Letter from the Director

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

One question I am often asked by applicants to the Graduate Program concerns life after the M.A. What do our students do after graduation? How successful are they in finding jobs, internships, or admission to doctoral programs? An M.A. degree, unlike a B.A. liberal arts degree, represents the completion of a course in professional training, so this is a legitimate, indeed a crucial question. It is one reason why, in each issue of this newsletter, we list all of our graduates since the first class of 1974—any reader of this newsletter can learn what our alumni are doing today. The largest share—about 40 percent of those for whom we have current information—are working in museums, while about 25 percent have academic positions or are pursuing the doctorate full time. Just over a quarter of our graduates (26 percent) have ultimately chosen careers outside of art history, although many among them have found ways to apply their advanced art-historical training beyond the traditional boundaries of the discipline. A few comment on this in the class notes at the back of this newsletter.

The Class of 2006 has gotten off to an unusually auspicious start as it begins life beyond the M.A. Within one month of commencement all fourteen graduates had firm employment or study plans for the fall. Seven of them will be working in museums—the National Gallery of Art (2); the Menil Collection; SITE Santa Fe; the University of Arizona Museum of Art (Tucson); The Walker Art Center; and the Wexner Center (Ohio State University). Another will be working on the cultural regeneration of New Orleans with the director of the Contemporary Arts Center there. Among the remaining six, two have accepted teaching positions—one a two-year appointment as an English instructor at the Doshisha Junior and Girls School, in Kyoto, Japan; the other will be teaching art history at Westover School in Middlebury, Connecticut. Three will be entering doctoral programs in the fall: at Northwestern University, Yale, and the University of Virginia. A
fourth was admitted to four doctoral programs but made a late decision to take a year off before continuing her studies. She plans to resume her study of ballet for a year before continuing her art-historical training at the doctoral level. You can read more about all of this in our notes on the Class of 2006, beginning on page 19.

Although only three members of the Class of 2006 are enrolling in doctoral programs this fall, no fewer than eight others who have graduated since 2002 will be joining them, a record crop! In recent years doctoral study has been the course taken by the majority of our graduates, although usually after an interval of a year or two following the M.A. Of the seventy-two students who graduated between 2000 and 2005, forty (55.6 percent) have so far enrolled in doctoral programs in art history; three others have chosen to pursue advanced degrees in other fields.

In last year’s newsletter I wrote of how the generous support of our alumni had improved the program’s fiscal health, which in turn assures that the program can sustain the tradition of excellence established by my predecessors, the late George Heard Hamilton, Frank Robinson, and Sam Edgerton. Our alumni have never been more generous than they were in the fiscal year that ended on June 30. We received $33,280 in contributions in support of financial aid—enough to support three fellowship stipends; an additional $3,721 was donated in support of travel. This record total of $37,001 in contributions was enough to cover over 6 percent of our operating expenses, and we finished the year with a healthy surplus, making it our fifth consecutive year in the black. As a result of these cumulative surpluses we have been able to convert $127,000 into endowment, putting the program’s long-term finances on a sounder footing.

I cannot refrain from adding a few warm and grateful words about the Graduate Program’s dedicated staff, who day by day do so many things, large and small, to make the program the success story that it is. Marc Simpson, Karen Kowitz, George Ferger, and I have been working together as a team for over three years now and, considering the demands that our jobs place on us, we do so with a collective harmony that seems utopian! We are especially pleased with the progress we have made in improving the efficiency of Graduate Program administrative functions. The next big thing on the horizon is a switch to online applications, which we plan to implement in the fall of 2007.

Finally: in April I informed President Morty Schapiro that the 2006–7 academic year will be my last as director. After fourteen extremely rewarding years in this position, I wish to put administration aside and focus on teaching and research, following the inspiring example set by my eternally youthful predecessor Sam Edgerton, who at 80 continues to teach and publish. I look forward to following the professional lives of the more than 175 exceptional graduate students it has been my privilege to teach. I have often said that on good days this can seem the best art history job in the world, and thanks to the generous and cheerful support of our alumni, it has been my privilege to teach. I have often said that on good days this can seem the best art history job in the world, and thanks to the generous and cheerful support of our alumni, it has been my privilege to teach. I have often said that on good days this can seem the best art history job in the world, and thanks to the generous and cheerful support of our alumni, it has been my privilege to teach.

Faculty and Staff News

C. Ondine Chavoya “I have been enjoying my sabbatical in Santa Fe, New Mexico. I was awarded two fellowships to support my sabbatical research and writing projects: one, from the Georgia O’Keeffe Museum Research Center, where I will be in residence through August 2006 as a Research Fellow in American Modernism, and, the other, from the Woodrow Wilson National Fellowship Foundation. In fall 2006, I will be in residence at UCLA as a Postdoctoral fellow in the Chicano Studies Research Center and will eventually return to Williamstown for spring semester 2007. My essay written for the 2004 WCMA exhibition ‘Michel Auder: Chronicles and Other Scenes,’ was reprinted and translated for the catalogue accompanying the 11th Biennale de l’Image en Mouvement, Centre pour l’Image Contemporaine, Saint-Gervais Genève, Switzerland (2005). I was commissioned to write a new piece for Art in General’s Artists in Residence (AIR) program, ‘The Manhattan Project: Rubén Ortiz Torres,’ released in fall 2005. In November 2005, I traveled to Mexico with the Williams College Museum of Art and Society of Alumni as study leader for the Museum’s contemporary art tour of Mexico City and Oaxaca. In February, I was back in Oaxaca to research a newly acquired archive at the Instituto de Artes Graficas, and then spent five days on the beach in Puerto Escondido. I participated in the The 1980s: An Internet Conference, sponsored by the Georgia O’Keeffe Museum Research Center and moderated by Maurice Berger that will be published in book form, while also archived online at: www.okeeffemuseum.org/symposium2005. In March 2006, I moderated the discussion ‘Alternative Universe: A Panel on Emerging Artists Spaces,’ with members of ART2101, ESL (Esthetics as a Second Language), Slanguage, and Lui Velazquez at Estación Tijuana, Baja California, Mexico, which was sponsored by the Visual Arts Department at University of California, San Diego.”
Michael Conforti  Michael taught his course, “Studies in Decorative Arts, Material Culture, Design History, 1700–2009” and also oversaw the Clark’s 50th anniversary this past year. He wrote an essay for the catalogue to The Clark Brothers Collect: Impressionist and Early Modern Paintings, a complete history of the Clark family’s background and Stephen and Sterling Clark’s collections that accompanies the exhibition that travels to the Metropolitan Museum of Art in 2007. Michael planned the Clark Forum, “Art for Hire: Sharing Art, Sharing Income in the Not-for-Profit World,” with Malcolm Rogers of the Museum of Fine Arts, Boston; Lisa Dennison of the Solomon R. Guggenheim Museum; Jock Reynolds of the Yale University Art Gallery; and Tom Freundenheim, formerly of the Smithsonian Institution. The Clark also sponsored a symposium with the National Committee for the History of Art called “Past Perfected: Antiquity and Its Reinventions,” which took place at the Los Angeles County Museum of Art, the Huntington, and the newly refurbished Getty Villa in Malibu. In addition, the Institute co-sponsored a London symposium on the future of impressionist exhibitions. Michael continues to serve on the trustee executive committee of the American Academy in Rome. He is a membre titulaire of CIHA (International Congress of Art History) and a member of the National Committee for the History of Art. This year he joined the board of the Amon Carter Museum and the American Association of Museums’ International Committee on Museums (AAM/ICOM) and rejoined the board of the AAMD (Association of Art Museum Directors). He also served on the External Review Committee for the Smithsonian Institution’s art museums. Last fall Michael was asked by the newly formed Berkshire Economic Development Corporation to serve as Vice Chair for its Creative Economy project.

Nicole S. Desrosiers  “This school year went by so quickly! There is no question that teaching the translation course is a challenge and an inspiration. Congratulations to the class of 2006 for demonstrating such impressive scholarship at the symposium. I am still representing the American Association of Teachers of French as the Western Massachusetts Chapter President. We had a very interesting day-long workshop at Mount Holyoke this past spring. I am also a reader for the College Board. Of course, translating continues to be my passion and I am pursuing my goal of writing a manual for readers of French in art history.”

Samuel Y. Edgerton Jr.  “My long-delayed article on atrial crosses in sixteenth-century Mexican colonial conventos was finally published in an essay collection called Exploring New World Imagery, ed. Donna Pierce (Denver Museum of Art, 2005). Otherwise, nothing original came out of my head or hand in 2005–6, although I undertook a number of re-cyclings, reviews, and on-going researches. I began the academic year returning to the same Williams venue in which I started twenty-six years ago this coming September—namely, the Graduate Program, where I presented my annual single course, a fall-term seminar on ‘Renaissance Linear Perspective, from Sacred Conception to Secular Perception,’ with nine wonderful students who wrote some of the finest papers I have ever received in my fifty-four years of consecutive teaching. In January, following the end of my one active semester, Dottie and I hosted another Williams ‘fat-cats’ alumni tour to Mexico where we visited the ancient Maya and Spanish colonial sites in the Yucatan Peninsula. Then, returning to the winter cold of Williamstown, I spent the next two months working with an Italian scholar visiting as Clark Fellow on a new English translation of Leon Battista Alberti’s 1435–36 De Pictura (with a short break in early March to keep up my annual attendance to the Maya Hieroglyphic Workshop in Austin, Texas, for a long week-end). I also continued to labor on my own ever-in-progress book, Brouillards’s Mirror, Alberti’s Window, and Galileo’s ‘Perspective Tube,’ and ‘almost’ have it ready for publication. In the meantime, I’ve spun off a couple of short versions—to give the book some pre-publication advertising—as articles in journals. The first, with the same title as the book, is forthcoming in a Brazilian journal (of all places) called Historia Ciencia Saude—Manguinhos (History, Science, Health—Manguinhos). Another will be printed in a new journal expressly for undergraduate art history students called, appropriately, Perspectives in Art History, published under the auspices of the University of Tampa, Florida. I was asked to contribute the lead-off essay in the first issue, which I entitled ‘Picturing the Mind’s Eye.’ Interestingly, the editor of this novel journal also required that I submit, along with mine, an outstanding paper from one of my own undergrad students, which I was most pleased to do. My selected work was the result of my just-completed seminar, by David Butts, one of the two undergrads who also took the course. Finally, a couple of book reviews for the caa reviews online of the Yale (January 2006) and Gauvin Bailey’s Art in Colonial Latin America (March 2006); and I made an English translation of my essay originally published in German, The Sixteenth-Century Mexican Missionary Convent as ‘Theatre of Conversion’ in Collection—Laboratory—Theater, H. Schramm, L. Schwartz, and J. Lazardzig, eds. (Berlin and New York, 2005). Last but not least, Dottie and I took another vacation to Mexico in April, this time to Puerta Vallarta on the Pacific coast for a little beaching and boating with son, Sam III, who keeps his yacht down there.”

Holly Edwards  “This year my activities outside the classroom have been centered in the Williams College Museum of Art. Two exhibitions opened almost simultaneously. In one of them, Transgressions: Lalla Essaydi Confronts J.-L.Gérôme, I juxtaposed five paintings by contemporary artist Lalla Essaydi with one painting borrowed from the Clark, The Slave Market by the French Orientalist Gérôme. My intention was to provide a space in which to consider contending notions of the ‘orient.’ The second exhibition was a collaborative venture with a political scientist and a photo historian. Entitled Beautiful Suffering: Photography and the Traffic in Pain, it addressed the widespread tendency to aestheticize pain in photographs ranging from ‘art’ to photojournalism. Rather than acting as omniscient curators, we opted to pose a lot of questions about this phenomenon and leave them unanswered in the hopes that viewers would engage actively with these thorny issues. The catalogue for that show will be published by University of Chicago Press in the fall.”
George Ferger  “The 2005-2006 academic year included many fine accomplishments for the classes of 2006 and 2007, and it was very satisfying to be part of the team offering support to their efforts. On a personal note, a highlight of the year was a spring break trip to Spain (Mary’s and my first to that country) where we had close encounters with (among others) Goya, Velázquez, and Bosch at the Prado, Frank Gehry in Bilbao, and Miro and Gaudi in Barcelona. It seemed the sunshine and tapas would go on forever, but then time ran out and I found myself suddenly back at my desk tweaking the dry run schedule.”

Zirka Filipczak  “This past year I was on leave, and after a couple of frustratingly long months with no reading due to eye surgery, I worked on assorted projects. A review of two exhibition catalogues, A House of Art: Rubens as Collector (Rubenshuis, Antwerp, 2004) and Rubens: A Master in the Making for Art Bulletin is finished, and an article for the 2007 issue (‘Body and Embodiment’) of the Nederlands Kunsthistorisch Jaarboek is nearing completion. Titled ‘Rembrandt, Moghul Miniatures, and Different Languages of the Body,’ it discusses Rembrandt’s copies of Moghul miniatures. This same material will also be the subject of a talk at the annual meeting of the Historians of Netherlandish Art in Baltimore/Washington in November (‘Why did Rembrandt copy almost two dozen Moghul Miniatures?’). Next on the schedule is ‘Portraits of Women who “do not love to be led by the nose”’ for a symposium at the Katholieke Universiteit in Leuven, Belgium, entitled: Pokerface? Beyond the Curtain of Flemish and Dutch Baroque Portraits (December 2006); the plan is for Acta of the symposium to be published in the Brepols series ‘Museums at the Crossroads.’ These smaller pieces have greatly slowed but not stopped work on my long-term project about Rubens, relics, and ‘miraculous Madonnas.’ And, not to be forgotten, during January 2006 I spent a week in Belgium and the Netherlands with the first-year M.A.s who turned the trip into a memorably enjoyable experience.”

James Ganz  “My essay ‘From Paris to Williamstown: Sterling Clark’s Life as a Collector’ appeared in the catalogue of the exhibition The Clark Brothers Collect: Impressionist and Early Modern Paintings. This past spring I worked with Jacob Lewis (‘06) on the exhibition Paper Trails: 100 Great Drawings, Prints, and Photographs from the Clark. For those who missed the show, check it out on the Clark’s website: www.clarkart.edu/exhibitions/papertails/. I’m currently working with Richard Kendall on the first-ever exhibition of Claude Monet’s drawings; The Unknown Monet, Pastels and Drawings opens at the Royal Academy of Arts in March and will be at the Clark next summer.”

Charles W. (Mark) Haxthausen  Mark added a new area to his teaching repertoire last spring, offering a seminar “Film as Art: Cinema in the Weimar Republic.” The course dealt with the films of classic Weimar directors Fritz Lang, F. W. Murnau, and G. W. Pabst as well as those of Sergei Eisenstein and Carl Theodor Dreyer. Alongside his teaching and administration, Mark was also active in other areas. In October he made his first trip to Japan, where he was invited to give a paper, “Beyond the ‘Two Art Histories?’” at a conference on art museums hosted by the Institute of Art and Design at the University of Tsukuba. The conference proceedings have now been published in Japanese. In November he participated in a colloquium on the exhibition “Oscar Bluemner: A Passion for Color,” at the Whitney Museum of American Art in New York. In March he was both keynote speaker and respondent at the Philadelphia Symposium in the History of Art, a graduate student conference co-sponsored by the Philadelphia Museum of Art and the art history department at the University of Pennsylvania. His topic was “In What Style Shall We Paint? The Case of Paul Klee.” In May he presented “Gerhard Richter/Neo Rauch: Painting Media” at SITE Santa Fe in conjunction with the exhibition Life after Death: New Leipzig Paintings from the Rabelli Family Collection, curated by recently appointed director and Graduate Program alum Laura Heon (‘98). Mark’s review of Gerhard Richter: Editions 1965–2004; Catalogue Raisonné, by Hubertus Butin and Stefan Gronert, appeared in the December issue of Print Quarterly. His article “A ‘Degenerate’ Abroad: Klee’s Reception in America 1937–1940,” was published in Klee and America, edited by Josef Helfenstein and Elizabeth Hutton Turner (Hatje Cantz, 2006), a catalogue of the exhibition that opened in March at the Neue Galerie in New York and will be on view this fall at the Menil Collection, Houston. In the spring he again served on the advisory committee for the Museum of Modern Art’s annual graduate symposium and continued as a member of the Visiting Committee of the Harvard University Art Museums. Mark is on leave in the fall semester, finishing up his book of translations of Carl Einstein’s art theory and criticism and working on three conference papers.

Guy Hedreen  Guy reports that he wrote two essays this year: “Iambic Caricature and Self-Representation as a Model for Understanding Internal References among Red-Figure Vase-Painters and Potters of the Pioneer Group,” to be included in Reading Ancient Greek Images; Modes of Representations and Contemporary Methodologies, edited by Dimitrios Yatromanolakis (Athens, 2008); and “Pindar’s Sixth Paean: Apollo’s Role in the Defense of Troy and the Deaths of Achilles and Neoptolemos,” to be included in a book of essays on Troy and the Trojan War, edited by Barry Powell and William Ayward, under consideration for publication by Cambridge University Press.

Michael Ann Holly  “Happy to say that we just graduated a wonderful class, and they have collectively taught me more than any class I ever took! Once again, I taught the first-semester required (hmm) seminar in critical methodologies, and welcomed not only this eager bunch but also an intense group of resident Fellows. I have traveled considerably and written as much as possible considering my administrative ‘labors.’ For work-related activities, I have traveled four or five times to Europe and given a lecture in the Kunstgeschichte Institute in Berne, Switzerland, as well as a keynote address at Duke University this past spring. Several essays are in press: an ‘Interventions’ essay for Art Bulletin, interviews in a couple of journals and books (Art History, an MIT book on visual culture, a Czech festschrift, a Swiss festschrift), a couple of book reviews, and a couple of essays in anthologies—one
on the twentieth-century critic Adrian Stokes for a book, *The Coral Mind*, ed. by Stephen Bann, as well as one for an anthology entitled *Re/Discovering Aesthetics*, edited by Francis Halsall, all of which are in the proverbial ‘forthcoming’ category for the next academic year. My chairmanship of the Association of Research Institutes in Art History has been completed after six years, although I continue to serve on several other exciting fellowship review panels and a couple of (only sometimes exciting) institutional boards.”

