coordinating the Fall Gala for the Connecticut Historical Society—last year we raised almost $100,000 for educational programs. And I am Coordinator of the Cultural Council for West Hartford’s 11 elementary schools. Founded in 1950, the Council brings live cultural performances to the public schools. My three children keep me busy, but I enjoyed spending an afternoon at MoMA this spring with Carolyn Halpin-Healy.”

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

**Laura Coyle** (The Corcoran Gallery of Art, Washington, D.C., Curator of European Art)

**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)

**Mark Stansbury-O’Donnell** (University of St. Thomas, St. Paul, Minn., Professor, Ph.D., Yale University ’90, “The Shape of the Church: The Relationship of Architecture, Art, and Liturgy at the Cathedral of Trier”)

**Susan V. Webster** (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 Confraternities in Early Modern Seville”) Susan received fellowships from the NEH, the ACLS, and the Fulbright Program to support research in Ecuador toward her book project Building Colonial Quito: Architects, Patrons, and the Profession, 1600-1750.

**Ann Simon Woolsey** (Rhode Island School of Design, Museum of Art, Providence, Interim Assistant Director) “I am back at the Rhode Island School of Design temporarily while they search for a new director. It is wonderful to be among my old friends and colleagues!”

**Charles E. Wylie** (Dallas Museum of Art, Lupe Murchison Curator of Contemporary Art)

**1987**

**Yumi Nakayama Farwell**

**Joyce Rolerson Hu** (Yates Magnet School, Schenectady, N.Y.)

**Pamela A. Ivinski** (Cassatt Catalogue Raisonné Committee, New York, Research Manager) We have heard that Pamela ran off to Puerto Rico and eloped. Work on Cassatt continues unabated.

**Deborah K. Leveton**

**Diana L. Linden** (Pitzer College, Claremont, Calif., Visiting Assistant Professor, American Art; 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”) “I made it to Williamstown for the first time in ten years during the summer of 2004, with husband, Peter Ross, and our two twins, Alex and Emily (born October 2003). We spent some wonderful time with Carolyn Halpin-Healy and family, Pat Leach, and Fronia Simpson. Sarah Cash and Carolyn are my constant Mommy/Professional support system. A visit to San Francisco enabled me to see Denise Krieger Migdail. I am working on my Ben Shahn book (funded in part by the Getty), have an anthology and several essays forthcoming 2005-06. Currently, I am a visiting assistant professor at Pitzer College.”

**Thomas E. Lippy, Jr.**

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

**Denise Krieger Migdail** (Independent textile conservator, San Francisco) “Well, it’s been a glamorous year for me—I got to dress mannequins in delicious dresses for SF MoMA’s show aptly called Glamour. What can I say? For the most part I enjoy my work, but some jobs are more fun than others. Diana Linden made it up north for a lecture and it was a delight to visit and to hear her speak. The boys (Erik included) are doing well: Erik is still teaching high school English, Zack is in 3rd grade and thriving on order, and Max is in 1st and delighting in disrupting any said order.”

**Scott Opler** Although the memorial foundation established after Scott’s death in 1993 distributed the last of its grants in 2004 (including a significant gift to the Clark Art Institute, which resulted in the library’s Reading Room being dedicated to his memory), its impact continues through endowment support in the fields of architectural history, Italian cultural history, the environment, and gay rights.

**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 Navares”) “Keeping busy with work on Jews in Spain, on which I’ll speak this spring and summer at the Medieval Academy of America and the Institute of
Medieval Studies at Leeds. When not working or chasing down the two kids, I’ve been trying my hand at gardening with native Texas plants. Lots to learn for a Yankee girl like me!”

Xia Qiu

Robin Reynolds Starr (Skinner, Inc., Bolton, Mass., Specialist, American and European Paintings & Prints) “I’m still at Skinner (and still lecturing at Boston College, too). In July I had a son, Stephen Gerald Starr, and in August I got to introduce him to Pamela Patton who was up visiting in Boston from Dallas.”

1988

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

Priscilla Vail Caldwell (James Graham & Sons, New York, Vice President)

Diane Dillon (Newberry Library, Chicago, Scholar-in-Residence; Ph.D., Yale University ‘94, “The Fair as a Spectacle: American Art and Culture at the 1893 World’s Fair”)

Kristen Froehlich (Atwater Kent Museum, Philadelphia, Curator of the Historical Society of Pennsylvania Collection)

Courtney Braun Ganz

James A. Ganz (Clark Art Institute, Williamstown, Curator of Prints and Drawings; Ph.D., Yale University ‘00, “Robert Robinson [1651–1706]: Painter Stainer and Peintre-Graveur”) See the faculty page.

W. Anthony Gengarelly (Massachusetts College of Liberal Arts, North Adams, Professor, Art History, Museum Studies, Arts Management; Ph.D., Boston University ‘72, “Resistance Spokesmen: Opponents of the Red Scare, 1919–1921”) Tony writes that he is now the chairperson of the Fine and Performing Art Department.