**Ju-Yu Scarlett Jang** Scarlett will be on leave for academic year 2006–7, working on her book *Art, Politics and Palace Eunuchs in Ming China* (1368–1644).

**David C. Johnson** “I am happy to have you report that Dave Johnson feels he has the best conceivable job at Williams College: Men’s Tennis Coach, Associate Dean of the College, and Dean of First Year Students, and, best of all—member of the Art 101 Conference teaching ‘team.’”

**Eugene J. Johnson** “My 11,000-word article, ‘The Architecture of Theaters in Italy around the time of William Shakespeare,’ appeared in the volume of *Shakespeare Studies* for 2005. I’ve been busy with developing digital panoramas of major historical buildings, dating from 1500 B.C. to the present, to use in ARTH 101. I’m reworking the architecture section of 101, indeed completely changing it, so that we will have virtual buildings for every class. It’s a real revolution in the teaching of architectural history. Two articles on Venetian architecture of the 16th century are in preparation, as is the book on Italian theater architecture of the 16th and 17th centuries.”

**Libby Kieffer** “In addition to reading German with yet another wonderful group of graduate students last fall, I began a research project with ARTstor’s digital image library. German translations this year included a 19th-century article published in Kiev on *Spaghetti*; I am currently working on a translation of a paper on Jacques-Louis David by Godehard Janzing for a Clark publication.”

**Karen “Proud Mom” Kowitz** “I am in the midst of the exciting task of sending my first-born off into the world. Spencer will attend Gettysburg College this fall as a Presidential Scholar. My daughter, Marta, also an excellent student, will be in 8th grade. To compensate for missing Spencer, Marta and I plan to try lots of new recipes that include ingredients he is not fond of. My ‘proud mom’ moniker also extends to the legions of graduate students whom I’ve been privileged to work with for more than 21 years. Keep those calls and e-mails coming—I love to hear from you for any reason. My own, somewhat whimsical, news is that I’ve qualified to appear on *Jeopardy*. If I’m not summoned to California for taping within a year, then I’ll have to try again. So I’m not holding my breath—or cramming, just yet.”

**Mark Ledbury** Mark continues his research on 18th-century French painting and particularly on its relation to theater, spectacle, and performance. He is currently editing a volume of essays on Jacques-Louis David’s work in empire and exile for the Clark, and proofing an essay on Greuze and the threshold for *Studies in the History of Art*. In


Peter D. Low “I will be on leave next year, having won a non-residential Getty Postdoctoral Fellowship for 2006–7. While on leave, I’ll be working on a book, tentatively entitled Building a Dwelling Place for God: The Main Portal at Vézelay and Ephesians 2:11–22 in Medieval Art. I also have an article coming out in the next Word & Image (“As a stone into a building”: Metaphor and Materiality in the Main Portal at Vézelay,” Word & Image 22, no. 3 [July–September 2006]).

Elizabeth McGowan Liz reports that she and Guy Hedreen have been appointed co-directors of the Williams Oxford Program at Exeter College for 2 years, starting July 2006.

Carol Ockman “The big event of this year was Sarah Bernhardt: The Art of High Drama, the exhibition I curated with Kenneth E. Silver (New York University) for The Jewish Museum in New York. The first major museum exhibition devoted to the most famous actress of her time, it included 250 objects in all media including painting, sculpture, photography, costumes, jewelry, posters, film, and ephemera. It was accompanied by a catalogue of the same title published by Yale in conjunction with the museum. Among the most thrilling related events was a one-evening performance in which actors, including Tony-award winner Cherry Jones, Debra Winger, Lynn Cohen, and Ellen Lauren read Bernhardt’s repertory. Lauren Flanigan sang arias from operas based on plays written for Bernhardt. I scripted most of the evening with Anne Bogart who directed me together with the actors. I am writing a small book entitled Sarah Bernhardt’s Handkerchief. It tells the story of a handkerchief passed on by Bernhardt to great actresses of the American theater, including Helen Hayes and Julie Harris, and the significance of the transmission. I am also working on a book about how the nude became female in the nineteenth century. In October I presented a paper ‘The Invention of the Female Nude’ and in spring 2007 will be teaching a new graduate seminar related to this paper ‘The Invention of the Female Nude’ and in spring 2007 will be teaching a new graduate seminar related to this project. I wrote the essay on Ingres (‘Ingres’s Legacy: Myth Under Fire’) for the forthcoming Encyclopedia of Europe: 1789–1914, edited by John Merriman, Jay Winter et al. ( Scribner’s) and an entry on Ida Applebroog’s Boboli Gardens, 1987, for the new Handbook of the Williams College Museum of Art (ed. Vivian Patterson 80).”

Marc Simpson “Winslow Homer was at the core of my academic year, beginning with a seminar on the great man in the fall, timed to coincide with the exhibition I organized for the Clark, Winslow Homer: Making Art, Making History, which included over 170 objects and documents drawn from the Clark’s permanent collection. Susannah Maurer ’06 played a significant hand in bringing the whole exhibition to fruition in a timely fashion, including co-authoring the exhibition didactics and the 20,000-word exhibition brochure (kindly edited by Fronia Wissman Simpson 77). We had all those things, plus experimental installations and an interactive website (still accessible), that helped cast new light on Sterling Clark’s collection and his real achievement in its assembly. That no sooner closed than another Homer show opened across the Atlantic, for which I wrote a catalogue essay: ‘Homer’s Wine-Dark Seas’ (in Sophie Lévy, ed., Winslow Homer: Poet of the Sea, exh. cat. [Giverny: Musée d’Art Américain; and London: Dulwich Picture Gallery, 2006]). I had the opportunity to talk about the Clark collection of Homer in lectures both in Williamstown and in Portland, Maine, the latter preceded by an April afternoon spent scrambling along the cliff walk and seeing again the artist’s studio in Prout’s Neck—all of which emphasized the heady combination of fiction and deep truth in Homer’s ‘realistic’ seascapes. Some of what we learned for the fall exhibition was condensed into the essay ‘The Clark Brothers as Collectors of Winslow Homer,’ in the catalogue accompanying the Clark’s big summer 2006 show, The Clark Brothers Collect Impressionist and Early Modernist Painting. I did think about other artists, too. ‘The Clark Brothers as Collectors of John Singer Sargent’ is also in this summer’s exhibition catalogue. In early April Fronia and I went to London, where I convened a session at a Terra/Dulwich symposium connected with the Poet of the Sea exhibition [Jennifer Greenhill ’00 and the fall semester’s Visiting Clark Professor Hollis Clayson both gave excellent papers in other parts of the event). That same weekend I had the pleasure of speaking at a symposium connected to the National Gallery’s venue of Americans in Paris (along with Nancy Mowll Mathews and, again, Hollis Clayson, and a host of others)—this time getting to address Homer’s great portraitist-contemporary in a talk called ‘Eakins in Paris.’ And, even in the midst of a fall season of Homer, Nancy Mathews invited me to talk about Thomas Wilmer Dewing, John Singer Sargent, and Arthur B. Davies, in a talk called ‘Frieze Frames’ in her symposium connected to WCMA’s Moving Images show.”

Stefanie Solum Stefanie spent the first part of the past academic year on leave, 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

The appointments of the Clark Visiting Professors continued the tradition of bringing distinguished and engaging faculty to campus, expanding the roster of courses and experiences offered by the Graduate Program. In the fall S. Hollis Clayson, who had been in residence as a Clark Fellow in the fall of 2003, filled this role. In the spring, Julia F. Andrews held the post.

Holly, Professor of Art History & Martin J. and Patricia Koldyke Outstanding Teaching Professor, Northwestern University, taught an undergraduate course on “French Impressionism, the Later 1860s–1886” and a graduate seminar called “Critical Texts in Art and Urban Modernity, 1800–1900.” Yet in her public lecture Holly showed her cosmopolitanism, speaking on “Night Dreams: American Painters in La Ville Lumière (1870–1914),” with a concerted look at John Singer Sargent and his fellow Americans. Two members of the class of 2006—Mary Dailey Pattee and Jason Vrooman—chose to use their seminar papers for Holly as their Qualifying Papers and, with typical generosity, Holly not only counseled them through the entire process but flew back to Williamstown from Chicago for the day of the Symposium, where she introduced them and moderated a discussion session.

Judy (as Julia is known), the Bliss M. and Mildred A. Wiant Professor, Art History, at Ohio State University, was at the center of a variety of activities that filled the area’s museums in the spring with things Chinese. For courses, she taught an undergraduate lecture class on “Art of Modern and Contemporary China” and a graduate seminar on “Readings and Research Issues in Modern and Contemporary Chinese Art.” Among the exhibition-related special lectures and activities that she was involved with was a superb artist talk by Xu Bing—one of whose works helped set a new format for thinking about the Williams College Graduate Program in the History of Art. Judy’s public lecture, “Modernity in Black and White: China’s New Print Movement between the Wars,” introduced most of her audience to the early years of Chinese modernism, still too little known in the West.
Those who have seen the exhibition, or at least the catalogue, *The Clark Brothers Collect* will appreciate the vast archival research that underlies the project. With curators and external researchers making extensive forays into Robert Sterling Clark’s archive, which is housed at the Clark—but to date not catalogued—collections management librarian Penny Baker and I, along with the Clark’s grants writer, Julie Mackaman, seized the opportunity to secure funding for a formal archives program at the Clark. Our work paid off: in May, we received the great news that we are being awarded a grant of $143,000 from the National Historical Publications and Records Commission to initiate an archives and records management program for the Clark. In addition, we have just received news that we are the recipient of a supplemental grant of $64,000 from the Institute of Museum and Library Services. This means that for the next two years we will employ an archivist, an archives assistant, and an intern to assess and catalogue both the personal archive of Robert Sterling Clark (ranging from diaries and letters to saddles and racing trophies) and the institutional records from the founding of the Clark in the early 1950s through 1994. As you can imagine, with each passing year the number of paper files the Institute creates grows exponentially. But most likely there is great redundancy as well, so we expect to create an ongoing program to manage the files (and to employ the services of a paper shredder!). Our new archives staff will join Penny, cataloguer Valerie Krall, visual resources librarian Laurie Glover, and visual resources assistant Regina Quinn to form a reconfigured Collections Management Department.

This coming fall the library will host its portion of the first American retrospective exhibition *Gunnar A. Kaldewey: Artists Books for a Global World*. Organized by Chapin Library librarian Robert L. Volz, with the assistance of Wayne Hammond, the exhibition is a four-museum show, with beautiful books produced by Kaldewey on view from January 2006 to January 2007 at various times at Chapin Library, MASS MoCA, WCMA, and the Clark Library. The exhibition is also accompanied by a catalogue of the same title published by Hatje Cantz Verlag in Germany. The library continues to mount small-scale exhibitions of works from the collection, this most recent year focusing on twentieth-century and contemporary books. Last fall, *Out of the Box, Part II* featured finely designed exhibition catalogues that were issued as boxed editions, from Marcel Duchamp’s “mailbox” *Boîte Alerte*, containing the documentation of the 1959 surrealist exhibition, to the 2004 catalogue of the Whitney Biennial filled with artists’ multiples. The spring show, *A Decisive Moment: The Photographic Book at Mid-Century*, displayed brilliant examples of documentary, landscape, and avant-garde photography published in book form by, among others, Henri Cartier-Bresson, Edward Weston, and Josef Sudek. For the summer we are featuring a show with the self-explanatory title *Walking in the Landscape: Artists Books by Hamish Fulton and Richard Long*.

As part of the Research and Academic Program Mellon-funded initiative that Michael Ann Holly announced last year, the library is undertaking a concentrated effort to build the research collections relating to contemporary arts of Africa and the African Diaspora, Latin America, and Asia. Thus, some of our noteworthy additions to the collections over the past year include catalogues of the biennial exhibitions held in Havana, Shanghai, and São Paolo; new journal subscriptions such as *Nka: Journal of Contemporary African Art*; and critical monographs and collected works that broaden our scope in these areas. Thanks are due to Mora Beauchamp-Byrd, Associate Director of the Mellon Initiatives, Julia Andrews, the past spring’s Clark Visiting Professor, and Terri Boccia, acquisition librarian, for their assistance in identifying these new acquisitions, as well as to Bonghee Lis, who—in addition to her work in interlibrary loans—assists Terri in the acquisitions department. Other collection development news includes the acquisition, by means of a generous gift from library patron Albert Roberts, of two important sets of journals: eighty volumes of *The International Studio* (New York, 1897–1931) and nineteen volumes of *L’Art* (Paris, 1875–83), and from Werner Gundersheimer, a set of the journal *The Clarion* (1971–92) and its later iteration *Folk Art* (1992 onward), the latter being an ongoing gift. We also continue to build on our recent history of photography initiative. Notable additions include Robert Smithson’s *Torn Photograph* of 1970, and two books by Edward Weston: *Fifty Photographs* (1947) and *My Camera on Point Lobos* (1950).

Finally, some additional staff news. Cataloguer Angela Sidman is moving to New York, where she has accepted a position at the CUNY Graduate Center. Library Administrative Assistant Emily Bourguignon moved across campus in January to become the Assistant Events Coordinator for the new ’62 Center for Theater and Dance at Williams College. We were lucky to find quickly Michele Slowey, most recently from the conference office at Bennington College, to fill that position. Victoria Byrd, an undergraduate at Wellesley College, joins us as a volunteer over the summer, working with collections access librarian Karen Bucky on new course and subject bibliographies. Kristen Lundquist and Leslie Orton Mahar are kept plenty busy planning for and shifting volumes of books as the library shelves are near capacity, assisted this summer by Rachel Glover.
Another year at the Research and Academic Program (RAP) at the Clark, a thousand-and-one activities here and gone, many of them in dialogue with the Graduate Program. As Mark Ledbury (associate director) and I wrote in our latest official report, in each of our initiatives enumerated here, we seek to broaden and deepen the Clark’s intellectual engagements. Ever-widening is the circle of those who apply for fellowships; ever-expanding are collaborative efforts to include new partners, in the U.S., Europe, and beyond; and always continuing are our efforts to construct our “niche” in the world of research institutes and humanities scholarship through creating ideal conditions for lively and productive thinking, both for individuals and for selected groups, on topics not limited to traditional areas or approaches. Presenting fresh ideas, fresh thinkers, and fresh challenges to the world of visual arts is our explicit, and internationally recognized, mission.

Unofficially, I hope that you want to hear about a few of them—hence this newsletter. Most of all, however, this missive brings you all warm greetings from Mark, Gail Parker, Mora Beauchamp-Byrd, Sharon Wyrrick, and me. Perhaps we might even see some of you at RAP’s intellectual events to come in the fall and spring. Both Mark and I will be teaching again next year, something we both immensely cherish—not to mention our delight in serving as advisers to Qualifying Papers and performances. First things first, however. Let me name the scholars who just completed the academic year 2005−6 residential fellowships and tell you about the ones soon to join us, as well as list most of the major intellectual events that have just transpired or are yet to flourish in the coming academic year.

Starting last September our fellows’ roster was again replete. We welcomed Ting Chang from McGill University, Julien Chapuis from the Cloisters (The Metropolitan Museum of Art), Molly Donovan ’93 from the National Gallery of Art, Melissa Hyde from the University of Florida, Mark Jarzombek from MIT, John Tagg from SUNY Binghamton, and Jennifer Tucker from Wesleyan. Our lectures, seminars, lunches, and suppers were always lively, as you might expect from that
crew. Yet they were followed by an equally committed round-up in the spring semester: Maggie Bickford from Brown, Alice Jarrard from Harvard, Anthony Lee from Mount Holyoke, Charles Musser from Yale, Mignon Nixon from the Courtauld, Rocco Sinisgalli from La Sapienza in Rome, and Martha Ward from the University of Chicago. All told, it was a spirited academic year, with serious lectures and delightful movies in the “Fellows’ Favorite Film” series. Fall colors were glorious, winter (alas) was only gray not white, and the spring blossoms were exquisite (but the infestation of tent caterpillars in the northern Berkshires was not!).

With the Clark scholars and graduate students as a happy surround, we also were host to a number of intellectual events. The Clark/Getty workshop on “Art History and the Unseen” met in Williamstown in October and in Los Angeles in January. A November symposium, “The Meaning of Photography,” convened by former fellows Robin Kelsey and Blake Stimson, drew over 300 attendants, a record for RAP. Then in March—on the model of our successful “Art History and Its Journals” of three years ago—we offered a colloquium on “Art History and Its Publishers” (convened by Cathy Soussloff and Ken Wissoker), in which many of the editors of the major art history presses in the U.S. and England discussed the philosophical and practical future of book publishing. To cap the academic year off, the annual conference was a first for the Clark: “Asian Art History in the Twenty-first Century.” We opened at the Asia Society in Manhattan (the convener was Vishakha Desai), and then all journeyed to Williamstown to ask the provocative question, “Is there such a thing as Asian art?” To our gratitude, this conference was fully funded by the W.L.S. Spencer Foundation, the Luce Foundation, and the Asian Cultural Council. In June we were host to a stellar colloquium, “The Short History of Contemporary Art,” directed by Richard Meyer and Michael Lobel and populated by many of the major voices in contemporary art history and criticism.

Our Mellon initiatives continue to prosper, under the guiding hand of Mora Beauchamp-Byrd. We have an increased number of museum scholars coming next year, the “Art History and Its Publishers” colloquium was a fine example of the Clark’s “service to the discipline” enterprises, and Mora is off to Johannesburg, South Africa, in September to discuss exchanges with an institute there. All thanks to the beneficence of the Mellon.