Margaret M. Magner (Citigroup, New York, Project Manager) “I moved back to the U.S. in 2002 after six years in Hong Kong. I’m working in the same field I have been in for the past ten years—financial technology projects. I am now a global technology manager for Citigroup. My liberal arts education and interest in analyzing and writing about problems and solutions remain differentiators in my professional background in this field! I visited Williamstown this summer with Becky Briesacher (also class of ‘88) and Brad Thoennes.”

Marguerite H. Modan

Mary T. Ross (Van Nostrand Reinhold, San Francisco, Editorial Assistant)

Jon E. Sorenson (Canterbury Museum, Christchurch, New Zealand, Education & Public Programmes Manager) “I am enjoying living in Bush-free New Zealand with my partner, David. I am also keeping busy managing a staff of seven education communicators who deliver New Zealand curriculum-based programs at the Canterbury Museum to over 35,000 students a year. In my spare time, trips to Tahiti, Queenstown (of course!), and the U.S. make life grand.”

1989

Jenine Gordon Bockman (Independent publisher, New York)

Peggy O’Brien Eysenbach (Homemaker, Belmont, Mass.)

Heather Galloway (Intermuseum Conservation Association, Oberlin, Ohio, Associate Paintings Conservator)

Laura D. Gelfand (Myers School of Art, The University of Akron, Akron, Ohio, Associate Professor, Division Chair of Art History, Education and Exhibitions; Coordinator of Art History; Ph.D., Case Western Reserve University ‘94, “Fifteenth-Century Netherlands Devotional Portrait Diptychs: Origins and Function”)

Joseph R. Giuffre (Temple University, Philadelphia, Intellectual Heritage Program; Rutgers University, Ph.D. program in art history)

Marion Goethals (Williams College Museum of Art, Williamstown, Mass., Acting Director) Marion finished her stint as interim director at WCMA in the summer.

Jennifer Huffman (Springer-Miller Systems, Stowe, Vt., Technical Writer)

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”)

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)

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)

Margaret L. Goehrng (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)

Patricia R. Ivinski

Pamela Kachurin (Harvard University, Center for Russian, East European, and Central Asian Studies, Associate Director and part-time faculty; Ph.D., Indiana University ’98, “One Step Forward, Two Steps Back: The Retreat of the Avant-Garde in the Early Soviet Era”) “Still working at Harvard. But the really big news is the birth of my daughter, Hailey Rae, on September 6 (Labor Day!) 2004. My husband, Ernest, and I are overjoyed!”

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)


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

Ann MacNary 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, Curator of Contemporary Art) “After working part-time for the past 12 years (my son Sam is now 11), I have started working full time this spring as the Curator of Contemporary Art at the North Carolina Museum of Art in Raleigh. In addition to working on exhibitions, I am also coordinating artists’ commissions for the museum’s new 140-acre park, including a large environmental art project with artist Mary Miss. My husband, Patrick, is still traveling all over, and we spent this past April in France, in a small town in Provence, Lacoste, while he worked on one of his sculptures there—we are all ready to move there!”

Kathryn C. Galitz (The Metropolitan Museum of Art, New York, Assistant Curator, Department of Nineteenth-Century, Modern, and Contemporary Art; Ph.D., Institute of Fine Arts—New York University ’98, “The Family Paradigm in French Painting, 1789–1814”) In addition to a new professional title, Kathy reports that she has just bought a new apartment and "(in my spare time!) I am writing entries for a group of 19th-century French paintings for the Clark’s forthcoming catalogue, a project that is all the more special to me given my ties to Williams and the Clark!”

Susan Foster Garton (National Portrait Gallery, Smithsonian Institution, Washington, D.C., Data Administrator)

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., Director)

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


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) “I have been fortunate to be able to return to work as a paper conservator on a part-time basis since the birth of our son, Jevon, two years ago. We continue to enjoy living in Winchester. We saw Brian Allen, briefly, in August since his recent move to Andover, to become Director of the Addison Gallery at Phillips Academy. We look forward to seeing him more often now that he lives close by.”

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”)

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” “Still teaching American art for Notre Dame in Washington Program; parenting 5-year-old twins, Sarah and Anders; like the balance I have between work and family life.”

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”)


Tim Peterson (Franklin Art Works, Minneapolis, Director) Among the artists that Tim featured this past year were Todd Norsten, Iñigo Manglano-Ovalle, Trever Nicholas, Aída Ruílola, and Liz Miller.

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.)

Rachel Bronwyn (Orange Glen High School, Escondido, Calif., National Board Certified Teacher) “I teach English and AVID—which helps low-income, first-generation students get into four-year colleges. At my site we are an AVID National Demonstration School. During the summer of 2000 I was able to continue my art history education with an NEH institute in Paris—we studied Gothic cathedrals in the Paris basin. Quite lovely! Though I teach English, art history and the politics of representation are a fundamental part of everything I do. I am extremely happy as a teacher at the secondary level—I taught for a year at university and didn’t like it really—the kids there don’t need you as much.”

Stefanie Spray Jandl (Williams College Museum of Art, Williamstown, Andrew W. Mellon Foundation Associate Curator for Academic Programs)

Susan I. Johnson

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) "Am now the mother of a girl (6) and two boys (4 and 7 months). I keep myself busy as their designated playmate and driver."
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 (self-employed acupuncturist; MSTOM, Pacific College of Oriental Medicine in Traditional Chinese Medicine) After years at Berlitz, Margarita writes that she has completed her Masters of Science in Traditional Chinese Medicine and is in the process of opening offices in White Plains and Manhattan.
Susan M. Cross (Solomon R. Guggenheim Museum, New York, Associate Curator)
Susan A. Dimmock
Shannon L. Donovan (Glasgow School of Art, Glasgow, Scotland) Shannon wrote in January with news of a brave and exciting move: that she was in the second year of a three-year B.A. program in ceramics at the Glasgow School of Art, Glasgow, Scotland, having left her editing career at the American College of Physicians.
Anne C. Dowling (Federal District Court, Middle District, Fla., Clerk; J.D., William and Mary '02) "I live in St. Petersburg, Florida. I have two sons—William (4) and Oliver (2). After Williams I attended law school and I now clerk for a Federal District Court judge. I keep up on all things Art and serve on several Junior Boards. As always, my husband and I enjoy collecting prints and new American art."
Sarah Botts Griffin
Randon M. Jerris (United States Golf Association, New York, Director, Museum & Archives; Ph.D., Princeton University '99, "Alpine Sanctuaries: Topography, Architecture, and Decoration of Early Medieval Churches in the Bishopric of Chur")
Nicole S. Johnson
Elizabeth J. G. Levine (The Museum of Modern Art, New York, Curatorial Manager, Department of Painting and Sculpture)
Heather MacIntosh (Preservation Action, Washington, D.C., President and CEO) On September 1, 2004, I assumed my new job as President of Preservation Action, a 501c4 lobbying organization supporting preservation on Capitol Hill. My second book, Rebuilding a Legacy: The Story of the Starbucks Center Building was released in December, now in a limited run."
Daniel A. Montoya (Self-employed visual artist, Brooklyn)
James E. Rondeau (The Art Institute of Chicago, Frances and Thomas Dittmer Curator of Contemporary Art)
Handscroll Paintings from the Southern Tang Dynasty, 937–975")

Rachel A. Lindheim (University of Chicago, Ph.D. program in art history)
Rachel stopped by the Clark early in the summer. She is living now in Los Angeles.

Thomas J. Loughman (Phoenix Art Museum, Curator of European Art; Ph.D., Rutgers University '03 "Spinello Aretino, Benedetto Alberti, and the Olvetans: Late Trecento Patronage at San Miniato al Monte, Florence") "As you know, the dozen impressionists are coming to Phoenix this coming January. [The Clark is circulating a dozen of the greatest of the French 19th-century works—a national tour in honor of the 50th anniversary.] I am also working on a project with the Walters called The Repeating Image which brought a number of scholars, Tom among them, to Williamstown in late August to share ideas, the exhibition-planning conclave being among the latest initiatives of RAP. In any event, I have become the hub for things Williamstown."

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

1996

Thomas Beischer (California College of the Arts and Stanford University, Adjunct Faculty; Ph.D., Massachusetts Institute of Technology '04, "Great Expectations: Provisional Modernism and the Reception of J.J.P. Oud") "Trying to make the transition to non-ABD life. I'm teaching as an adjunct in the fall at CCA, two seminars in architectural theory. In the spring (2006), I will also be teaching a survey of architectural history at Stanford. An exhibition review in the July Journal of the Society of Architectural Historians, and a few other articles are in the works. Most importantly, I have been planning the Class of 1996 10-Year Reunion in Williamstown. Details to come!"

Carolyn Bess (Dallas Museum of Art, Producer of Arts & Letters Live) Carolyn and her husband have moved to Austin, although she is continuing her work for Arts & Letters Live as a committer.

Kathryn Brownell (Florida Travel & Life, Contributing Editor) Last December Kathryn wrote of her excitement about her move to Florida and her role in a new magazine that she was going to be involved with, writing about art, architecture, and—given a recently earned culinary degree—maybe even food. In the spring Kathryn sent us the premier issue of Florida Travel & Life, which carried her articles on the architecture of Miami ("Nuevo Gotham") and the town of Seaside ("The Next Perfect Place"). Exciting material. In her December note she dropped a line that made us all happy: "Hope all is well there. I am so proud of my Williams degree. It opens many doors."

Kate Meredith Burke

Patricia S. Canterbury (The Minneapolis Institute of Arts, Associate Curator of Paintings and Modern Sculpture) Sue reports that her exhibition Beauford Delaney: From New York to Paris "has received very positive response from lenders, public, and . . . art critics. I'm already suffering from author's remorse . . . Nonetheless, there is fresh, scholarly dirt within the essays. . . . Please be sure to notice my dissertation-length notes."

Someone evidently noticed—she was able notice my dissertation-length notes."

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

H. Gifford Eldredge (Art Guild, Philadelphia, Project Manager)

Kyle S. Johnson (Monster.com, Maynard, Mass., Competitive Intelligence Analyst)

Sara M. Krajewski (Henry Art Gallery, Seattle, Assistant Curator) "Just a quick note to let you know I've landed a position in the curatorial department at the Henry Art Gallery. My responsibilities will be in exhibitions and education programs for adults. I'm thrilled!" Among the projects Sara is at work on is an exhibition of photographs with signs, called Sign Language, and a monographic show devoted to Santiago Cucullu.