Selecting fellows for the 2006–7 year was a difficult task for we had a record number of applications (up 33 percent). The results? The Summer Fellows are Thierry Davila from the contemporary art museum in Bordeaux; independent curator Ann Dumas; independent scholar William Fox; Erica James from the National Art Gallery of the Bahamas; Jonathan Réé, freelance philosopher and historian; and Sarah Warren from SUNY Purchase. For the first time, we have been able to award a joint year-long Clark/Oakley Fellowship (in conjunction with Williams College), with Ernst van Alphen from Leiden University as the inaugural recipient. Other Fall Fellows are Heinrich Dilly from the Martin-Luther-Universität Halle-Wittenberg, Finbarr Barry Flood from New York University, Serge Guilbaut from the University of British Columbia, Arden Reed from Pomona College, and Ann Reynolds from the University of Texas. Joining van Alphen as Spring Fellows are Malcolm Bull from Oxford University, our own Darby English now from the University of Chicago, James Meyer from Emory University, Carolyn Tate from Texas Tech University, and Lowery Sims from the Studio Museum in Harlem. An impressive list, to say the least.

And as for the intellectual events coming up during the year? On the chance that they might entice you to come back for a visit, here is a brief recounting: a symposium on “The Collector’s Museum” convened by Dario Gamboni (September 15 and 16), a colloquium “Reshaping the Collection,” convened by Adrian Ellis and Elizabeth Casale (October 13 and 14), a Clark/Getty Workshop on “Art History and Anti-Art” (October 20 and 21 in Williamstown and February 2 and 3 in Los Angeles), a colloquium “The Mirror of Spolia: Premodern Practice and Postmodern Theory” convened by Richard Brilliant and Dale Kinney (December 8 and 9), a symposium “Ahistoric Occasion” in conjunction with the show at MASS MoCA (February 23 and 24), a Mellon/Clark colloquium “The Portals of Art History,” and, finally, the annual conference, this time devoted to the nagging philosophic question of just “What is Research in the Visual Arts?” (anyway!) convened by Marquand Smith and me (April 27 and 28). We also anticipate several collaborations and exchanges with the Williams College Museum of Art and its new director, Lisa Corrin.

So many names, titles, events, and dates. Hopping that a few might resonate with your own schedules and colleagues, I sign off for now with the genuine sentiment that you are always welcome back to join in the creative turbulence that is the Research and Academic Program at the Clark. Like Hegel’s Aufhebung, we actively bring our history with us at each successive unfolding.
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.

Jason Vrooman, as this year’s Judith M. Lenett Memorial Fellow, had the opportunity to help restore Jackson Pollock’s Number 2, 1949 to its original state, after it had worn a synthetic veil for nearly fifty years. He writes:

The sixteen-foot-long canvas, from the collection of the Munson-Williams-Proctor Arts Institute, Museum of Art, had been sprayed with polyvinyl acetate (PVA) in 1959 to prevent cracks that had developed on its surface. This PVA, however, dulled the contrasts of the paints and the commercially dyed red canvas. I worked with Tom Branchick, Director of the Williamstown Art Conservation Center, to document the condition of the painting and run a series of analytical tests. Together, we applied ethanol to the picture’s surface, dissolving the PVA, thus returning the paints to their original reflectance and restoring the velvety quality to the canvas itself.

On May 3, I delivered the twelfth annual Judith M. Lenett Memorial Lecture, “Into the Web: Beneath the Surface and Beyond the Frame of Jackson Pollock’s Frieze Paintings,” to a standing-room-only audience in Lawrence Hall. I related the conservation treatment of Number 2, 1949 and suggested how the painting’s newly restored contrasts make clear the canvas’s sense of depth as well as its lateral rhythm, both of which help to direct the movements of the viewer in ways very similar to Pollock’s own movements while creating the picture.

Through the energy of Lisa Corrin, the new Director of the Williams College Museum of Art, the Berkshires community was able to see the results of this transformation: Number 2, 1949 was ensconced on a plinth in the Williams College Museum of Art as the centerpiece of Jackson Pollock at Williams College: A Tribute to Kirk Varnedoe ’67. Two more of Pollock’s “frieze” paintings, Number 13A: Arabesque, 1948, from the Yale University Art Gallery, and Number 7, 1950, from the collection of the Museum of Modern Art, New York, complemented Number 2, 1949, allowing WCMA visitors to contemplate three of Pollock’s distinctive, horizontally oriented canvases. I drafted most of the wall text as well as an essay for the gallery guide, and delivered several gallery talks on the exhibition.
I was pleased to accept Lisa Corrin’s offer to reprise this performance in abbreviated form as a presenter at WCMA’s Plonsker Family Symposium, ‘Jackson Pollock: Beneath the Surface, A Tribute to Kirk Varnedoe ’67.’ The event included presentations by Adam Gopnik, editor-at-large for The New Yorker; Helen Harrison, Director of the Pollock-Krasner House and Study Center; Pepe Karmel, Associate Professor in the Department of Fine Arts, New York University; Tom Branchick, Director of the Williamstown Art Conservation Center; and Ellen G. Landau, Andrew W. Mellon Professor of the Humanities, Department of Art History and Art, Case Western Reserve University. The symposium brought museum professionals, professors, lovers of Pollock, and skeptics together for a full afternoon of talks highlighting the deliberate techniques employed by Pollock to achieve the sense of spontaneity that enlivens his best works.

Jason was the twelfth 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 Sliikin ’02, Jordan Kim ’03, Emy Kim ’04, and Christine Paglia ’05. Lane Koster has been named the Lenett Fellow for 2006–7.
From a scan of the program index, it seems that at least sixteen people holding M.A. degrees from the Program were involved with the academic side of the College Art Association annual conference in Boston this past February. Brian Allen ’92 spoke about the Addison Gallery of American Art, Phillips Academy, in the session “When Mice Roar: The Relevance of Small Museums,” which was organized by Sarah Cash ’86. Graham Bader ’95 opened the session on “Art and Accident, Part I” with a paper on “Malevich’s Accident.” Victoria C. Gardner Coates ’92 made a proposal “Toward a Program for Raphael’s Transfiguration and Sebastiano del Piombo’s Raising of Lazarus.” Laura Coyle ’86 and Nora M. Heimann ’85 teamed up to co-chair the wide-ranging session “Embodying Idea: The Person as Political Instrument”; among the speakers they chose to include in their session was Adam Greenhalgh ’00, who revisited work he had done for his QP and Symposium presentation in the paper “‘Not a Man but a God’: The Apotheosis of Gilbert Stuart’s Athenaeum Portrait of George Washington”—just in time, nicely enough, for the opening of the special exhibition devoted to that work at the Boston Athenaeum. Stephen Eisenman ’79 had been scheduled to talk on “Morris among the Maori” in the session “Politics and Decoration in Victorian and Edwardian England,” but in Ruskinian fashion, he announced a topic from the podium that focused more concertedly on the subject of “design in the age of Darwin.” Laura Gelfand ’89 delivered a paper exploring the problem of “When Text and Image Don’t Correlate: The Hours of Isabella Stuart and the Pilgrimage of the Life of Man.” Anne Havinga ’83 co-chaired a session devoted to “The Photographic Scene in Boston around 1900.” Marni Kessler ’89 addressed the topic of “Paris in Ruins,” in the session “Ruins and After: Art in the Age of Global Violence.” Gwendolyn Owens ’79 co-chaired the session devoted to “Gordon Matta-Clark and Architecture.” Jeffrey Saltenik ’01 addressed “The Bauhaus Preliminary Course, Materiality, and the Artistic Process.” Catherine B. Scallen ’81 delivered a paper drawn specifically from some of her experiences at the Clark, speaking on “Julius S. Held and the Object of Art History: Collecting, Connoisseurship, Conservation, and the History of Taste”; Williams College alumna and RAP familiar Mariët Westermann, now of the IFA−NYU, also spoke in the session, devoted to “Revisiting Julius S. Held”—many familiar faces were in the audience, and locales such as Bennington and Williamstown were invoked throughout. Robert Slifkin ’02 co-chaired the session “Minimal Art and the Common Culture: Art and Politics in the 1960s.” Jacqueline van Rhyn ’97 co-chaired the session on “The Potential of the Print: Public Art and the Role of Digital Technologies,” and delivered a paper titled “The Printed Image at Large” as well; Williams faculty member Peggy Diggs delivered the paper “Projects with Groups” in the session.

In addition to Peggy, other Williams College faculty and staff who were actively involved included Randy Bird (“Architecture, Medicine, and Hygiene in Colonial Antananarivo”), Mike Lewis (who chaired the session “Creativity and Collaboration in Architecture”), and John Stomberg (who interviewed George Nick for the CAA “Tenth Annual Artists’ Interviews”). And while Holly Clayson had by CAA officially ended her tenure with us as the Clark Visiting Professor, she gave a paper that had developed in part during her stays in the Purple Valley, “Away from Home/at Home in Paris: Americans Reckon with la ville lumière.” Another professor formally linked to a midwestern institution, Walter Gibson, emeritus at Case Western, was teaching a seminar in the Program in the spring, so we get to include his talk, “Bruegel and the Theme of the Turnip Wagon,” in this roster, too.

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 New York in February 2007.
Williamstown and North Adams Museums, 2005–6
Exhibitions

Sterling and Francine Clark Art Institute
May 17, ’05–summer 2006
The Clark: Celebrating 50 Years of Art in Nature
Jacques-Louis David: Empire to Exile
July 4–Oct. 15, ’05
Little Women, Little Men: Folk Art Portraits of Children from the Fenimore Art Museum
Sept. 17, ’05–May 7, ’06
Hail to the Chiefs
Oct. 9, ’05–Jan. 16, ’06
Winslow Homer: Making Art, Making History
Oct. 29, ’05–June 18, ’06
Special Installation: Pastels
Feb. 19–April 30, ’06
Paper Trails: 100 Great Drawings, Prints, and Photographs from the Clark
June 4–Sept. 4, ’06
The Clark Brothers Collect: Impressionist and Early Modern Paintings
Feb. 19–April 30, ’06
Paper Trails: 100 Great Drawings, Prints, and Photographs from the Clark
March 18, ’06–Feb. 19, ’07
The House of Oracles: A Huang Yong Ping Retrospective
May 27, ’06–
Ahistoric Occasion: Artists Making History
Aug. 5, ’06–
Gunnar A. Kaldewey: Artist Books for a Global World: Four Collaborations in Depth

William College Museum of Art
July 16–Dec. 11, ’05
Moving Pictures: American Art and Early Film, 1880–1910
Helen Stoller
July 30–Sept. 11, ’05
Masterworks of Chinese Painting: In Pursuit of Mists and Clouds
Nov. 29–Dec. 4, ’05
It’s Your Life: Student Responses to the AIDS Epidemic
Jan. 14–May 14, ’06
Transgressions: Lalla Essaydi Confronts Jean-Léon Gérôme
Jan. 28–April 30, ’06
Beautiful Suffering: Photography and the Traffic in Pain
Feb. 11–May 14, ’06
Regeneration: Contemporary Chinese Art from China and the US
April 14–Oct. 1, ’06
Jackson Pollock at Williams College: A Tribute to Kirk Varnedoe ’67
June 3–Oct. 29, ’06
Jacqueline Humphries: New Work
June 10–Sept. 10, ’06
Rhoda Hollems Nicollis
June 17–Sept. 10, ’06
Zhan Wang: Urban Landscape

Chapin Library
May 16–Oct. 7, ’05
Herman Rosse: Designs for Theatre
American Moments, 1668–1973: Selected from Gifts to Williams College by J. Brooks Hoffman, M.D., Class of 1940
Jan. 21–May 26, ’06
Gunnar A. Kaldewey: Artist Books for a Global World
Poetry Jan. 21–Feb. 24; Philosophy March 6–24
Delux Editions April 7–28; Oriental May 5–26
June 1–Sept. 15, ’06
Frank Lloyd Wright: The Robert P. Fordyce ’56 Collection

Kidspace at MASS MoCA
March 31–Sept. 5, ’05
Magic Gardens: Paintings and Illustrations by Tim Rollins & K.O.S., Emilie Cheng, and Timothy Basil Ering
Oct. 6, ’05–Jan. 22, ’06
Reading Sculptures: Long-Bin Chen
Feb.–Sept. 4 ’06
The New Sound of Music: Hybrid Musical Instruments by Ken Butler

MASS MoCA
Dec. 11, ’04–Oct. 31, ’05
Cai Guo-Qiang: Inopportune
March 19, ’05–April 2, ’06
Life after Death: New Leipzig Painting from the Rubell Family Collection
May 29, ’05–Feb. 12, ’06
Becoming Animal: Contemporary Art in the Animal Kingdom
June 18, ’05–Sept. 6, ’05
Creature Discomfort: Hybrid Humans on Paper
June 30–Sept. 6, ’05
Dave Cole: The Knitting Machine
Dec. 10, ’05–Oct. ’06
Karsten Höller: Amusement Park
Jan. 14–July 30, ’06
Kamrooz Aram: Realms & Realities
March 18, ’06–Feb. 19, ’07
The House of Oracles: A Huang Yong Ping Retrospective
May 27, ’06–
Ahistoric Occasion: Artists Making History
Aug. 5, ’06–
Gunnar A. Kaldewey: Artist Books for a Global World: Four Collaborations in Depth
Lectures and Symposia

Graduate Program

Clark Visiting Professor Lectures

Sept. 20, '05  S. Hollis Clayson, Northwestern University, “Night Dreams: American Painters in La Ville Lumière (1870–1914)”

Feb. 7, '06  Julia F. Andrews, Ohio State University, “Modernity in Black and White: China’s New Print Movement between the Wars”

George Heard Hamilton Memorial Lecture

Oct. 25, '05  Josef Helfenstein, Menil Collection, Houston, “Exhibitions, Scholarship, and Museum Culture”

Special Art and Conservation Lecture

April 6, '06  Gwen M. Tauber, Rijksmuseum, Amsterdam, “Frans Hals’s Maritge Voogd Claesdr., 1639,” Part I

May 11, '06  Gwen M. Tauber, Rijksmuseum, Amsterdam, “Frans Hals’s Maritge Voogd Claesdr., 1639,” Part II

Special Artist’s Lecture (co-sponsored with WCMA)

April 26, '06  Xu Bing, in conjunction with the WCMA exhibition Regeneration: Contemporary Chinese Art from China and the U.S.

Judith M. Lenett Memorial Lecture

May 3, '06  Jason A. Vrooman, M.A. Class of 2006, “Into the Web: Beneath the Surface and Beyond the Frame of Jackson Pollock’s Frieze Paintings”

Eleventh Annual Graduate Symposium

June 2, '06  A day of GREAT papers delivered by members of the Class of 2006

Special MASS MoCA Event with Undergraduate Majors

Feb. 12, '06  Dean Moss’s Figures on a Field, followed by a revelatory discussion with Moss, members of his troupe, and his collaborator Layla Ali.

Sterling and Francine Clark Art Institute

Clark Fellows’ Lectures

Sept. 27, '05  Julien Chapuis, The Cloisters, The Metropolitan Museum of Art, “Aspects of Invention and Tradition in Northern Renaissance Art”

Oct. 4, '05  Mark Jarzombek, MIT, “In the Shadow of the Silhouette: The Rebuilding of Dresden”

Oct. 18, '05  Ting Chang, McGill University, “Travels and Transports: Nineteenth-Century French Collectors in Japan”


Nov. 15, '05  John Tagg, SUNY Binghamton, “Mindless Photography”

Nov. 29, '05  Melissa Hyde, University of Florida, “Self-Portraits of Others in Eighteenth-Century French Painting”


Feb. 28, '06  Charles Musser, Yale University, “May Irwin’s Kiss: Film and Initial Transformations of Culture”


March 14, '06  Mignon Nixon, Courtauld Institute, “Transference and the Woman Artist”

April 4, '06  Anthony Lee, Mount Holyoke College, “When the Clobbering Began”

April 11, '06  Martha Ward, University of Chicago, “Curatorial Liberalism in 1930s France”

Lectures


Oct. 9, '05  Marc Simpson, The Clark, “The Clark’s Holmés’ Histories”

May 7, '06  Elaine Heumann Gurian, consultant, “Museums as Memorials: From the Holocaust to 9/11, How Museums Help Us Understand Tragedy”

June 4, '06  Michael Conforti, The Clark, “Art and Patronage: The Sterling and Stephen Clark Story”

Clark Symposium

Nov. 19, '05  The Meaning of Photography

Clark/Getty Workshop

Oct. 28–29, '05  Art History and the Unseen
Clark Colloquium and Mellon Public Conversation
Mar. 31–Apr. 1, '06  *Art History and Its Publishers*
June 23–24, '06  *What Is Contemporary Art History?*

Clark Conference
April 28–29, '06  *Asian Art History in the Twenty-first Century* (in collaboration with the Asia Society)

The Berkshire Conference
Feb. 10–12, '06  *The third annual conference for business and cultural leaders*

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Amanda Potter ’06 asking a question at the Clark’s “Meaning of Photography” symposium in November 2005

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**Williams College and the Williams College Museum of Art**

- **Class of 1960 Scholars Lecture in Art**
  - Nov. 15, ’05  *Robert and Shana ParkeHarrison*, artists
  - April 10, ’06  *Arthur Tress*, photographer, “Fantastic Voyage”

- **Whitney Stoddard Memorial Lecture**
  - April 10, ’06  *John Clarke*, University of Texas, Austin, “Servant, Client, Friend, or Vettius? Role-Playing to Explore Roman Visual Culture in an Interactive CD-ROM on the House of the Vettii at Pompeii”

- **The Plonsker Family Symposium**
  - May 13, ’06  *Jackson Pollock: Beneath the Surface, A Symposium in Tribute to Kirk Varnedoe ’67*

- **Guest Artist Lectures**
  - Oct. 5, ’05  *Patty Chang*
  - Feb. 9, ’06  *Lalla Essaydi*
  - April 19, ’06  *Alfredo Jaar*
  - July 15, ’06  *Jacqueline Humphries*

- **Guest Lectures**
  - Nov. 15, ’05  *James Cahill*, University of California, Berkeley, “Adventures of a Scholar-Teacher Collecting Chinese Paintings”
  - Nov. 16, ’05  *James Cahill*, “Passages of Felt Life: Paintings for Women in Ming–Qing China”
  - March 13, ’06  *Gary Hamilton*, University of Washington, “Wal-Mart, China, and You”

- **Symposia**
  - Oct. 22, ’05  *Moving Picture Symposium*
  - April 7–8, ’06  *Extreme Documentary: Alternative Vérité* (organized by the Oakley Center at Williams College to complement Beautiful Suffering: Photography and the Traffic in Pain)

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 opening of the Clark’s celebration of The Clark Brothers Collect: Impressionist and Early Modern Paintings resulted in a full weekend.