Rebecca Molhoff (Columbia University, Ph.D. program in art history)

Miriam L. Pomeranz

Gretchen R. Sinnett (University of Pennsylvania, Philadelphia, Ph.D. program in art history) "Not much new since the last newsletter. I'm about to begin drafting my fourth and final dissertation chapter—hooray!—and hope to finish this spring, Iain just turned 2 and is not yet terrible."

Bethany R. Velasco (American Association of Museums, Washington, D.C., Coordinator, Museum Assessment Program) Bethany writes that, "As for news, all is constant and good!"

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)

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

Lillian Nave Goudas "We love North Carolina—the mountains, the weather, and the Southern hospitality can't be beat. I'm involved in the thriving Caldwell Arts Council, which puts together a new exhibition each month and adds so much to this community. Otherwise my time is spent with my vivacious and hilarious 4-year-old Emma and the sweetest little boy who ever lived, my son, John-Thomas (he turns 2 in October). As far as keeping my brain engaged, I serve as the Chairman of the Board of my daughter's pre-school and as a deacon of the First Presbyterian Church. I have met with the faculty of the local college and as soon as I can make the time, I'll teach some art history courses there."

David C. Johnson (Williams College, Williamstown, Assistant Professor of Physical Education/Associate Dean of the College/ Lecturer in Art History)

Lisa Melandrì (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) Sarah is at work on developing a dissertation topic on American art of the 1930s, as well as holding a position in the American Art department of the Philadelphia Museum of Art.

Katherine Sutherland Rumil (Cody Anderson Wasney Architects, Palo Alto, Calif., Designer/Draftsperson; M.Arch., Harvard Graduate School of Design '02) Kate reports that daughter Julia was born on 27 November 2004.

Claire Schneider (Albright-Knox Art Gallery, Buffalo, N.Y., Associate Curator of Contemporary Art)

Luciana Shirado

Isabel Louise Taube (Ph.D., University of Pennsylvania '04, "Rooms of Memory: The Artful Interior in American Painting, 1880 to 1920")
Jacqueline van Rhyn (The Print Center, Philadelphia, Curator of Prints and Photographs) “I have just passed the 5-year mark at the Print Center, which is celebrating its 90th anniversary. Along with planning the anniversary exhibition for the fall, I am also curating *Taken with Time*, a camera obscura project that is commissioning new work with Ann Hamilton, Vera Lutter, and Abelardo Morell. The Print Center just received notice that it received an exhibitions grant for the show from the Philadelphia Exhibitions Initiative, a program funded by PEW and administered by the University of Art. We are most excited, as the project is dependent on the funding—and invite you to see it in September ’06.”

Ashley West (University of Pennsylvania, Ph.D. program in art history) “My news may not have changed all that much since one year ago. I STILL live in Berlin; am STILL writing my dissertation on Hans Burgkmair (the Elder, of course!); am STILL the David E. Finley Fellow at the CASVA; am STILL keeping an office at the Max Planck Institute for the History of Science here in Berlin and enjoying being down the hall from Lorraine Daston; and STILL spending far too much time indoors in print rooms, libraries, archives, museums, or simply at my computer. But enjoying every minute of it!”

1998

Brian Boucher (Independent writer and critic, New York) “Things are really good with me now. I helped put together the 2005-2006 Art in America Annual Guide to Galleries and have been writing reviews and news stories and editing for the magazine as well, though I am still freelance here. This however gives me the freedom to take on other little projects, like a recent review for *Parachute*. I also do a lot of freelance editorial work for commercial magazines, academic publications, etc.”

Mikka Gee Conway (Getty Museum, Los Angeles, Senior Project Specialist in the Office of the Associate Director for Collections)

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

Laura Steward Heon (SITE Santa Fe, Director/Chief Curator) See the faculty page.

Angela Ho (University of Michigan, Ph.D. program in art history)

Courtney Macomber (Marin Country Day School, Corte Madera, Calif., Art Teacher)

Peter Benson Miller (Musée d'Orsay, Service Culturel, Paris; Ph.D., Institute of Fine Arts—New York University ’03, “Théodore Chassériau and the French Colonial Project in Algeria”) “I am still working at the musée d’Orsay for the Service Culturel organizing visiting lectures and symposia. (My boss, Stephane Guegan, will be giving a paper at the David conference). Recent publications: ‘By the Sword and the Plow: Théodore Chassériau’s Cour des Compêtes Murals and Algeria.’ *Art Bulletin* (December 2004); a review of Jennifer L. Shaw’s *Dream States: Pavés de Chavannes, Modernism, and the Fantasy of France in 1814* *La Revue du musee d’Orsay* (Spring 2005). I am currently working on a text for an edited volume to be published by French publishers Albin Michel called *La France et l’Islam* about the representation of Islamic faith in 19th-century French painting. I just finished an essay on J.-A.D. Ingres’s late career (1855–1867) for the catalogue to the Ingres retrospective opening in February 2006 at the Louvre.” Peter also included news of Anne Elliott Williams (busy with twin girls), Kara VanderWeg (whom he saw in Venice at the Biennale), Mikka Gee Conway, and Scott Allan (both of whom, along with Mikka’s husband, Mike, he saw in Paris). And we had a chance to see Peter here this summer when he attended the David symposium—which was a treat.