The Graduate Symposium 2006

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 Eleventh Annual Spring Symposium took place on Friday, June 2. There were again, as in 2005, fourteen papers. And, again, each was a striking argument sheathed in a polished performance. The students prepared for their 20-minute presentations over the spring semester with a rigorous schedule of at least three dry runs in the Clark auditorium, heard by an ad hoc committee of faculty and students (the Director and Associate Director of the Program and usually at least one other faculty or museum reader sat on each, along with a first- and a second-year student). This year there was an unusual number of long-distance faculty readers who, if they were unable to attend each dry run, made up for that absence by the probity and creativity of their comments to the various drafts. This year’s speakers and their topics (and their principal faculty advisers) were:

- HANNAH BLUMENTHAL Thinking Inside the Box: Space, Place, and Time in the Work of Joseph Cornell (Charles W. Haxthausen, Graduate Program)
- SUSANNA MARIA BROOKS Bullies, Demons, Gods, and Foreigners: Yasumoto Kamebachi’s Sumo Wrestlers (1890) (Alan Pate, independent scholar)
- RACHEL HOOPER Plato Goes Pop: A Fresh Look at Warhol’s Marilyn Diptych (David Carrier, Case Western Reserve University)
- EMILIE JOHNSON A (Neo)Gothic Tale: The Yale Building Program of 1864-1876 (Michael J. Lewis, Williams College)
- MIRANDA ISABEL LASH An Immodest Proposal: Contemporary Cannibalism in Adriana Varejão’s Tileworks (Michael Ann Holly, The Clark; Mary K. Coffey, Dartmouth College)
- JACOB W. LEWIS Line as Limit, Line as Excess: Girodet’s Aeneid Drawings (Mark Ledbury, The Clark)
- SUSANNAH MAURER Traveling Through the Night: Winslow Homer’s Sleigh Ride (Marc Simpson, Graduate Program)
- MARY DAILEY PATTEE Grabbing Modernity by the Horns: Mary Cassatt’s Offering the Panal to the Bullfighter (1873) (Hollis Clayson, Northwestern University and Clark Visiting Professor, fall 2005)
- ALLISON PERDUE Organic Memory: The Physiology of Recollection and Repetition in Edvard Munch’s The Sick Child (Charles W. Haxthausen)
- AMANDA K. POTTER Sculpting Memory: Loss and Legacy in the Tombs of Drouais and Géricault (Mark Ledbury)
- MIRANDA J. ROUTH Light in the Scuola: Vittore Carpaccio’s Vision of Augustine (E. J. Johnson, Williams College)
- LIZA STATTON Neo Rauch and the Art of Generic Disturbance (Charles W. Haxthausen)
- KERIN SULOCK Dual Presence: A Christomorphic Luke in the Lichfield Gospels (Peter Low, Williams College)
- JASON A. VROOMAN Inside Out/Outside In: Édouard Vuillard’s Public Gardens (Hollis Clayson)

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. We much appreciate the time devoted to the project by Clark staff member Mari Yoko Hara ’05; Clark Fellow Martha Ward; Williams College faculty Darra Goldstein, Elizabeth McGowan, and Stefanie Solum; Williams College Museum of Art staff members Jessica Fripp ’05, Deborah Rothschild, and John Stomberg. 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 Visual Resources Centers at the Clark (with particular thanks to Laurie Glover and Regina Quinn) and at Lawrence (Linda Reynolds ’93) continued to do.
The Class of 2006 celebrated their traditional hooding ceremony on June 3, the day following the symposium. The receipt of the hood is a medieval ritual marking the passage into the community of scholars. Even as these newly accredited Masters of Arts savored this sign of their achievement, the sight of the grander, more copious doctoral hoods on the Director (Columbia 1976) and the Associate Director (Yale 1993), served, we trust, as an incentive to the pursuit of further study.

Because of heavy rains the event was held indoors, in the Clark Auditorium, instead of at the traditional location on the south lawn. Some felt that in this case the auditorium was a symbolically fitting venue, since this stage had been the site of the class’s collective triumph the day before.

As is the custom, Mark Haxthausen offered a few remarks to and about the graduating class. Some extracts from his comments:

I am still aglow after yesterday’s remarkable symposium. Your friends and family saw the polished product of your professionalism. But to appreciate fully that professionalism ask those who were not part of the process to imagine what it is like being shut up in a dark cavernous space, alone on the stage while, for up to two and a half hours, five people pick apart an eight- or nine-page text you have written with the greatest care and perhaps even a dose of pride. They pick away at your ideas, your grammar, your usage, your slides, and even the way that you talk. And you are subjected to this ordeal not once but three times. That’s what these fourteen young scholars have been through over the last eight weeks. This is why one member of the Class of 97, the second class to endure this rigorous process, said the correct term was not “dry run” but “dry heaves.” But you have proved your mettle and your professionalism throughout the process, and I couldn’t help but notice yesterday how many of you kept revising and reformulating after your third dry run, right up to the day before the event. So again, thank you. Scholars like you do honor to all of us who have been associated with you over the past two years.

You have had enough advice from me over the last five months, and I am not going to offer any more unless asked. But I would like to express a hope—a hope that you will never underestimate the value of the skills you have learned here, of their potential to do important work in a world in which, we are reminded on a daily basis, of the power of images. Your papers, even where they did not address that power directly, showed how the objects that we are usually drawn to work on because of their aesthetic interest and complexity nevertheless address issues that are not confined to the aesthetic realm, issues that are fundamental to the practice of life and lived experience—issues of memory, of the relation between private life and public space, issues related to the tensions between tradition and
modernity, of constructions of identity and of personas, to name only some of the themes that were threaded through yesterday’s stellar papers.

The objects we deal with may at times become entombed in museums or be degraded into commodities, but in spite of that they have performed and continue to perform important work within culture. They are not merely illustrations of what can be said in language but exemplify, often trenchantly, the discursivity, indeed, the agency of the visual. . . . The skills that you demonstrated yesterday will serve you well in the future, and they are much needed in the world in which we live, so much more saturated in images than it was even when you were born.

In introducing Miranda Lash at yesterday’s symposium, Michael Holly spoke of an early onset of nostalgia. I share her sentiments. You won’t graduate until tomorrow, and already I am feeling a sense of nostalgia for the two wonderful years you studied here. Speaking personally, I shall always have especially fond memories of our European trip (and I know Mark Ledbury feels the same). Your passion, your boundless enthusiasm, the questions and discussions that turned almost every visit to a museum into a seminar.

And I feel really fortunate to have had eleven of you in my seminar, “Ambiguous Icons.” In 34 years of teaching I cannot recall another seminar in which there were so many animated exchanges between students as they grappled with questions of meaning and method and offered critiques of each others’ work. It was a model of what a graduate seminar should be. And reiterating what I said in introducing Liza Statton yesterday, I would like to thank you, on behalf of all of your teachers and advisers, for what you have taught us. In the community of scholars we are all, always both teachers and students, and I trust that is something you have learned well during your two years here.

Marc Simpson and I, who work with all of you, put in many, many hours, it is true, but we are the biggest beneficiaries—that is our more than ample reward. We finish every academic year having learned so much about things that extend far beyond our individual specialties, and what we learn in turn reshapes how we approach our own fields. We had a splendid example of that last fall in Marc’s remarkable Winslow Homer show, which owed something in its conception and installation to a 2004 Qualifying Paper by Claire Rifelj on the Hanne Darboven installation, Kulturgeschichte, 1880-1983, at Dia Beacon.

Finally, I also want to thank your families for supporting you in your choice to study in Williamstown, for giving us the pleasure and the privilege of working with you. Getting to know you, and working so closely with you, has been a joy and a pleasure. This is what makes teaching such a privileged profession. We look forward to following you in your careers and hope you will stay in touch with us.

Preceding the hooding was the announcement of the class’s Clark Fellow, an award presented each year to the student judged by the selection committee to have combined a high GPA with the outstanding paper at the symposium. This year the award went to two young scholars: Miranda Lash and Allison Perdue. In keeping with a policy established in 2003, Miranda and Ali each received a $100 gift certificate to the Clark’s bookstore and a one-month summer research fellowship to the Clark, to be redeemed at any time after they begin work on their doctoral dissertations.
Hannah Blumenthal “This year I continued to work with Deborah Rothschild at WCMA on her upcoming exhibition on Gerald and Sara Murphy and their literary and artistic circle (opening summer 2007). I also had the opportunity to organize the exhibition Seven Sisters: New Work by Jacqueline Humphries, a site-specific painting installation on view at WCMA until October 29th. It was such a pleasure to collaborate closely with Jacqueline Humphries—who lives and works in New York but is a native of New Orleans, as am I. In the spring, I wrote an article on the engravings of the 17th-century German-Dutch artist Maria Sibylla Merian that will be published in the fall issue of Gastronomica. The article was adapted from a paper that I wrote in a Prints seminar with Jim Ganz.”

Over the summer Hannah sent an update on what she plans for the fall: “I’ll be working with the director of the Contemporary Arts Center [of New Orleans] on general city-wide cultural rebuilding (working with the city and state governments—should be interesting), as well as assisting him with the day-to-day workings of the museum itself. One exciting thing I learned last Monday is that . . . they have three shows to install between now and October, so I will be taking an active role in that as well. I think it’s going to be a great learning experience, and it will feel wonderful to give something back to New Orleans.”

Susanna Brooks “I leave Williams anticipating an amazing journey, for this program has prepared me to welcome challenges as opportunities for personal development. It has been an intellectually stimulating two years that I believe to be a unique (yes, I mean unique in all that the term implies) aspect of our community. I am heading to Middlebury to the Japanese school for nine weeks, and then to Doshisha Junior and Girls School in Kyoto, where I hope to gain teaching experience and continue with advanced Japanese courses at Doshisha University (which is on the same campus). At this time, I intend to pursue a doctoral degree in Japanese art history in 2008, but as this program has well taught me, expect to bend like the willow in the wind while exploring an unknown path, and let the journey define its destination, not the other way around!”

Rachel Hooper This last year Rachel focused on the art and architecture that she really loves by doing an independent study on the contemporary artist El Anatsui and writing her QP on Andy Warhol and Plato’s “ascent to beauty.” In addition to her research on Plato’s Symposium, Rachel participated in a few symposiums herself. She presented versions of her QP at the University of Florida and the University of St. Andrews and gave a paper on Ruskin at Harvard to the Society of Architectural Historians. This summer, Rachel is studying German in Leipzig and has accepted a year-long curatorial fellowship at the Walker Art Center in Minneapolis.

Emilie Johnson “During the 2005–6 academic year, I continued my work at WCMA under Nancy Mowll Mathews, pulling together the final details on the Moving
Miranda Lash “This year I was a teaching assistant for the Introduction to Art History survey course, working with Professor Bird (fall) and Jessica Fripp ’05 (spring). During my fall independent study I fell in love with postmodern theory. This spring I took my first studio art course in drawing and got into the habit of attending live-figure drawing sessions. I assisted RAP with the Photography Conference (fall) and the Asian Art Symposium (spring). Beginning this June I will be working as a Curatorial Assistant at the Menil Collection and I am thrilled to be returning to Texas.” And in early July Miranda added: “After two weeks at the Menil I am very happy to be in Houston. It is a lovely place to work—Kristina Van Dyke ’99 has been away but I’ve had Clare Elliott ’01 to show me the ropes. At any rate, I’m not sure, since it happened so close to graduation, whether I wrote to you about getting engaged. So I guess that’s all I have to add—I’m engaged to Jim Mulvihill and happily working as a Curatorial Assistant at the Menil.”

Jacob Lewis “While in my second year here at Williams, I worked for Jim Ganz ’88, print curator at the Clark, and co-curated the show Paper Trails: 100 Great Drawings, Prints and Photographs from the Clark. This summer, I continue to work with Jim, this time helping where I can on the summer 2007 show, The Unknown Monet: Pastels and Drawings. As for academics, I worked as a teaching assistant for Mark Haxthausen’s 300-level Methods in Art History course, a great way to connect with undergraduates without the full-year commitment of the Williams intro course. For my qualifying paper, I wrote on the drawings of Anne-Louis Girodet and traveled to Paris to do research. This fall, I will be leaving to pursue a Ph.D. in art history at Northwestern University, where I plan to study 19th-century French art with Holly Clayson. Sad to be leaving behind the gorgeous Berkshires, but certainly glad to be able to see a decent rock show in Chicago!”

Susannah Maurer “During the past year, I was a TA for Art History 101-102. In October I presented a paper at the Southwest Art History Conference in Taos, New Mexico, entitled ‘The West as New York: Mark Tansey’s Purity Test.’ I’ll be spending much of this summer working on a Frederic Remington exhibition for the Clark (scheduled for spring of 2008) before moving west. I’ve accepted the position of Assistant Curator at the University of Arizona Museum of Art in Tucson.”

Mary Dailey Pattee “I had the great pleasure of spending the past academic year working as a teaching assistant for the Art History 101/102 course at Williams College. The experience afforded me the opportunity to interact with the undergraduates and exchange fresh ideas about art and art history. I not only learned a tremendous amount from the students but also from attending 101/102 lectures from professors E. J. Johnson and Eva Kaldewey. During the fall of 2005, I also had the opportunity to collaborate with undergraduates on a regional student artist exhibition at the Contemporary Artists Center in North Adams—the second annual Forefield [following the model established last year by Rebecca Uchill and Cara Starke]. The project was a wonderful way to bring together the many art resources and talented student artists in Williamstown and surrounding areas.” Mary Dailey is spending the summer in Berlin, improving her German, then heading to Yale for the Ph.D. in the fall.

Allison Perdue “This past year, I had an opportunity to work with Stefanie Jandl at WCMA. I not only assisted her in academic relations, but I also had an opportunity to curate a small exhibition in conjunction with Chapin Library’s retrospective on the printer Gunnar A. Kaldewey and his press. WCMA’s project explored the maturation and development of one artist book from Kaldewey’s press, Pablo Neruda, Twenty Love Poems and A Song of Despair (1989), with linoleum cuts by the artist Kim Keever. As I leave the graduate program, I look forward to joining the faculty at Westover, an independent boarding and day school for girls, where I will be teaching art history.”

Amanda Potter “In fall 2005, I served as a teaching assistant for Erina Duganne’s ‘History of Photography’ course. Throughout the year, I continued working at Jenny Holzer’s studio, maintaining her bibliography and assisting with various projects. A non-art history activity, but a highlight of the year nonetheless, was traveling down to Biloxi, Mississippi, with a group of Williams students to spend spring break helping with Katrina clean-up.” In July Amanda wrote a follow-up: “I wanted to let you know that I’ve just accepted the position of Educator for Public and University Programs at the Wexner Center (at Ohio State). It seems like a great department at an exciting institution, so I’m really happy with how it all worked out, even if it did take several months!” One of the social highlights for the fall was Amanda’s Thetford, Vermont, wedding to Jeff Vardaro in October.

Miranda Routh “This academic year I was Professor E. J. Johnson’s teaching assistant for his spring lecture course, ‘Architecture since 1900.’ This summer I head to Spokane, Washington, to build a no-mortar rock wall. In the fall, I begin an academic year internship at the National Gallery of Art with David Alan Brown, curator of Italian paintings.” Miranda also served as the liaison with the Williams College undergraduate art majors.
promoting social and academic interaction between the two groups.

**Liza Statton** “In fall of 2005, I continued my work-study position at MASS MoCA under the direction of curator **Nato Thompson**. During that time, I contributed to Carsten Höller’s *Amusement Park* installation in Building 5, which opened in mid-January. I also collaborated with others in the Visual Arts Department to create a documentary-style, digital presentation of works ‘made at MASS MoCA,’ for the museum’s fundraiser held at Eyebeam in New York City. The majority of my fall, however, was devoted to the exhibition *Realms & Reveries*, a monographic show of works by New York–based artist Kamrooz Aram, which opened at MASS MoCA in January 2006. In March, I completed the accompanying exhibition catalogue that was published in April.” In July Liza sent an update: “Just a brief note to let you know that I am bound for Santa Fe in August as the Thaw Curatorial Fellow at SITE!” Liza will be working with **Laura Heon ’98** during this two-year appointment.

**Kerin Sulock** “This past year I had the privilege of working as a teaching assistant for the Art History 101-102 course. Both **Dave Johnson** and **John Stomberg** proved to be the most amiable professors with whom one could hope to work. I also had the opportunity to present a paper, ‘Dual Presence: A Christomorphic Luke in the Lichfield Gospels,’ at the ‘Sophocles to Sondheim Conference’ at the University of Texas, Tyler, in April. In the summer she added: ‘I was offered the Project Manager position at Jenny Holzer’s studio and happily accepted. I’m living in Bennington at the moment and have found a studio in upstate New York to continue training in dance.’”

**Jason Vrooman** “I spent a busy year as the Judith M. Lenett Memorial Fellow, helping to inpaint a Bouguereau canvas in the fall before beginning my big project in the spring: assisting Williamstown Art Conservation Director **Tom Branchick** with the restoration of Jackson Pollock’s sixteen-foot-long *Number 2, 1949*. I then worked as Williams College Museum of Art Director **Lisa Corrin’s** curatorial research associate, drafting wall text and a gallery guide essay for *Jackson Pollock at Williams College: A Tribute to Kirk Varnedoe ’67*, which included two more of Pollock’s ‘frieze’ paintings. On May 3, I delivered the twelfth annual Judith M. Lenett Memorial Lecture, ‘Into the Web: Beneath the Surface and Beyond the Frame of Jackson Pollock’s Frieze Paintings,’ a presentation I reprised as a speaker at WCMA’s Pionsker Family Symposium,* ‘Jackson Pollock: Beneath the Surface, A Tribute to Kirk Varnedoe ’67.’ I balanced this high modernism with a foray into its late-nineteenth-century precursor, traveling to Paris and Brussels in January to conduct research on my qualifying paper on Édouard Vuillard. Beginning in September, I will further my passion for sharing art with others during an academic-year internship at the National Gallery of Art, working in the Department of French Paintings as well as designing programs for the Education Department.”

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**We asked the second-year students** if they would be willing to share their memories and impart a few words of advice to prospective and incoming students. Their responses (in no hierarchical order):

“My fondest memories of Williamstown generally involve the seminar room in the penthouse of the Clark. I learned the most from my experience at Williams debating articles and art works with my classmates and learning from the insights that our unique backgrounds provided us. Incoming students should not miss the opportunity to get involved in projects with the undergraduates, or to visit the local museums and the Williamstown Conservation Lab. Ice cream on Spring Street is also an absolute must.”
“Explore the beautiful area we are so lucky to inhabit these two years! My favorite walking trails are at the Field Farm in South Williamstown and the Cascades walk (at the end of Marion Avenue off Rt. 2, just before North Adams proper). When theory’s getting you down, visit Kidspace at MASS MoCA (3rd floor) to reconnect with your inner child and the pure joy and wonder that art can bring. Gas up at Stewart’s in Pownal—it’s the cheapest around and they have great ice cream too! Go to the Blue Benn Diner in Bennington and order the gingerbread pancakes—you won’t regret it!”

“Get involved in the community. Make friends with people who aren’t necessarily in your class.”

“Take walks on the Hopper Trail and in the local cemeteries. Don’t forget to look up at the sky on clear nights: the Williamstown stars will stay with you forever.”

“Remember to leave your carrel! Catch a performance at the new 1962 theater center—it’s amazing! Attend lectures by some of the visiting professors to the Williams campus. Somehow, this school manages to entice some of the most amazing speakers and public figures to address the Williams community. Grab a coffee or a drink with one of them.”

The Class of 2007

Nadia Baadj (University of Virginia ’05) “During the academic year, I worked in the Clark’s curatorial department. In the fall, I helped Sarah Lees and Dan Cohen ’05 with research for the Clark Brothers Collect exhibition. Last spring, I assisted Richard Rand with an installation of horse-themed works that complemented the Clark’s new Delacroix painting. I also organized a show for the Mount Holyoke College Art Museum: Designing the Natural World Through Dutch Eyes, which featured paintings and prints from Holland’s Golden Age. It was part of a program of Dutch cultural events throughout the Pioneer Valley. This summer I will continue working with the Clark’s curatorial staff on various projects, including the upcoming Dutch Crossings exhibition.”

Laura Fried (Amherst College ’03) “In September 2005 I happily accepted the position at MASS MoCA as curatorial intern. In the first half of my two-year tenure there, I began by assisting Nato Thompson in preparing for his group show, a Historic Occasion. Since then, I’ve worked primarily doing research for Susan Cross ’94, who joined the curatorial team in the fall. I also participated in the coordination of the Huang Yong Ping retrospective exhibition, a traveling show that premiered at the Walker Art Museum in the fall and opened at MASS MoCA in January. I am pleased to report, too, that I have nested in nicely to a Williamstown summer. Although not bombarded by movie stars from the theater festival, as first promised, I am thrilled to be splitting my time between the Clark and MASS MoCA as I pursue various projects. I was hired recently to work with area museum directors Michael Conforti, Joe Thompson, and Lisa Corrin as they organize and develop content for the upcoming Berkshire Conference. The annual conference—a forum for leaders in the arts and business communities addressing issues facing the cultural landscape today and anticipating the cultural climate to come—is now in its fourth year, and I am delighted to work with this engaged group through the development and realization of this winter-weekend forum, to be held in February 2007. In addition, at MASS MoCA I am coordinating a retrospective exhibition of artist books published by master printer Gunnar Kaldewey. The exhibition, Gunnar A. Kaldewey, Artist Books for a Global World: Four Collaborations in Depth, will open August 5th in the Prints and Drawings Gallery at the museum. Meanwhile, I am in the process of curating an exhibition to take over that same space in January. Adam Cvijanovic and Peter Garfield: Unhinged will feature two artists’ visions of the unsettling suburban dreamscape; for this, MASS MoCA will be commissioning new work by New York painter Cvijanovic.”

Darci Hanna (University of Kansas ’03) “This past year I was a curatorial intern for Kathy Morris at the Clark. I also worked as a tour guide at MASS MoCA and at Kidspace on the weekends. This summer I’m continuing my Kidspace and tour guide jobs at MASS MoCA, and I’m also working as a curatorial intern for Nancy Mowll Mathews at WCMA.”

Allison Harding (Yale University ’01) “This past year I worked at WCMA as the director’s intern. The year culminated with a show of Sig Balka’s works, which I worked on with John Stomberg. I returned to NYC for the summer. In addition to spending my time getting
reacquainted with the galleries and museums, I am working with some aspiring collectors to help begin their collections of contemporary art."

Aimee Hirz (University of Southern California ’05) “My year was spent with engaging with challenging and eye-opening courses such as Mark Haxthausen’s ‘Weimar Film as Art’ and also Michael Holly’s methodology course. Over the year, I also worked at the Williams College Museum of Art as an intern to the Director, Lisa Corrin, and Deputy Director, John Stomberg. As their intern, I organized the annual World AIDS Day special exhibition, entitled It’s Your Life: Student Responses to the AIDS Epidemic, which ran from November 29–December 4, 2005. The second semester I conducted preliminary research for an upcoming exhibition next spring tentatively titled In the National Character, which will be a thematic exhibition looking at the context and history behind various photographers’ attempts to document and photograph groups of people (i.e., Felice Beato and the Japanese, August Sander and Germans in the Weimar Republic). I continue to work at WCMA during the summer, helping to organize the installation Urban Landscape by Zhan Wang and other related projects. Next year I look forward to more challenging courses and the task of mounting the upcoming exhibition.”

Katherine Hover-Smoot (University of California, Santa Cruz ’05) “After adjusting to the New England weather (these things do take time), I spent both fall and spring working as a Research Assistant for RAP, really enjoying the opportunity to meet so many distinguished scholars. In the spring of 2006, I presented a paper entitled ‘Dialectics at a Standstill: Pissarro’s Crowds’ at the symposium Visions of Industry held at Loyola Marymount University in Los Angeles. The paper was written in the stellar course taught by Clark Visiting Professor S. Hollis Clayson in fall of 2005. In the fall of 2006 I will present another paper, this time at Midwest ASECS, entitled ‘Shifting the Structure of Allegorical Identity: The case of Jean-Marc Nattier,’ written for an independent study with Mark Ledbury, who acted as both an attentive advisor and unparalleled interlocutor. I will spend the first part of summer in Paris, acclimating myself to French research institutions (I think I may need the whole summer!). The second half, I will spend at home in California, where I will continue (yes still) to take advanced German at Berkeley. Upon returning to Williamstown, I will begin TA-ing for Art History 101/102, a job I have been looking forward to since I began at Williams.”

Lane Koster (Harvard University ’05) Lane writes that she interned with Vivian Patterson ’80 at WCMA for the past academic year, where she worked principally on two upcoming exhibitions: one drawn from collections assembled by the Williams College Class of ’56, and the other working with the Andy Warhol collection of Richard Holmes, Williams ’46. She continues: “This summer, I will be brainstorming an independent study/QP topic about Mr. Holmes’s approach to collecting Warhol’s early work through Andreas Brown at the Gotham BookMart, a project I hope will correspond with the work . . . on WCMA’s Warhol Show . . . . I am also taking two figure painting courses at the Florence Academy of Art in Italy—very traditional stuff, many hours to be spent in poorly ventilated studios with plenty of toxic materials. I will also start making my preliminary stabs at Ph.D. program applications—perhaps literally.”

Sarah Linford (Utah State University ’04) “It was my pleasure to work for curator Nancy Mowll Mathews at the Williams College Museum of Art this last year. Always interesting, my duties included film editing for WilliNet, finishing details for the Moving Pictures exhibition, bibliographic research on the literature of Native Americans in art, and finding early photographs of Venice for an upcoming show. This summer I am organizing and writing a catalogue for Eckert Fine Art. When finished for next year’s season, the catalogue will feature artists EFA represents as well as works available through the gallery.”

Joshua O’Driscoll (Florida State University ’05) “I spent the past year as an intern in Research and Academic Programs, assisting the various Clark Fellows as well as Michael Holly and Mark Ledbury. For the summer, I’m working for the curatorial department here at the Clark. My duties center around the Troob collection of 19th-century photographs, with additional projects related to the upcoming Monet show.”

Emily Torbert (Hollins University ’05) “This year, I worked at the Chapin Rare Book Library to develop a comprehensive illustrated catalogue of the Library’s separate prints, drawings, paintings, medallions, and other art objects and artifacts. Motivated by the Library’s imminent relocation during the Stetson-Sawyer project renovations, as well as the desire to make the collection more user-friendly, the catalogue will soon be made accessible through the Library’s website. This summer, I’m working for Sarah Cash ’86 as a curatorial intern in the American Art department at the Corcoran Gallery of Art. My major
projects in this position include participating in the research and development of the forthcoming exhibitions Sargent and the Sea and America at Work: Painting Labor, 1825–1940.”

Kori Yee Litt (Dartmouth College ’05) “It was a busy first year with all of the Renaissance art classes, languages, and work in the print room at the Clark. I would say that it is nice to have a break, but I am spending the summer studying in Italy learning how to order food, go shopping, and get around in Italian—all useful art history tools, of course. I have also found a bit of time to spend at the museums and churches. Next year I plan to continue working in the print room and will also be a teaching assistant for Art History 101-102.”

Yao Wu (Fudan University ’04) “My first year of graduate study at the Williams-Clark program was both challenging and invigorating. As for my work-study positions, I served as Deborah Rothschild’s curatorial intern, working on WCMA’s 2007 exhibition Muses of the Avant-Garde: Gerald and Sara Murphy and Their Circle. I was involved in WCMA’s other activities as well: I gave a gallery talk on the Masterworks of Chinese Painting: In Pursuit of Mists and Clouds exhibition in conjunction with my landscape seminar; I assisted with UC Berkeley’s Professor Emeritus James Cahill’s visit; I contributed to the It’s Your Life: Student Responses to the AIDS Epidemic show; and I helped at the ‘Jackson Pollock: Beneath the Surface’ symposium. During the spring semester, I also worked as research assistant for Julia Andrews, the Clark Visiting Professor. In addition, I aided MASS MoCA in the installation of House of Oracles: A Huang Yong Ping Retrospective, and I participated in coordinating the Clark Conference ‘Asian Art History in the Twenty-first Century.’ In the summer, I am in New York, interning in Cai Guo-Qiang Studio. Experiencing first-hand how an artist manages to work on three solo-exhibitions, various projects including the 2008 Olympics ceremonies, and to plan for an upcoming retrospective, along with even more ventures around the globe—all at the same time—simply dazzles me. I believe this internship will enrich my vision of international contemporary art.”

2006: The January European Study Trip

The Winter Study trip this past January was focused north of the Alps, with stays in Berlin, Dresden, Basel, Strasbourg, Antwerp, and Amsterdam, with numerous excursions to nearby sites of interest. The German, Swiss, and French segments were led by Mark Haxthausen; Zirka Filipczak guided the twelve members of the Class of 2007 through the Low Countries. Mark reports on his leg of the journey:

This was my twelfth European Winter Study trip. Over the years I have experienced all manner of headaches and horror stories: a lost passport (my own!), baggage confiscated by customs, a student being put off a train by Czech immigration officials because of an unexpected change in visa regulations—to name only the most memorable. This year’s trip, however, will enter the record books as the most glitch-free of my tenure. No one became seriously ill (unlike last year!); no one lost luggage; no trains were missed or even seriously delayed.
The trip got off to an auspicious start on the first full day in Berlin, when the group had an elegant lunch at Café Einstein with the artists Renata Stih and Frieder Schnock, following a tour of their memorial project, Places of Remembrance, in Berlin’s Bavarian Quarter. The meal, graced by wine and Pils, depending on choice, was the inspired idea of Tom Beischer (’96), who generously picked up the tab even though he was 6,000 miles away from the table, in San Francisco. (Once again: many, many thanks, Tom!) Berlin’s public art collections are spread over many museums in both halves of the city, so we had a full program and got our money’s worth out of our one-week transit passes. Shortly after arrival we hit the ground running, with an exclusive tour of the impressive contemporary art holdings of the Reichstag. One day each was dedicated to the institutions of the Museumsinsel (Pergamon Museum, Karl Friedrich Schinkel’s Altes Museum, and the Alte Nationalgalerie) and those of the Kulturforum (Gemäldegalerie, Kunstgewerbemuseum, and Miss van der Rohe’s Neue Nationalgalerie). During our Berlin sojourn the city was a temporary mecca for Picasso, with a large selection from the collection of the Musée Picasso in Paris on view at the Neue Nationalgalerie, complementing the exceptional holdings of some seventy works by him in the Sammlung Berggruen. On the fifth evening, after we had sufficiently recovered from jet lag, the whole group attended a performance of Verdi’s Don Carlo at the Staatsoper as guests of the Graduate Program.

After Berlin we moved to Dresden, where there were some notable changes since the Graduate Program’s last visit in 2004. Foremost was the now beautifully restored Frauenkirche. Destroyed in the February 1945 fire bombing of Dresden, the 18th-century Lutheran church, the largest in Germany, lay in ruins until the early 1990s. On my first Winter Study trip to Dresden in 1994, the stones were still being salvaged from the mountain of rubble where they had lain for almost fifty years. The site was flanked by acres of steel shelving on the open spaces of the Neumarkt, where the stones were marked and stored for eventual use in the reconstruction. In subsequent years various classes have witnessed the progressive stages of this extraordinary rebuilding campaign. Now, twelve years after my first tour, we stood inside the scrupulously restored interior, gazing up into the soaring cupola—an experience unimaginable when I first visited Dresden in 1979.

After Dresden we had an off-day to relax and catch up on our sleep as we traveled by train to Basel, where we were joined by my wife, Linda. For a city of only 200,000 inhabitants, Basel has an impressive array of museums. The Kunstmuseum, which arguably has the finest collection of 20th-century art in Europe, was the first stop on our itinerary. There we met former Clark Professor and RAP Fellow Andreas Beyer, now a professor at the University of Basel, who spoke to us on the museum’s distinguished and historic Holbein collection, which was formed by Bonifacius and Basilius Amerbach in the 16th century. Other attractions were the Museum für Gegenwartskunst, Renzo Piano’s Fondation Beyeler outside the city, and Herzog and de Meuron’s stunning Schaulager, with its open storage of one of Europe’s most distinguished collections of contemporary art. Ralph Ubl, a professor of contemporary art at the university, accompanied us and offered commentary on the collection.

One of our days in Switzerland was reserved for an excursion to Schaffhausen and Zurich. In the former we stopped for a couple of hours to view the collections of Die Hallen für neue Kunst, the first museum of contemporary art anywhere to open in a former industrial site and the inspiration for our own MASS MoCA. This privately financed institution is especially strong in American art, with impressive holdings of Andre, LeWitt, Nauman, and a large collection of Ryman. Then it was on to Zürich for the remainder of the day, where we visited the Sammlung E. G. Bührle and the newly renovated Kunsthaus. Five of us stayed on to see a production of Handel’s Orlando at the Zurich opera, then took a late train back to Basel.

From Basel we took a charter bus on a circuitous route to Strasbourg, with a pilgrimage to Corbusier’s eloquent chapel at Ronchamp in the morning and a stopover at the Frieder Burda Museum in Baden-Baden, which was hosting exhibitions of late Picasso and Marlene Dumas. Here we tried an experiment. I broke the twelve students into groups of three and gave them an hour to select a work of art and prepare a presentation on it. Three groups chose works by Dumas, the fourth offered a critique of the building by Richard Meier. Their presentations were lively, engaging, and astute—a compelling precedent for adopting this format on future trips.

My final day with the group featured the two greatest artistic monuments in the region, Grünewald’s Isenheim Altar at Colmar and Strasbourg Gothic Cathedral. After lunch we parted at the Strasbourg gare, as the students boarded a train to Belgium, and Linda and I set off to Cologne.

The group then moved westward to the Low Countries, meeting Zirka Filipczak, who acted as guide. Together they visited monuments and museums in Antwerp, Ghent, Bruges, Amsterdam, The Hague, and Haarlem.
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:

“Don’t forget your student IDs. Some of the museums won’t let you in at student prices without it (even though you’re obviously there with a student group). Pack light! Bring a small bottle of laundry detergent and pack clothes that can be washed and dried easily. You’ll be so grateful to only have a carry-on suitcase when you see people lugging their huge suitcases around and trying to navigate narrow aisles, busy streets, and crowded stations. Wear comfortable shoes, you never know when you’ll have to run to catch a train/bus/trolley. Bring plenty of lightweight but warm clothes that can be layered. Be sure to pack a hat, scarf, gloves, and extra warm socks. It will be very cold and you’ll be outside a lot. Pick up free city maps from the hotel desk clerks and frequent local markets to save money on meals.”

“It was a truly amazing and memorable experience. I will never forget looking out the window of a train traveling through Holland’s countryside—the landscape looked like a Jacob van Ruisdael painting that had magically come to life. Touring the Netherlands with Zirka was a real treat, since many of the smaller towns have not changed much over the years and still resemble 17th-century paintings. The Rijksmuseum was the highlight of the trip for me. Seeing Netherlands paintings up close is an incredible experience, as it makes you realize how much of their detail and verisimilitude is obscured in reproductions.”

“PACK LIGHT! Don’t lug your enormous suitcase around Europe. Bring Febreeze and a rope so you can do laundry in hotel bathrooms. Everyone wears the same clothes for three weeks. To avoid spending too much money, patronize local grocery stores and grab snack items so you don’t have to pay for as many meals. Don’t be afraid to be independent and forge out on your own—it’s tough sometimes to travel in a large group for weeks on end. Relish all the cool, special places that only the Graduate Program can help get you into (i.e., Schaulager storage in the winter).”