Tiffany R. Silverman (Gibbes Museum of Art, Charleston, S.C., Director of Education and Outreach) “Josh and I are so enjoying the active artistic community of Charleston. He has given seminars on art collecting—even organized an art show in the Merrill office here—and is now the dj of choice for art events around town. I’ve been Director of Education and Outreach at the Gibbes Museum for nearly a year, overseeing art classes, visiting artist programs, and K-12 programming for the Low Country. Also doing some research on a Southern woman artist who reminds me of the subject of my Master’s paper. We are pleased to share that we’re expecting our first child in April—looking forward to surprises to come. Wish everyone a very happy holiday!”

Megan Smetzer (University of British Columbia, Vancouver, Ph.D. program in art history) “Just a quick note for the graduate news. Last February 16th I had my first child, a daughter we named Lily Camille. She is now 10.5 months old and almost walking. I have just returned to school after a year of parental leave, and if our daycare situation works out I hope to complete my dissertation on Tingit beadwork at the U. of British Columbia by the end of summer. Wish me luck!”

Kara Vander Weg (Gagosian Gallery, New York)

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

1999

Scott Allan (Princeton University, Ph.D. program in art history)

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 completed my Ph.D. coursework in 2003-04 at UC Santa Barbara and am forging ahead with minor (in Photograph) and major examinations. I plan to advance to candidacy in fall 2005. I am still working as Assistant Curator of American Art at LACMA. Two projects of note: I curated a small exhibition Childe Hassam and the Great War last summer and in April 2005 we went live with a new and totally revised American art presence in LACMA’s ‘Collections Online.’ Check it out (http://collectionsonline.lacma.org)! I am enjoying my work as a member of CAA’s Student and Emerging Professionals Committee as well. Loved seeing so many Williams friends at CAA Atlanta! And an update—Austen reports that both her and Jonathan’s family safely evacuated New Orleans before Katrina’s wrath hit the city.

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

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

Anne M. Lampe (Demuth Foundation and Museum, Lancaster, Penn., Executive Director) In August Anne reported that she was enjoying her new position “very much.”

Dorothy Moss (Predoctoral Fellow, Smithsonian American Art Museum, Washington, D.C.; University of Delaware, Ph.D. program in art history) “I’ll be a Smithsonian pre-doctoral fellow next year (with Jennifer Greenhill). We’re looking forward to working together again. The title of my project is ‘Recasting the Copy;
Original Paintings and Reproductions at the Dawn of American Mass Culture, ca. 1900.”

Kristina Van Dyke (The Menil Collection, Houston, Tex., Associate Curator of Non-Western Art; Ph.D., Harvard University ‘05, “The Oral-Visual Nexus: Rethinking Visuality in Mali”) The press release announcing Kristina’s appointment to the Menil Collection closed with glowing words about the importance of her new position. “Menil chief curator Matthew Drutt said, “Ms. Van Dyke brings a fresh perspective and exemplary intellectual rigor to the museum at a critical period in its growth. The appointment of a curator specializing in non-Western art underscores our renewed commitment to strengthening and supporting all areas of the collection, especially those that have received less scholarly attention in the past. African, Oceanic, and Native North American Art are among the most important collections in the Menil. We inaugurate a new era of distinguished visibility for them through the publications and exhibitions we hope to realize through Ms. Van Dyke’s appointment to our curatorial team.” Kristina herself wrote briefly in July: “Things here are good—Houston is a very welcoming city and my job at the Menil is very interesting. Life is much improved since I handed in my dissertation research focuses on the American genre painter Lilly Martin Spencer (1822-1902). During the 2005-06 academic year, Laura will hold a University of Maryland Museum Fellowship in the curatorial department of the Smithsonian American Art Museum in Washington, D.C. As a fellow, she will assist with preparations for the reopening of the museum in July 2006.

2000

Katherine A. Bussard (The Art Institute of Chicago, Assistant Curator of Photography; City University of New York, Ph.D. program in art history)

Lisa B. Dorin (Williams College Museum of Art, Williamstown, Assistant Curator) Lisa, in addition to her shows and projects at WCMA, offered a Winter Term Course at Williams on “Topics in Video Art: The Museum.”

Alanna E. Gedgaudas (Jenny Holzer Studio, Hoosick Falls, N.Y., Project Manager) “Happy to be working with Abigail Guay ’02 and David Breslin ’04.”

Robert G. Glass (Princeton University, Ph.D. program in art history) “I am continuing research in Rome for my dissertation on Filarete’s sculpture with a Paul Mellon fellowship from the Center for Advanced Studies in the Visual Arts in Washington, D.C.”

Elyse A. Gonzales (Institute for Contemporary Art, Philadelphia, Assistant Curator)

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


Laura Groves (University of Maryland, Ph.D. program in art history, University of Maryland Museum Fellow) Laura, a graduate student at the University of Maryland, College Park, advanced to doctoral candidacy this past spring. Her dissertation research focuses on the American genre painter Lilly Martin Spencer (1822-1902). During the 2005-06 academic year, Laura will hold a University of Maryland Museum Fellowship in the curatorial department of the Smithsonian American Art Museum in Washington, D.C. As a fellow, she will assist with preparations for the reopening of the museum in July 2006.

John Hagood (National Gallery of Art, Washington, D.C., Reference Librarian)

Amy K. Hamlin (Institute of Fine Arts–New York University, Ph.D. program in art history)

Beth [Elizabeth A.] Mangini (SUNY Old Westbury, Adjunct Lecturer, and City University of New York, Ph.D. program in art history) “Big year in New York City—I finished my coursework in the spring, took and passed my orals this winter, just started teaching 2 classes at SUNY Old Westbury, am working on a dissertation on Arte Povera, and Jordan and I got engaged on my 30th birthday (Whew! A busy year!) Can’t wait to see everyone at CAA!”

Tess Mann

Kimberly L. Mims (University of Chicago, Ph.D. program in art history)

Robin S. Schuldenfrei (Harvard University, Graduate School of Design, Ph.D. program in History and Theory of Architecture) After a summer spent teaching her own courses, “The Modern Interior” at the Boston Architectural Center and the History of Architecture survey for incoming Masters of Architecture students at Harvard, Robin will move to Berlin for research on her dissertation which focuses on modern architecture in Germany, 1900-1932. She hopes friends will come and visit!

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 (Armorey Center for the Arts, Pasadena, Calif., Gallery Coordinator)

Rachel Butt (Susanin’s Auctions, Chicago, Ill., Director of Consignments)

Jennifer T. Cabral

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

Anna Lee Kamplain (Boston University, Ph.D. program in art history) “I gave a talk at the 2005 History of Art Symposium presented by the Frick Collection and the Institute of Fine Arts of New York University. And I completed my coursework for the Ph.D. in May. I plan to spend the summer studying for orals and preparing for my exhibition of early Boston photography, which opens at the Boston University Art Gallery in February 2006.”

Jennifer W. King (Princeton University, Ph.D. program in art history)

Jeffrey Saletnik (University of Chicago, Ph.D. program in art history) Jeffrey spent the year doing dissertation research in Berlin. He also sent us volume 14 of the Chicago Art Journal (spring 2004), dedicated to Decadence—for which he served as co-editor (Kimberly Mims ’01 was on the editorial board).

Karly Whitaker (University of Delaware, Ph.D. program in art history)

2002

Brett S. Abbott (J. Paul Getty Museum, Los Angeles, Photography Department, Curatorial Assistant) “Working on a number of projects, including a show in the Getty’s collection of Press photographs called Pictures for the Press, set to open in September 2005. My book, In Focus: Edward Weston was recently published.”

Abigail M. Guay (Harvard University, Graduate School of Design, Ph.D. program in History and Theory of Architecture) After a summer spent teaching her own courses, “The Modern Interior” at the Boston Architectural Center and the History of Architecture survey for incoming Masters of Architecture students at Harvard, Robin will move to Berlin for research on her dissertation which focuses on modern architecture in Germany, 1900-1932. She hopes friends will come and visit!

Tara McDowell (San Francisco Museum of Modern Art, Curatorial Associate)
Kathryn A. Price (Clark Art Institute, Williamstown, Curatorial Assistant; Williams College Museum of Art, Edith and Herbert Lehman Publications Assistant) “This past year has been a hectic one to say the least. I’ve been working at both WCMA and the Clark—everyday! Moving Pictures opened in July to rave reviews. I never knew art historians dealt with flat screens and (gasp!) technology! I was recently added to the WCMA Handbook team as The Edith and Herbert Lehman Foundation Publications Assistant. I organized The Clark: Celebrating 50 Years of Art in Nature, which is a history of the Clarks and the Institute. I am now working on the The Clark Brothers Collect: Renoir to Matisse, Homer to Hopper, so am still steeped in “Clarkanalia.” I also had some non-work related art history fun in June when I traveled to Ferrara (the home of Giovanni Boldini) and to Padua for the fabulous Boldini retrospective. I was also lucky enough to attend Victoria Sancho’s beautiful wedding to Seth Lobis in Philadelphia, where I caught up with Elise Barclay ’01.”

Victoria A-T. Sancho (Columbia University, Ph.D. program in art history) Among many other activities, Victoria gave a lecture in October at the Bruce Museum in Greenwich: “Michelangelo and the Making of Rubens.”

Rob Slifkin (Yale University, Ph.D. program in art history) Rob’s review of Pamela M. Lee’s Chronophobia: On Time in the Art of the 1960s appeared in the spring 2005 issue of the Art Journal.

Gretchen L. Wagner (The Museum of Modern Art, New York, Curatorial Assistant) “Moved to New York City in October 2004 to take my new job as curatorial assistant in the Department of Prints and Illustrated Books at MoMA. Enjoying life!”