“Advice for the winter trip? Clothes in colors that wear well. . . . You will be spending LOTS of time outside, so bring the warmest scarves, gloves, socks, etc., that you can find to cover your fingers, toes, ears, and nose. Change money before you get to Europe—be sure to include some small bills for the first bus/train/cab ride of the trip. Bring snacks or candy to keep your blood sugar up—you never know when the next meal will be. If you are planning to buy any guidebooks for the trip, your days are pretty much decided for you, so might I suggest seeking advice on a city’s nightlife from websites, etc., since guidebooks don’t always do such a good or up-to-date job with that . . . and figuring out how to get around a certain city at night is best done way ahead of time—spontaneity is fun and all, but not when it’s -15° and you don’t speak the language that well. Also, if the majority of the trip is going to be spent in the urban tundra of northern Europe, a flask and some eau de vie will do you well.”
“Our class seems to have been blessed with a very harmonious Winter Study trip, with no particular luggage or travel difficulties to speak of (with the exception of Kori and Yao’s suitcases making a detour to India on their way home from Europe). I would second the typical advice to bring baggies for food, lots of layers (including long underwear) to fight off the inevitable freezing temperatures, and very comfortable walking shoes. Dresden was a wonderful surprise, as none of us had expected the city to be as beautiful as it was. We had a ball traveling with Zirka, especially when she presented us all with potted plants and cookies to welcome us to Antwerp. Overall, my favorite memories are getting to experience art that I wouldn’t have sought out on my own, such as the Hallen für Neue Kunst in Schaffhausen, Le Corbusier’s Notre-Dame du Haut in Ronchamp (on a very damp, foggy morning), and the collections of the Sammlung Burda in Baden-Baden. It was an amazing experience!”

“I, personally, enjoyed our one night in Strasbourg. Over a 24-hour period, I believe I ate more fois gras than any human should, or as I had previously thought, could. Stored fat for the cold we would hit in Amsterdam, I suppose. However, the greatest discovery for me was in Basel, at the Kunstmuseum, where I saw my first ‘Black’ Rothko (I know, I know, but I do focus on 18th- and 19th-century French painting, so cut me some slack). It was unbelievable.”

“Stock up on chocolate, just in case you RUN into sugar low (literally as well). But do pick the right bars when ransacking the grocery store shelves. My baking chocolate accident on the first day only added to people’s desire to jump off the Reichstag tower! As for luggage, 12 out of 12 people in our class would suggest packing light. In addition, choose a suitcase that is easy to maneuver up and down the countless staircases and trains.”

“While we were abroad, we compiled a list of necessities for next year’s class. Bring: Febreeze, Woolite, a clothesline, an umbrella, and ziploc bags (for snacks during the day, since there are many times when you won’t get a lunch break). DO NOT FORGET YOUR STUDENT ID (you will need it for discounted rates). BRING WARM CLOTHES (long underwear is a good idea—it is outrageously cold and you spend a lot of time outdoors).”
The Class of 2008

Katherine D. Alcauskas (Wellesley College ’04)
Julie Blake (Carleton University ’04)
Erin Corrales-Diaz (University of Washington ’06)
Hannah J. Friedman (Kenyon College ’03)
Sarah Hammond (Washington University ’04)
Amanda H. Hellman (Georgetown University ’05)
Tianyue Jiang (Peking University ’04; M.A., Northwestern University ’06)
George P. LeBourdais (Middlebury College ’04)
Stephanie Schumann (Duke University ’01)
Jennifer Sichel (Boston University ’06)
Katie L. Steiner (Case Western University, ’06)

1986 Class Reunion and Celebration
Carolyn Halpin-Healy

June 2006 marked the 20th anniversary of our completion of the Graduate Program; September the month when former director of the program Sam Edgerton turns 80. Therefore it was time to have a party! Members of the classes of ’85 and ’86 gathered at our Williamstown home on July 1 to do just that. Friends came from as far as St. Paul, St. Louis, and Washington, D.C., and from all over New England to renew old friendships and to meet one another’s spouses and children. We spent a magical evening with current and former Clark and Williams College faculty, staff, librarians, and curators, many of whom had shepherded us in our studies and made our two years in the Graduate Program so special; this party was an expression of warm gratitude towards them as well. Some of us gathered the next day at Sam and Dottie’s, celebrating Sam’s cultivation of corn and fellowship.

Nora Heimann ’85 (my co-chef for the evening) spoke eloquently of the importance of place in our lives and how Williamstown is central to that. Tim Halpin-Healy raised a glass to Sam and reminded us of all we have learned from our remarkable teacher and friend—not only Italian Renaissance and Spanish Colonial art history, but masonry and fireplace construction, gardening and hospitality. Not to be overlooked, of course, is Dottie Edgerton, our beloved class mother! Many thanks to Karen Kowitz and Marc Simpson, who do such a good job of keeping us all connected, and to the Williams Alumni Relations Office that sponsored the tent, which charmed the weather sprites and kept the rain at bay.

From left: Sarah Cash, Nora Heimann, Laura Coyle, Mark Stansbury-O’Donnell, Sam Edgerton, Dottie Edgerton, Brent Benjamin, Carolyn Halpin-Healy, Elizabeth Tripplet Blakelock, and Robert Wolterstorff.

The guest of honor was presented with a chrome-plated garden shovel inscribed:
“For Sam Edgerton, Cultivator of Fields and Minds, With Love on your 80th Birthday.
Williams College Graduate Program in the History of Art.”
Graduates’ News

This aims to be a complete roster of graduates. Please let us know of all the updates, additions, and corrections.

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")
Elizabeth A. Cogswell (University of Missouri, Columbia, Mo., Director of Development, 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)
William J. Gavin (Independent scholar)
Brother John Thomas Haletsky (Holy Cross Monastery, West Park, N.Y.)
Nancy Klaus (U.S. Fund for UNICEF, Philadelphia; M.B.A., Temple University '83)
Lynn Rutkin (Whitney Museum of American Art, New York, Deputy Director)
Gregory Allgire Smith (Art Academy of Cincinnati, President/CEO) "In 2005 I completed a six-year, $13 million effort to create a new home for the Art Academy of Cincinnati, which doubles its space, improves facilities to contemporary standards, and provides much-needed amenities such as on-campus studios for one hundred undergraduates, a commons with food service, and improved exhibition spaces. In recognition of this and my eleven years as the Art Academy’s President, the Board of Trustees has granted me a sabbatical for the month of January, during which I will build a wood-strip kayak. My wife of twenty-five years, Susan Watts, practices law with Legal Aid of the Blue Grass State (Kentucky, across the river), and our son is a first-year law student at the University of Toledo."
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) "I have been enormously busy. Published The Essence of Line—French Drawings from Ingres to Degas—an eight-year project cataloguing the collections of the Baltimore Museum and the Walters. An accompanying exhibition was in Baltimore this summer and will be in Birmingham and Tacoma in 2006. Right now I am writing on Matisse drawings for sculpture for a major exhibition on Matisse sculpture in Dallas and Baltimore and San Francisco in 2007."
Amy Golahny (Lycoming College, Williamsport, Pa., Professor of Art History and Chair, Art Department; Ph.D., Columbia University '84, "Rembrandt’s Paintings and the Venetian Tradition") In response to the writer’s request, Amy wrote: "Writing on Rembrandt, and also on Tiffany church windows, for iconography and New England—New York interest. This summer, amid a flurry of activities—including a family graduation—she added the good news that she will be Ailsa Mellon Bruce Visiting Senior Fellow at CASVA next January and that she has just completed editing (with Mia Mochizuki and Lisa Vergara) a collection of essays in memory of John Michael Montias, as well as being busy with various projects on and around Rembrandt.
Johanna J. Halford-MacLeod (The Phillips Collection, Washington, D.C., Deputy to Director)
Peter deCourcy Hero (Community Foundation Silicon Valley, San Jose, Calif., President and CEO; M.B.A., Stanford University Graduate School of Business; Honorary Doctor of Laws, Maine College of Art) "I continue in my 17th year as President of Community Foundation Silicon Valley, with total assets now just under $1 billion; we give away over $80 million per year, about 15% to the arts. Frequently I lecture at Stanford Graduate Business School and the 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)
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") We here in Williamstown are looking forward to Michael’s visit in the fall of ‘06, when on November 7 he will deliver the third George Heard Hamilton Memorial Lecture: “The Pleasures and Challenges of the Entrepreneurial Art Museum.”
Philip G. Verre (The High Museum, Atlanta, Ga., Chief Curator)
Judith McCandless Williams

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)
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Judith McCandless Williams

Kathy Zimmerer-McKelvie (California State University Dominguez Hills, Carson, Calif., Director, University Art Gallery)
1977

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

Henry J. Duffy (Saint-Gaudens National Historic Site, Cornish, N.H., Curator/Chief of Cultural Resources; Ph.D., Rutgers University ’01, “New York City Collections 1865–1895”) “My book Augustus Saint-Gaudens: American Sculptor of the Gilded Age (Archetype Press, 2005) was translated into Italian to accompany the traveling exhibition of Saint-Gaudens’s work to the Museo Vela in Ligornetto, Switzerland (June—October 2006). An article, “Telling Pictures: The Art Collections of Lyndhurst,” appeared in 19th Century magazine (fall 2005).”

Eileen Casey Jachym

Judith Weiss Levy “I resigned from Greenberg Van Doren Gallery in April of 2005. I am currently unemployed, but will join the Board of Trustees of the St. Louis Art Museum in January 2006.”

Robert S. Mattison (Lafayette College, Easton, Pa., Marshall R. Metzgar Professor of Art History and Department Head; Ph.D., Princeton University ‘85, “The Art of Robert Motherwell during the 1940s”)

Susan Dodge-Peters Daiss (Memorial Art Gallery of the University of Rochester, Rochester, N.Y., McPherson Director of Education) “I’ve been head of education at the Memorial Art Gallery since 1987. It’s a wonderful place, with a terrific collection, and a long history of making connections between the community and the arts. In addition to the community art school, we have a wide range of school programs for teachers and students, including a teacher resource center; dynamic year-round public programming, often in cooperation with area colleges and cultural organizations; and focused outreach efforts to invite the community to the Gallery. Of possible interest to the broader field, we just (July 2006) published a catalogue of our American collection, Seeing America: Painting and Sculpture from the Collection of the Memorial Art Gallery of the University of Rochester. It’s a gorgeous book that’s also accessible online (at mag.rochester.edu/seeingAmerica/index.ht ml). Among the authors are Williams M.A.s Henry Duffy ’77 and Wendy Owens ’79. Also, for the past 15 years, in addition to my work at the museum, I’ve been studying for an M.Div. degree, have served a small Unitarian Universalist fellowship as a student minister for over a decade, and am always working on ways to integrate the visual arts into services, pastoral care, etc.

I’ve grown increasingly interested in the use of the visual arts in a range of health care settings—medical school education, professional development for physicians, nurses, hospital chaplains, etc. In fact, I’m about to begin a training program in hospice care in which I am thinking of ways to use works of art in all aspects of care of the patients and their families. Would love to know if there are others in the program who have followed a similar journey.”

Fronia W. Simpson (Independent art book editor, Bennington, Vt.; Ph.D., Yale University ’83, “Corot’s Salon Paintings: Sources from French Classicism to Contemporary Theater Design”) “Lots of editing, some writing (entries on nineteenth-century French landscape paintings at the Clark and ongoing columns on knitting in art), a lecture for the Greater Boston Knitting Guild, and the year zipped by.”

John W. Stamper (University of Notre Dame, School of Architecture, South Bend, Ind., Associate Professor, Associate Dean; Ph.D., Northwestern University ’85, “The Architecture, Urbanism, and Economics of Chicago’s North Michigan Avenue, 1830–1930”) “I am still Associate Dean of the School of Architecture, University of Notre Dame. At the commencement ceremony this year I was voted by the students Educator of the Year in the School of Architecture.”

Beth Carver Wees (The Metropolitan Museum of Art, New York, Associate Curator, American Decorative Arts) “In addition to proceeding on cataloguing the Met’s collection of American silver, I am currently working with the Winterthur Museum on an exhibition devoted to the early 19th-century Philadelphia silversmiths Thomas Fletcher and Sidney Gardner. The exhibition will open at the Met in November of 2007. It’s been a pleasure having Betsy Athens ’05 in the American Wing this year!”

1978

Leonard N. Amico

Lucinda Barnes (UC Berkeley Art Museum and Pacific Film Archive, Associate Director for Art, Film & Programs) “Most recently I curated Measure of Time, an expansive exhibition in two, three, and four dimensions, analog and digital, examining aspects of temporality and duration in American art of the last century. The exhibition, which we hope to tour from late 2007, includes works ranging from Joseph Stella’s Futurist-inspired Battle of Lights, Coney Island (1915–18) to Shirley Short’s real-time digital projection Landslide (2004), from Jean Tinguely’s motor-driven Black Knight (1964) to Ken Goldberg’s web-based Ouija 2000 (1999), and from Frank Gillette’s video installation Aranas: Axis of Observation (1978) back to Charles Sheeler and Paul Strand’s pioneering avant-garde film Manhattan (1920). And on other curatorial fronts, as our international architect search draws to an exciting close (still under wraps), I am heading up art, film, and digital media program development for our new and expanded museum and film archive, due to open in 2011.”

Jane M. Boyle

John W. Coffey (North Carolina Museum of Art, Raleigh, Deputy Director for Art/Curator of American and Modern Art) “I am now less on the exhibition treadmill—I leave that to my colleague Linda Dougherty ‘91—and more involved with the grimm (Naïve provenance ‘issues’) and the grotesque (building expansion and renovation). I collect art vicariously, advising several patrons whose collections will eventually enrich the North Carolina Museum of Art. And, lapsed Presbyterian, I have enjoyed working with the local Jewish community to develop a collection of Judaica for the Museum.”

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 (Devin Borden Hiram Butler Gallery, Houston, Tex., Director) Hiram is serving on the Visiting Committee at WCMA.

Mary Spivy Dangremond

Stephen Eisenman (Northwestern University, Evanston, Ill., Associate Professor; Ph.D., Princeton University ’84, “On the Politics of Dreams: A Study of the ‘Noirs’ of Odilon Redon”)
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, 1577–1600”)

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

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

Christopher W. London (Independent architectural historian)

Elizabeth L. C. Milroy (Wesleyan University, Middletown, Conn., Dean of the Arts & Humanities, Professor of Art History & American Studies; Ph.D., University of Pennsylvania ’86, “Thomas Eakins’ Artistic Training, 1860–1870”)

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”)

Jennifer Wade

Cheryl A. Brutvan (Museum of Fine Arts, Boston, Beal Curator of Contemporary Art, Head of Department of Contemporary Art) “Busy!”

Paula Korominilas Burke (Country Lane Landscape Associates, LLC, Darien, Conn., Owner)

Martha Krom Chiarchiaro (UMass Memorial—Clinton Hospital, Worcester, Vice President, Human Resources) “I wanted to mention that in addition to my ‘day job’ as the VP of HR at a community hospital, I’ve been expanding my evening art-history teaching involvement to include both the Worcester Art Museum and Worcester State College. It’s great to work with so many students who find studying art history, especially American painting, to be so enjoyable.”

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 (M.P.S. Interactive Telecommunications, New York University, Tisch School of the Arts, 1998) “Now in our fourth year in Connecticut (the land of steady habits) we are becoming more accustomed to trees outnumbering the people in our fair town of Ridgefield. The key here seems to be keeping the commute and car-life down to a minimum. I have finally succeeded in taking on two posts less than ten minutes in either direction from our home. This year marks my second year as Vice President of the Ridgefield Guild of Artists, where a relatively new crew is re-branding and refreshing its 7-room barn made up of galleries and studios. New audiences are coming and the membership of artists and patrons is now nearly 300. While there are a lot of ‘traditional’ artists, we are also collaborating with the Aldrich Gallery of Contemporary Art on a show called Radius, which showcases emerging artists who do not yet have gallery representation. The Radius exhibition marks its 10th anniversary next year. I have also been developing a curriculum called VISTA (Visualizing Interdisciplinary Studies Through the Arts), which has been offered and implemented through the Ridgefield Public Schools, the Ridgefield Guild of Artists, and a local private printmaking studio. In addition, I am working with the Public Programs department of the Ridgefield Library developing ARTalks, Film, and Lecture series. I recently gave a talk on Andy Goldsworthy’s work before screening his inspiring Rivers and Tides. I also gave a lecture on J. Alden Weir’s circle and his sociable home and gardens in Branchville, Ct. All of this combined with family life keeps thing moving. My husband continues to thrive in his architecture practice, and our daughter is a junior at Ridgefield High School. If any alumni are in the Fairfield County or Upper Westchester region, please give a shout at lauriebachmann@comcast.net.

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 (Mount Holyoke College Art Museum, South Hadley, Mass., Education Coordinator)

Kenneth LeDoux

Jennifer G. Lovett

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


John Pultz (University of Kansas, Lawrence, Associate Professor, Kress Foundation Department of Art History; Ph.D., IFA–NYU ’93, “Harry Callahan and American Photography, 1938–1990”) At the end of July John wrote: “There is a change in my status, just now formalized. Having spent the last 13 1/2 years in a joint appointment at the University of Kansas, where I have been teaching in the art history department and serving as curator of photography in the Spencer Museum of Art, I will shift beginning in fall 2006 to a 100 percent art history appointment. While I have enjoyed the curatorial work and will miss it, I look forward to more time to pursue my own writing and research projects. I remain graduate advisor and director of graduate admissions. Also, spring 2006 I held the Keeler Family Intra-University Professorship at KU, which relieved me of other responsibilities while I took courses in the school of architecture and urban design in preparation for a project on photography and urbanism. And I’ve just begun a four-year term as field editor for photography for caa.reviews.”

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


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) John sent an accomplishment-full note outlining the wonderful things that are happening at the John and Mable Ringling Museum of Art, including new facilities and such refurbished monuments as the Asolo Theater, all of which makes the Ringling Estate “a must-see destination for ‘children of all ages.’” And the art museum’s renovation and expansion is set to conclude in early 2007—a must-see, too.