Kim Conaty (IFA–NYU, Ph.D. program in the history of art)

Ellery Fouch (University of Pennsylvania, Ph.D. program in the history of art) “I will be participating in several graduate student symposia this spring, presenting variations on my QP on George Luks’s Spielers. Along with Viktoria Villanyi ’05, I will be presenting at the Florida State University symposium at the end of February. Late in the spring I will be presenting at the University of Southern California’s “Dating Ourselves: Innovation and Fatigue in the Visual Field,” the graduate student symposium at the Philadelphia Museum of Art, and Yale’s “Against the American Grain” symposium—all as a result of CFP’s from your listserv! I have enjoyed spending time with fellow Williams and University of Delaware students Karly Whittaker ’01, Sarah Powers ’97, and Dorothy Moss ’99, and would love to see any Williams folks traveling to the Delaware area!” Ellery wrote that last bit when she planned on staying at Delaware—but with Michael Leja’s move to UPenn, Ellery’s plans, too, changed. She has now matriculated at Penn—and we presume that the invite is still open, but with a Philadelphia venue. Amid all her other activities, Ellery was in the audience for this spring’s Graduate Symposium; it was great to see her!

Katie L. Hanson (City University of New York, Ph.D. program in art history)

Patty Hickson (Des Moines Art Center, Curator) Over the winter Patty wrote: “I’m running the branch museum of the Des Moines Art Center and have been for the past year. My first exhibition in the space opens in January. It is California Dreamin’ and addresses themes of sunlight and humor in California art. Artists include Robert Arneson, John Baldessari, Richard Diebenkorn, Mel Ramos, Ed Ruscha, Wayne Theibaud, H. C. Westermann, William Wiley, and more.” In June she was able to announce that she had been promoted from associate to full curator.

Jordan Kim (Cooper-Hewitt National Design Museum, New York, Assistant Curator) “I’m not exaggerating when I say that one of the most valuable experiences of my life happened last October 2004, when I was invited to give a short version of my 2003 Lenett talk at the Herbert H. Johnson Museum’s symposium on the Byrdcliffe Art Colony (an exhibition curated by Nancy Green ’84). I can’t begin to describe what a wreck of nervous agitation I was, as I spoke before some of the foremost Byrdcliffe scholars, and was also lucky to have a leading Byrdcliffe furniture scholar give me some valuable insight as well. Last May I was promoted to Assistant Curator of Product Design and Decorative Arts at the Cooper-Hewitt. This November, we open a small show that I co-curated, Excavating Design..., featuring 18th-century French and Italian drawings and prints of Roman vedute, architectural fantasies, and designs for decorative arts. I am including several examples of commemorative objects purchased by tourists from my department. Feverish work continues on our major spring ’06 exhibition, Feeding Desire: Design and the Tools of the Table (which is co-curated by Williams College’s own Darra Goldstein) on the history of flatware within the context of dining and food history (in short). For this exhibition, we had Emy Kim ’04 working as a conservation assistant for 4 months last fall (2004) to help clean our flatware collection (now she’s at the Institute’s conservation program). Busy, busy, busy!”

Catherine Malone (University of Virginia, Ph.D. program in art history) Catherine reports that she has passed her comprehensive exams and that she is “glad to have that behind me (as are the girls and Jon).”

Don Meyer (Yale University, Ph.D. program in art history)

Jane Simon (Madison Museum of Contemporary Art, Madison, Wis., Curator of Exhibitions)

Ben Tilghman (The Johns Hopkins University, Ph.D. program in art history) “In the spring of ’05 I will be taking my qualifying exams and, with any luck, I’ll be starting on my dissertation this summer.” Other summer activities we have heard of, from those who saw the event with their own eyes, included Ben and Darran’s wedding.

Pan Wendt (Yale University, Ph.D. program in art history) Pan reports a full and productive course of study at Yale, with orals coming up.

Elizabeth Winborne

2004

Amelia Kahl Avdić (University of Maryland, Ph.D. program in art history) “I’ve successfully completed my first year of the Ph.D. program at the University of Maryland. I was awarded the Jenny Rhee fellowship in the fall and a language training grant from the American Council of Learned Societies. This summer I will be studying Croatian at the University of Pittsburgh’s East European Summer
Institute followed by two weeks of relaxing on the Croatian coast.”

David Breslin (Harvard University, Ph.D. program in art history)

Dina Deitsch (Curatorial Fellow, DeCordova Museum, Lincoln, Mass.) “For the majority of the past 12 months I could be found at the MFA, Boston, in the Art of Europe Department. During the year I also kept up my work at Art Interactive in Cambridge and coordinated The Paper Sculpture Show there in February. In the spring, I presented my paper on Kenneth Anger’s film Kustom Kar Kommandos, from Ondine’s class, at Cornell’s graduate symposium, Visualizing Ritual, and kept up writing through online reviews for Boston-based art journals. Things shifted a bit in July and I am now the Curatorial Fellow at the DeCordova Museum. These days, I’m hunting New England for fabulous art and working on a collection show about narrative, among other projects. All in all--life is good.”