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”) “This year I served as co-curator of the exhibition Perfect Likeness: European and American Portrait Miniatures from the Cincinnati Art Museum and as co-author of the accompanying catalogue (Yale University Press, 2006). I am also overseeing a small but choice exhibition—Natural Moderns: Georgia O’Keeffe and Her Contemporaries—a selection of paintings by members of the Stieglitz Circle from the Phillips Collection that opens August 12.”

Vincent Carnevale

Cynthia Deith

Thomas W. Fels (Independent art historian, North Bennington, Vt.)

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

Peter F. Lynch (Independent writer and, at the Body Therapy Institute, Siler City, N.C., student; Ph.D., Yale University ’92, “Patriarchy and Narrative: The Borgherini Chamber Decorations”)

James L. Weiss

Ellen Wood

1984

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

Michael M. Foss

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 III (Fort Wayne Museum of Art, Executive Director)

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

1985

Ann Murphy Burroughs (St. Louis Art Museum, St. Louis, Mo., Research Assistant to the Director)

Susan Holmberg Currie (Vancouver Art Gallery, Vancouver, B.C., Assistant Registrar for Touring Exhibitions; and The Leon and Thea Koerner Foundation, Vancouver, B.C., Executive Director) “I work on a permanent part-time basis for the Vancouver Art Gallery as the Assistant Registrar for Touring Exhibitions. I also work on a permanent part-time basis for The Leon and Thea Koerner Foundation as the Executive Director. This past school year I had my son’s Grade Four class come to the Gallery to help unwrap one million pennies, which were part of an installation piece in one of the Gallery’s temporary installations. It was great to see their enthusiasm not only in unwrapping rolls of pennies but also in the idea that they were helping to create a work of art.”

Alice Evarts-Schipper

Nora M. Heimann (Catholic University of America, Washington, D.C., Associate Professor and Chair 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”) “Here’s my news in a nutshell: on the upside, my first book, Joan of Arc in French Art and Culture, was released by Ashgate in November 2005; and my book’s first review (published in the spring 2006 issue of Arthuriana), was very positive. I enjoyed taking a group of CUA Honor’s students to Paris in February and March; and last June, my husband, John, and I bought our first house together (a pretty brick bungalow with plenty of room for guests and a beautiful garden) in Arlington, Virginia. On the flip side, the new post of chairing my department at Catholic University has taken an incredible amount of time, and co-curating a show with Laura Coyle ’86 on Joan of Arc at the Corcoran through all the changes there has been a veritable roller coaster of pressing deadlines punctuated by repeated and prolonged internal delays. As I write this, I am keeping my fingers crossed that our exhibition (now three years in the making) will open at the Corcoran in fall 2006, and the year ahead will be just as rich with adventure and interest—but also a tad less stressful!”

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

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

Suzanne M. Karr (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)

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

Jill B. Steinberg (independent writer and editor, Seattle)

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

1986

Brent R. Benjamin (St. Louis Art Museum, St. Louis, Mo., Director) Brent is serving on the Visiting Committee at WCMA.
Elizabeth Triplett Blakelock
(Coordinator of the Cultural Council, West Hartford, Conn.)

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

Laura Coyle (independent curator, Washington, D.C.) After several years at the Corcoran Gallery of Art as Curator of European Art, Laura Coyle has launched Curator-at-Large, a company that provides art-historical research and writing as well as exhibition-organizing services. As guest curator with Nora Heimann ’85, she is organizing the first-ever major exhibition about the power and scope of Joan of Arc’s image in France and the United States. The show will open at the Corcoran Gallery of Art on November 18, 2006. Also with Nora, she is authoring the companion publication, Joan of Arc: Her Image in France and America, to be published this fall by Giles Limited, London. Other projects underway at Curator-at-Large include publishing an essay on still-life paintings in the Kreeger Museum’s collection handbook, writing brochures for the GSA Art-in-Architecture Program, and researching the history of the influential artists’ space the Washington Project for the Arts.

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) “Tim and I were so happy to host a reunion for my ’86 classmates and friends from the class of ’85 on the July 4th weekend. Joining us were many of our teachers, mentors, and Clark staff . . . . Please come see us when you are passing through Williamstown.”

Zheng Hu (University at Albany, SUNY, University Art Museum, Albany, N.Y., Exhibition Designer)

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 St. Paul”)”

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”)

Ann Simmons Woolsey (Rhode Island School of Design, Museum of Art, Providence, Interim Assistant Director)

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)

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”)

Thomas E. (Tod) Lippy Jr. (Independent writer and filmmaker; Esopus, New York, founding editor)

Thomas H. McGrath (Harvard University, Associate in History of Art and Architecture; Ph.D., Harvard University ’94, “Disegno, Colore and the Disegno Colorito: The Use and Significance of Color in Italian Renaissance Drawings”) During the fall of 2005 Tom taught two courses at Williams College: “The Age of Caravaggio and Bernini” and “The Art of Renaissance Venice.”

Denise Krieger Migdail (Independent textile conservator, San Francisco)

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, which resulted in the library’s Reading Room being dedicated to his memory), its impact continues through endowed 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 Navarre”) Pamela wrote in the summer: “Sorry about the form—it was a hectic spring, to say the least. I did have an article come out last fall: ‘Cain’s Blade and the Question of Midrashic Influence in Medieval Spanish Art,’ in the festschrift for John Williams, Church, State, Vellum, and Stone (Brill, 2005). Apart from that, I am just trying to keep my head above water, what with teaching, research, two elementary schoolers, elderly cats, and the new Chihuahua. Don’t ask me what we were thinking regarding the latter . . . . I won an NEH Summer Stipend this year for work on my current book project (about constructions of Jews in the visual culture of thirteenth-century Spain). It’s taking me to Spain, as of tomorrow, for a two-week research jaunt in Madrid and Barcelona.” Pamela also participated in a symposium at Princeton in April, “Spanish Medieval Art: New Approaches and Studies”; she spoke on “An Islamic Envelope-Flap Binding in the Cloister of Tudela: Another Muslim Connection for Iberian Jews?”

Xia Qiu
Robyn Reynolds Starr (Skinner, Inc., Bolton, Mass., Specialist, American and European Paintings & Prints)

1988

Becky A. Briesacher (University of Massachusetts, Worcester, Assistant Professor of Medicine; Ph.D., University of Maryland) “After leaving Williams, I returned to school to learn a new field—health services research. Today I am on the faculty in the Division of Geriatrics at the University of Massachusetts Medical School. My research focuses on health-care policy and access to medications. I love my work and look back on my art history training as a valuable time for merging my love of both science and art.”

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 (Sterling and Francine Clark Art Institute, Williamstown, Curator of Prints and Drawings; Ph.D., Yale University ’00, “Robert Robinson [1651–1706]: Painter Stainer and Peintre-Graveur”) See Faculty and Staff News.

W. Anthony Gengarelly
(Massachusetts College of Liberal Arts, North Adams, Professor, Art History, Museum Studies, Arts Management; Ph.D., Boston University ’72, “Resistance Spokesmen: Oppositions of the Red Scare, 1919–1921”)

Margaret M. Magner (Citigroup, New York, Project Manager)

Marguerite H. Modan
Mary T. Ross (Van Nostrand Reinhold, San Francisco, Editorial Assistant)
Jon E. Sorensen (University of Wisconsin Foundation, Madison, Director of Development, College of Letters and Science) “There’s no place like home”—or at least your home state! I love my new job and my new home in Madison, a.k.a. ‘The Midwest Riviera.’ My constituencies include the Chazen Museum of Art, School of Music, Art History Department, Theater & Drama, and the Dictionary of American Regional English. Diane Dillon is nearby in Chicago, so who could ask for more?”

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 Netherlandish 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
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”)
“My news is that my book, Sheer Presence: The Veil in Manet’s Paris, will be published in December 2006 by University of Minnesota Press.”
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) “All is still swell in Santa Fe.”

1990

Michele M. Bernatz (University of Texas at Austin, Ph.D. program in art history)
Margaret L. Goehring (Alfred University, Alfred, N.Y., Visiting Assistant Professor of Art History; Ph.D., Case Western Reserve University ’00, “Landscape in Franco-Flemish Manuscript Illumination of the Late Fifteenth and Early Sixteenth Centuries”)
Lauren B. Hewes (American Antiquarian Society, Worcester, Mass., Special Assistant in Graphic Arts; Print Council of America, Project Bibliographer, Oeuvre Catalogue Project) “In 2005, I began working part-time as Special Assistant in Graphic Arts at the American Antiquarian Society in Worcester. All you Americanists—come and do your pre-1876 research with us! We are starting up a center for visual culture that will help historians (and art historians!) access American prints and illustrations during the course of their research at the Society and beyond. I’m still managing the Print Council of America’s on-line database of printmakers’ catalogues raisonnés (a terrific resource!), with new material added weekly; check out our website at www.printcouncil.org! Finally, I’ve been curating an exhibition of Etching Revival prints, scheduled to open at the Dulwich Picture Gallery in London, February 2006. The catalogue is ‘at press’ even as I write... [The show, In the Age of Winslow Homer, American Prints 1880–1900, was at the Dulwich Picture Gallery the same time as Winslow Homer: Poet of the Sea, and it was extremely handsome—M.S.] She added later: “At present I am working the kinks out of an article on the Cosmopolitan Art Association, one of the many small art unions that operated in the U.S. before the Civil War. I hope to have that published before the end of the year!”
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”)
Robert Lach (Chicago Board Options Exchange; M.B.A. ’97, University of Chicago)
Barbara L. Myers (Ph.D., Princeton University ’98, “Landscapes of the Imagination in Renaissance Venice,” submitted as Barbara Lynn-Davis)
Christine I. Oaklander (Allentown Art Museum, Allentown, Pa., Director of Collections and Exhibitions; Ph.D., University of Delaware ’99, “Clara Davidge and Henry Fitch Taylor: Pioneering Promoters and Creators of American Modernist Art”) “This was an extremely busy year and I have now forever put to rest the idea that museum work is a tea party for the wealthy and privileged! The highlight was certainly the exhibition and accompanying small publication that I was invited to produce by the Historical Society of the Town of Greenwich on my dissertation artist, Henry Fitch Taylor. I shocked the staff of the Holley House, which is the center of the first Impressionist colony in the United States, by installing an exhibition devoted largely to radical modernist art and the 1913 Armory Show. I intend to resign from my full-time position here at Allentown to pursue independent research and consulting. Research is my first love, and I became addicted to it at Williams!”
David A. Penney (The Baltimore Museum of Art, Coordinator of Exhibitions)
Ann MacNary Shafer (The Baltimore Museum of Art, Assistant Curator, Prints, Drawings, and Photographs) “Recently returned to the BMA joining other Williamsgrad curators: Jay Fisher ’75, Katy Rothkop ’91, and Darsie Alexander ’91.
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, Senior Curator of Contemporary Art) Among other events, Darsie participated in a panel discussion in November ’05 following a lecture by former Clark Fellow Jonathan Weinberg on the
"Perspectives on the East Village Scene" at the Pennsylvania State University. See David Little’s ’92 entry for more.

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)

Kathryn C. Galitz (The Metropolitan Museum of Art, New York, Assistant Curator, Department of Nineteenth-Century, Modern, and Contemporary Art; Ph.D., IFA–NYU ’98, “The Family Paradigm in French Painting, 1789–1814”)

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 (Arendar 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 (Paulaconer 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)

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”)

Maria E. Di Pasquale (The Norton Simon Museum, Education Department; Ph.D., University of Texas at Austin ’99, “The Crise Catholique: Avant-garde Religious Painting in France, 1890–1912”)

“We moved to California in late 2004, where I am working in the Education Department of the Norton Simon Museum and teaching for UCLA Extension.”


“Here is something from me and also my wife. Darsie Alexander ’91 was promoted to Senior Curator of Contemporary Art at The Baltimore Museum of Art, and is currently conducting research for Franz West’s first retrospective in the United States. As for me, I am working on education programs for MoMA’s new Education and Research Center, scheduled to open in late November 2006, and will be a Visiting Scholar next year at Columbia University’s Heyman Center for the Humanities, where I will be researching two upcoming symposia at MoMA, “The Feminist Future” (scheduled for Jan. 26–27, 2007) and “Art and Perception” (scheduled for Sept. 2007). Our two girls, Sophie, age 5, and Nina, age 3, are creating numerous masterpieces on any surface they can draw/paint/shape on and are learning about the wonders of swimming this summer. Hope former Williams grad students working on Ph.D.s will submit proposals for the MoMA grad symposium next year, which will address art and politics. Look for the announcement in late August.”

Tim Peterson (Franklin Art Works, Minneapolis, Director) Among the artists that Tim featured this past year were Jessica Rankin, Paul Chan, Scott Stulen, Adam Cvijanovic, Abinadi Meza, Andrew Kuo, Lamar Peterson, Hiraki Sawa, and Justin Craun.

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)

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

Susan I. Johnson

Tania Lee (Freelance illustrator, Washington, D.C.) “In September 2005 a postage stamp that I painted was released by the United States Postal Service. The 3¢ silver coffeepot stamp is part of the ‘American Design’ series, and as I was allowed my choice of object, the research brought me happily back to my days studying American art at Williams. Beth Wees ’77 was a tremendous help!”

Mark T. Lindholm (Princeton University, Ph.D. program in art history) Mark reports himself as a stay-at-home dad (Ted, 4, and Peter, 2) and notes that he has “started poking at the dissertation again.” They “have enjoyed our first year in Minnesota.”

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) “Still at home with 3 kids—ages 2, 6, and 8. Baby #4 due in July.”

Melanie Pong
collecting art, working, and raising my family, and Mary ’02) "Still living in Florida, Middle District, Fla., Clerk; J.D., William and Mary ’02.

Molly Donovan Young (National Gallery of Art, Washington, D.C., Assistant Curator, Modern and Contemporary Art) Molly was a Clark Fellow for part of the fall of 2005; her public performance was to introduce Rivers and Tides: Andy Goldsworthy Working with Time in the Clark’s “Fellows’ Favorite Films” series. More privately, she gave glowing accounts of Christine Scornavacca’s wedding party.

1994

Margarita B. Borissova (self-employed acupuncturist; MSTOM, Pacific College of Oriental Medicine in Traditional Chinese Medicine)

Susan M. Cross (MASS MoCA, North Adams, Mass., Curator)

Susan A. Dimmock

Shannon L. Donovan (Glasgow School of Art, Glasgow, Scotland) "I’ve been living in Glasgow, Scotland, for the past 3 years and have just completed a B.A. (Hons) in Design (majoring in Ceramics) at the Glasgow School of Art (it’s their equivalent of a BFA). As if that weren’t enough, I married the other mature student in my cohort, Andrew Eastwood. My degree show was a critical success, and I’ve been invited to show at the Royal Scottish Academy in Edinburgh this January. Andrew and I plan to set up a collective ceramics studio and gallery in Glasgow, with an eye toward expanding southward or Stateside in the future."

Anne C. Dowling (Federal District Court, Middle District, Fla., Clerk; J.D., William and Mary ’02) “Still living in Florida, collecting art, working, and raising my family."

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”) I am now in my fourth year as director of the United States Golf Association Museum and Archives, the oldest sports museum in the country. I am currently overseeing a major renovation and expansion project, which will nearly double the size of our current facility, providing new exhibition galleries, a research center, and storage areas for the collections. This new facility, the Arnold Palmer Center for Golf History, will open in 2008. During the time that we are closed for construction, we have been working with institutions around the country to develop special temporary and traveling exhibitions, including the Newport (R.I.) Art Museum, the George H. W. Bush Presidential Library in College Station, Texas, and the Atlanta (Ga.) History Center. I’m also pleased to announce the publication of two books. Golf’s Golden Age: Bob Jones and the Legendary Players of the ’10s, ’20s, and ’30s was published by National Geographic in 2005, and has sold more than 30,000 copies. The Game of Golf and the Written Word: 1566–2005, co-authored by Richard E. Donovan, will be published this fall; this is a comprehensive, annotated bibliography of every known golf book published in English. My wife, Kate (Williams ’96), and I live in Branchburg, N.J., with our three children, Noah (5), Hope (3), and Ben (1).

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)

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

James E. Rondeau (The Art Institute of Chicago, Frances and Thomas Dittmer Curator of Contemporary Art)

1995

Graham P. Bader (Columbia University, New York, Mellon Fellow; Ph.D., Harvard University ’05, “Roy Lichtenstein, Pop, and the Face of Painting the 1960s”)".

Maura J. R. Brennan (John Steuart Curry Foundation, Vice President)

Gregory Lewis Bynum (Bronx Arts Ensemble, SUNY New Paltz, Recorder Instructor and Adjunct Lecturer; Columbia University, Ph.D. program in philosophy and education)

Adrienne Ruger Conzelman (Independent art consultant, New York and Fairfield, Conn.)

David R. Fleer (Oppenheimer & Co., Los Angeles, Senior Portfolio Manager)

Ingrid Gustavson (Sage Hill School, Newport Coast, Calif., History Department Chair) “First son born 20 May 2005, Kai Eric Dowdle.”

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

Baird E. Jarman (Carleton College, Northfield, Minn., Assistant Professor of Art History; Ph.D., Yale University ’05, "Galahad in the Gilded Age: Edwin Austin Abbey’s The Quest of the Holy Grail and the Campaign for Civic Virtue")

Marguerite A. Keane (Ph.D., University of California, Santa Barbara ’02, "Remembering Louis IX as a Family Saint: A Study of the Images of Saint Louis Created for Jeanne, Blanche, and Marie of Navarre")

Sabine T. Kriebel (University College Cork, College Lecturer in the History of Art; Ph.D., University of California, Berkeley ’03, “Use Photography as a Weapon! The Photomontages of John Heartfield and the Crisis of the European Left, 1929–1938")

Mary E. LaRuffa (Axinn, Veltrop & Harkrider LLP, New York, Associate Attorney; J.D. ’98, The George Washington University Law School)

De-nin D. Lee (Bowdoin College, Brunswick, Maine, Assistant Professor; Ph.D., Stanford University ’03, "Lives of Handscroll Paintings from the Southern Tang Dynasty, 937–975") “Here’s a brief update. I will be on junior leave from Bowdoin for academic year 2006–7. I’ll be on a Fulbright grant in Taipei from January to June 2007 to do initial research on the visual culture of the Tang-Song interregnal period (roughly the tenth century) in China. Before then, I’m trying to finish up current research projects, cultural biography as a method for examining Chinese handscroll paintings, and a short study of images of female virtue. I’ll look forward to hearing the news of everyone else.”