Emma Hurme (Los Angeles County Museum of Art, European Art, Intern) Emma has held a variety of posts this year, including at the slide library of the NFL (4 million slides! Who knew?) although her inventoring of the ancient vases at LACMA provides a good balance (with athletics a common theme?).

Emy Kim (NYU-IFA—Conservation Center) Emy reports that she is enjoying newlywed life in New York City. After a year of apprentice- and part-time work (including some at the Cooper-Hewitt with Jordan Kim ’03—no relation), she started work toward her conservation M.A. this fall.

Keelain Loftin (Doris Duke Foundation for Islamic Art, Honolulu, Assistant Curator) “At the end of June I will finish up my 10-month position as Assistant Curator at the Doris Duke Foundation for Islamic Art (Shangri La). I will then begin a 10-week intensive Persian course at UCLA.” Keelain has sent us wonderful pictures from Hawaii—they warmed the cold winter months in the Berkshires.

Catherine Meeking “I spend my time between Manhattan and North Adams. I am back working with Meg Perelman at the James Brooks Foundation (they have moved from Easthampton to Manhattan). I will be taking classes at the Parsons School of Design in the near future with the intent of pursuing a career in interior design. I look forward to hearing the news of our class.”

James P. Nisbet (Stanford University, Ph.D. program in art history) “Jessica and I have spent the summer [of ’05] in New York (back to California on Saturday). She has an internship in Hillary Clinton’s immigration office and I’ve been working on some essays and pulling together texts for my orals. . . I’ve seen Emy [Kim] a few times and might get a chance to say hi to Kim [Conaty], if we can squeeze in something after her flight in from Mexico and my flight out. My first year at Stanford was excellent. . . . I took a variety of seminars on the 19th and 20th centuries, and submitted my two qualifying papers on the recent installations of Alfredo Jaar and the constructed sculptures of Vladimir Tatlin. Next year I begin TAing; I’ve been assigned two film courses, which should be a productive experience. With a year of credit transferred from Williams, I’m also due to take my oral exam next spring. Everything will be moving pretty quickly when I get back, but I’ve found Stanford to be a dynamic and inspiring working environment and look forward to the coming year.”

Elizabeth Dawn Quarles (University of California Berkeley, Ph.D. program in art history) “There is no shortage of fruit and flowers in Berkeley, California! I have finished my first year at Cal in good standing. The year has been full of highs and lows: conversations at the seminar table have been bracing; but I’ve dearly missed my friends and family back East. In addition to working on coursework and getting adjusted I was also a docent at Drawn by the Brush: Oil Sketches of Peter Paul Rubens, an exhibition that originated at the Bruce Museum in Greenwich, Conn., and traveled to Berkeley. I also served on the Academic Affairs committee through the Graduate Assembly and worked on projects to support peer mentoring and affordable student housing.”

Claire de Dobay Rifelj (Hammer Museum, Los Angeles, Curatorial Assistant) In the winter Claire wrote: “I am currently working with Charlie Wylie and Suzanne Weaver in the contemporary department of the Dallas Museum of Art [as the McDermott Graduate Curatorial Intern]. Major projects have included William Eggleston: Los Alamos, the Robert Smithson retrospective, several reinstallations of the permanent collections, and Concentrations exhibitions on Daniel Roth and Jim Lambie. We are currently gearing up for a show of drawings from the 1980s (May 2005), works on paper by Peter Doig (September 2005), and Robert Ryman (December 2005). After my year in Dallas is over I plan on returning to the East Coast, hopefully working in another contemporary curatorial department.” Well, things worked out partially the way Claire had foreseen. In July she e-mailed: “After a very successful trip to Los Angeles . . . I have decided that the Hammer is the ideal place for me. I am thrilled to begin working next month in the heart of a university museum again, to be involved in exhibitions of contemporary art in all media (from very established to barely emerging artists), to be an integral part of a small but high-powered staff, and to move to a very new place [she’s living in Santa Monica, a few blocks from the beach, sharing with a woman from France—‘la perfection’] . . . . I’ll be working at the Hammer with curators Russell Ferguson, Gary Garrels, James Elaine, and assistant curator Aimee Chang. I’m breaking new ground for Williams MAs over there and will do so with great pride.”

Alison Weaver (Guggenheim Museum, New York,) In February Alison wrote: “I just wanted to share some wonderful news. On Monday, January 17th, I gave birth to a beautiful baby girl. Her name is Talia Weaver Martin, and she weighed five pounds, fifteen ounces at birth. She’s only a few weeks old, but has already been to the Guggenheim to launch her art education. I am currently on maternity leave from the Guggenheim, where I manage their international affiliates in Berlin, Bilbao, Venice and Las Vegas. If anyone has occasion to visit, please let me know.”
Information—for You and the Program

The list-serv has nearly 170 subscribers. 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. If you would like to subscribe, send us your full e-mail address and the name by which you wish to be known (i.e., Joseph.Jones@williams.edu; Joe Jones). We will enroll you and send you a set of user instructions.

We hope that you have enjoyed this year’s newsletter. 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 (suggestions, corrections, and general greetings) 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/.

Some of the Members of the Class of 2006 Sharing a Meal in a Tapas Bar in Madrid