Rachel A. Lindheim (Occidental College, Los Angeles, Adjunct Instructor in Art History and the Visual Arts; Ph.D., University of Chicago ’05, “Representing Sappho: The Classical Tradition in Nineteenth-Century French Painting")

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")

Lorraine A. Padden (San Francisco Ballet, Audience Development Manager)
**1996**

**Thomas Beischer** (California College of the Arts and Stanford University, Adjunct Lecturer; Ph.D., Massachusetts Institute of Technology '04, "Great Expectations: Provisional Modernism and the Reception of J.J.P. Oud") "How long does it take for a symposium paper to die? (Sort of like that old Tootsie Pop commercial!) Well, my Class of 1996 symposium paper is scheduled to be published this year in The Pennsylvania Magazine of History & Biography (better known as PMHB at your local newsstands!). Teaching this spring at the CCA and Stanford (where I was an undergrad and a TA!), this fall teaching two classes at the CCA. 1996 Reunion in the works for this fall (of course, I said that last year, but this time I mean it)." In the summer, Tom wrote again: "Nothing to add really, but I did see Bethany and Merritt in DC when I was there in April, and he also sent word of Tania Lee. Tom also had his review of the exhibition Art Farm, 1968–1978 published in the September issue of the Journal of the Society of Architectural Historians.

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

**Kathryn Brownell** (independent writer and researcher, Miami, Fla.) "Sending you the latest copy of the magazine Florida Travel & Life, which is my last. The feature ‘Miami Rises’ was written with Jean-François Lejeune, Professor at the University of Miami School of Architecture. I am leaving the magazine to work with a travel company in January as contributing editor for Europe, writing about culinary, visual arts, and architecture—yahoo! Won a major award for the Seaside piece. . . . I am off to Art Basel next week to cover it for the new company—Luis Pons has created a ‘Floating Villa’ which will be anchored off Aqua in Miami Beach to protest McMansions and the current lack of cohesiveness, sanity, and design in contemporary domestic architecture. I seem to be in the thick of things here in Florida. . . . I am absolutely using all of the knowledge and skills that Williams offered to graduate students. Research is central to all that I do."

**Kate Meredith Burke**

**Patricia S. Canterbury** (The Minneapolis Institute of Arts, Associate Curator of Paintings and Modern Sculpture)

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

**Rebecca Molhoit** (Columbia University, Ph.D. program in art history) "Still working away at ye olde dissertation on Roman mosaics in North Africa. I just finished a blissful year as a Rome Prize fellow, living in the American Academy up on the Janiculum Hill. I had a great visit from Merritt Colaizzi (who will attest my Italian is still awful) and I would welcome any and all visitors to Rome this year, too. Now I live down in Tescaccio and I am in my first year as a David E. Finley Fellow at CASVA. I’ve been traveling a lot—Tunisia, Portugal, Morocco, and Libya—and yes, I’m still working on my Italian!!!" Over the summer Rebecca noted further journeys: "I’ve gotten to do some fantastic travel this past year, including Croatia and Libya, Russia, Greece, Yemen, Dubai, and I just heard my visa was approved for a trip to Iran in October."

**Miriam L. Pomeranz**

**Gretchen R. Sinnett** (Salem State College, Salem, Mass., part-time faculty; Ph.D., University of Pennsylvania ’06, “Envisioning Female Adolescence: Rites of Passage in Late Nineteenth- and Early Twentieth-Century American Art”) "I finished my dissertation, ‘Envisioning Female Adolescence: Rites of Passage in Late Nineteenth- and Early Twentieth-Century American Painting,’ at the University of Pennsylvania this spring. Hooyay! I had the honor (or shame?) of being Beth Johns’s final dissertation candidate. I presented at the American Studies Association Annual Meeting and the New England American Studies Association Conference last fall. I also began teaching part-time at Salem State College, and am gearing up to teach a one-semester introductory survey of world art this fall. I spend the rest of my time building Lego vehicles with our son, Iain. In terms of class of 1996 sightings, I ran into Giff Eldredge and his lovely family while in Philadelphia for graduation. They’re all doing well. I also saw radiant new mother Bethany (Taylor) Velasco, husband, Joel, and baby, Lucas, back in November."


**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** (Caldwell Community College and Technical Institute, Hudson, N.C., Instructor) "I am now on the faculty as an instructor at Caldwell Community College and Technical Institute and had a great time last semester teaching the first half of the art history survey. My goal is to get a Greek art class and take them to Greece—looks like it might work in a couple of summers. . . . OK, so the big news is the arrival of Garrett William Goudas on June 12, 9 pounds, 6 ounces. He is wonderful."

**David C. Johnson** (Williams College, Williamstown, Assistant Professor of Physical Education/Associate Dean of the College/ Lecturer in Art History) See Faculty and Staff News.

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

**Ann Musser-Ercan** (Smith College Museum of Art, Northampton, Mass., Curator of Education) "I was promoted last February from Associate Curator to Curator of Education at the Smith College Museum of Art. Ozzie and I are just buying our first home and are looking forward to our toddler having her own room. Stop by anytime! There was a good, long profile of Ann in the January newsletter of the Smith College Museum of Art.

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

**Sarah Powers** (University of Delaware, Ph.D. program in art history) Sarah received a predoctoral fellowship at the Smithsonian American Art Museum for the coming year to work on her dissertation, “Images of Tension: City and Country in the Work of Charles Sheeler, Edward Hopper, and Thomas Hart Benton.”

**Katherine Sutherland Rumi** (Cody Anderson Wasney Architects, Palo Alto, Calif., Designer/Draftsperson, M.Arch., Harvard Graduate School of Design ’02)

**Claire Schneider** (Albright-Knox Art Gallery, Buffalo, N.Y., Associate Curator of Contemporary Art)
Luciana Shirado
Isabel Louise Taube (School of Visual Arts, New York, Instructor; Ph.D., University of Pennsylvania '04, "Rooms of Memory: The Artful Interior in American Painting, 1880 to 1920") In addition to other projects, Isabel has also undertaken the responsibility to co-complain the newsletter of the Association of Historians of American Art.

Jacqueline van Rhyn (The Print Center, Philadelphia, Curator of Prints and Photographs) “As the Print Center begins its 91st year, we are currently preparing for our exhibition of newly commissioned camera obscura photographs with Ann Hamilton, Vera Lutter, and Abelardo Morell.

At CAA in Boston this February and was the visiting critic to Cranbrook in November. (Brown University, Ph.D.)

Ashley West (University of Pennsylvania, Ph.D. program in art history)

1998

Brian Boucher (Brant Publications, New York, Associate Directory Editor) “After a year as a freelancer, on January 1, 2006, I became a full-time staffer at Art in America, where I continue to publish news items and exhibition reviews and to work on the Annual Guide. I published the article ‘My Roommate, the Diamond Thief’ in New York Magazine in February and am now working on a proposal to expand on it in book and/or feature film format. No new degrees, marriages, moves, or reunions to report!”

Mikka Gee Conway (Getty Museum, Los Angeles, Assistant Director for Museum Advancement) “I have an exciting update for you all—I’m still at the J. Paul Getty Museum, but I’ve been promoted to Assistant Director for Museum Advancement, as of June 1! . . . So my summer’s off to a pretty terrific start.”

Alexis Goodin (Brown University, Ph.D. program in art history) “I spent the past academic year researching my dissertation, which deals with the representation of Egypt at the Sydenham Crystal Palace from 1854 to 1900. I was fortunate to receive grants from the Yale Center for British Art in New Haven, as well as the Paul Mellon Centre for Studies in British Art in London: both fellowships enabled me to conduct archival research and write my first chapter. My free time was very much occupied with wedding planning! Chris Johnson and I started dating during my last semester at Williams; we were married June 17 in Moorhead, Minn.”

Laura Steward Heon (SITE Santa Fe, Director/Chief Curator) Among other activities—including bringing Mark Haxthausen to speak in Santa Fe—Laura found time to be profiled in W (or at least so Tom Beischer ’96 reports in July).”

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., IFA—NYU ’03, “Théodore Chassériau and the French Colonial Project in Algeria”) My text about Ingres’s late career appeared in the catalogue to the Ingres retrospective at the Louvre with the title ‘Les derniers feux de Monsieur Ingres,’ in Ingres 1780—1867, exh. cat. (Paris, musée du Louvre/Gallimard, 2006). I also gave a paper at the Ingres symposium (‘Ingres: un homme à part?’) in late April 2006 organized by the Ecole du Louvre in Paris and the Villa Médicis in Rome. My paper was entitled ‘Over Ingres’s Dead Body: The Artist Eulogized in 1867.’ An article that I co-authored with Stéphane Guegan, ‘Le regard des peintres français: d’une religion l’autre,’ will be published by Albin Michel in October 2006 in the volume edited by Mohammed Arkoun, l’islam et les musulmans en France, du Moyen Age à nos Jours. I continue to work at the musée d’Orsay on the preparation and coordination of guest lectures and scholarly symposia. I am currently planning a two-day colloque dedicated to the career of Maurice Denis, which will take place November 17–18, 2006, during the run of the Denis retrospective at the musée d’Orsay.”

Joshua Silverman (Merrill Lynch, Charleston, S.C., Financial Advisor, Global Private Client Group)

Tiffany R. Silverman (Gibbes Museum of Art, Charleston, S.C., Director of Education and Outreach)

Scott Allan (Getty Museum, Los Angeles, Assistant Curator; Princeton University, Ph.D. program in art history) Scott wrote in late June: “I am about to start a new job as assistant curator in the paintings department at the Getty (even though I still haven’t finished the dissertation; hopefully in the next year sometime). I’ve just moved out to California and am very excited about starting work.” And the folks there are pleased at his advent. Curator Scott Schaefer wrote in early July: “I am pleased to announce the appointment of Scott Allan to the curatorial staff of the Department of Paintings. Scott was an intern in the department in 2000 and left to work on his doctorate at Princeton University. He has published on the Getty’s Moreau as well as on Jacques-Louis David’s early paintings and Cézanne’s watercolors. . . . He is a great addition to the department and is anxious to meet everyone at the museum.”

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) “In late March, I advanced to candidacy at UCSB, completing my written and oral exams and defending my dissertation proposal. I am thrilled to be ABD!! The title of my dissertation is ‘Painting the “American Historical Epic”: Thomas Hart Benton and Race, 1919–1936.’ Jonathan and I promptly took a vacation to Argentina, where we trekked in the extreme and dramatic mountains of Patagonia, then relaxed with wine tasting in Mendoza and cafe culture and steaks in Buenos Aires. A wonderful reward to be sure. At LACMA, we are collaborating with the Museo Nacional de Arte (MUNAL) in Mexico City on a loan exhibition of our American paintings collection that opens there in October. (I start a course in Spanish conversation at UCLA extension tomorrow!). I will also be curating the Museum of Fine Art, Houston’s exhibition The Modern West: American Landscapes, 1890–1950 when it comes to LACMA next March as well as planning for the reinstallation of our permanent collection. Thanks to Dorothy Moss (also ‘99), who was working last winter with Stephen Bann in D.C., I was invited to participate in his March 2007 CASVA symposium at the NGA on the photographic album and will therefore be returning to the subject of my Williams qualifying and symposium paper: the Galerie Contemporaine. I am very excited to have the opportunity to revisit this material and to be able to present it anew in this context. Plus, the proceedings are to be published. And it just so happens
that right now I am literally sitting across my dining room table from Scott Allan (also ’99) He has just moved back to L.A. to begin working on July 5 as Assistant Curator in the Dept. of Paintings at the Getty and is staying with us before moving today into his new apartment in West Hollywood. That’s all the news for now from the West Coast!

Lucretia Baskin (York University, Schulich School of Business, Toronto) “I’m off to the Schulich School of Business at York University, and I’m really looking forward to living in Toronto for a while.”

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

Anne M. Lampe (Demuth Foundation and Museum, Lancaster, Penn., Executive Director)

Dorothy Moss (Predoctoral Fellow, Smithsonian American Art Museum, Washington, D.C.; University of Delaware, Ph.D. program in art history)

Kristina Van Dyke (The Menil Collection, Houston, Tex., Associate Curator for Collections; Ph.D., Harvard University ’05, “The Oral-Visual Nexus: Rethinking Visuality in Mali”) Kristina notes the publication of “Beyond Monument Lies Empire: Mapping Songhay Space in the 11th–16th Centuries” in Res 48 (autumn 2005), the organization of the exhibition Chance Encounters: The Formation of the de Menil’s African Collection, at The Menil Collection from May to September 2006, and the reinstallation of the African galleries for the Menil’s 20th anniversary in 2007. In July she added: “Clare Elliott and I were thrilled to have Miranda Lash join the department this summer. We all look forward to a visit from Mark H. this fall for the opening of Klee and America—he contributed to the exhibition catalog.”

2000

Katherine A. Bussard (The Art Institute of Chicago, Assistant Curator of Photography; City University of New York, Ph.D. program in art history) “This fall, I will open a major exhibition at the Art Institute of Chicago, So the Story Goes: Photographs by Tina Barney, Philip-Lorca diCorcia, Nan Goldin, Sally Mann, and Larry Sultan. It will feature nearly 200 works reflecting on and inspired by the lives of these five artists. With it, I’ll have my first publication, the exhibition’s catalogue, which will be grad-student affordable at $24.95!”

Lisa B. Dorin (The Art Institute of Chicago, Assistant Curator of Contemporary Art)

Alanna E. Gedgaudas (Jenny Holzer Studio, Hoosick Falls, N.Y., Project Manager) “I’m moving to Germany (Berlin!) over the holidays and will continue to work for Jenny Holzer from abroad. I look forward finally to learning German for real. . . And I’m getting married in June!” In July Alanna wrote to say that, in spite of loving Berlin, she and Ralph were moving to Frankfurt. [Photo on next page.]

Robert G. Glass (Princeton University, Ph.D. program in art history) “I’m still working on my dissertation and living in Rome. In September 2006 I’ll be heading to Washington, D.C., for the final year of my CASVA fellowship. The big news from 2005 is that I got married in Spain in September to Beratriz Coberta, who is Spanish. We met 4 years before in a summer German course in Berlin.”

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

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

Jennifer A. Greenhill (Wyeth Foundation Predoctoral Fellow, Smithsonian American Art Museum, Washington, D.C.; Yale University, Ph.D. program in art history) Among her many interesting activities of the year—not least of which was extended time in Europe—Jennifer was among the presenters at the symposium organized by the Courtauld Institute of Art Research Forum, in conjunction with the Terra Foundation of American Art, called “Heroism and Reportage: Winslow Homer: Poet of the Sea”; Jennifer spoke on “Homer’s Inscrutable Humour.”

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

Amy K. Hamlin (IFA–NYU, Ph.D. program in art history)

Beth (Elizabeth A.) Mangini Kantor (City University of New York, Ph.D. program in art history) Beth has moved to the San Francisco Bay area. In February she gave a paper, “Italia in Materia: Luciano Fabro’s Social Sculpture,” in the “Materials of Modern Sculpture” conference at the Yale Center for British Art.
2001

Elise Barclay (Armony Center for the Arts, Pasadena, Calif., Gallery Coordinator)

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

“Things here are going well. I have taken two nice trips this spring and summer. I went to Italy to celebrate my 30th birthday. It was absolutely amazing. I had brushed up on my Italian over the winter (I had taken it both at Smith and Williams but needed a refresher). I was talking to absolutely everyone for practice: asking policeman for directions unnecessarily, trying to explain our plans for the day to the hotel concierge, etc.; you get the point! It was a blast. I also went to Colorado for the 4th to get some fresh air and do some things you can’t do in the city . . . hike, relax, and so on.”

Jennifer T. Cabral

Clare S. Elliott (The Menil Collection, Houston, Tex., Assistant Curator of Modern and Contemporary) “I’m very excited because I’ve just received a promotion at the Menil. I’m now the assistant curator of modern and contemporary. Learning more every day and looking forward to the future.”

Anna Lee Kamplain (Boston University, Ph.D. program in art history) Anna’s exhibition A Photographic Portrait of Boston, 1840–1860 was open at the Boston University Art Gallery from February 10 through April 2. To quote from the H-Net announcement: “This exhibition explores the history of Boston in the years before and during the Civil War through a focused survey of images from four major local historic archives: the Boston Athenaeum, the Boston Public Library, Historic New England, and the Massachusetts Historical Society. The exhibition presents over one hundred and forty images—several important works are presented here publicly for the first time—and highlights a variety of early photographic formats including daguerreotypes, salt prints, and cartes de visite.” The show was up for CAA and garnered good local notice, including a spot on local news.

Jennifer W. King (National Gallery of Art, Washington, D.C., Curatorial Intern; Princeton University, Ph.D. program in art history) “I am still at work on my dissertation on conceptual artist Michael Asher. In the fall my article, ‘Michael Asher and the Sculpture Projects in Münster’ appeared in the Chicago Art Journal, and in the spring I delivered two papers related to my dissertation, one at the Philadelphia Museum of Art symposium (where Mark Haxthausen was the keynote speaker), and one at the graduate art history symposium at Northwestern. This coming year I will be a Graduate Curatorial Intern at the National Gallery of Art, and will continue my dissertation research with the support of a CAA Professional Development Fellowship for Art Historians.”

Jeffrey Saletnik (University of Chicago, Ph.D. program in art history) Jeffrey spent part of the summer of 2006 in Giverny as a Terra Fellow, studying the Bauhaus and its impact on Black Mountain College.

Karly Whitaker (University of Delaware, Ph.D. program in art history) Karly wrote last fall from Philadelphia with, along with other glad tidings, news of the birth of daughter Mira Allyn Whitaker-Kanner.

2002

Brett S. Abbott (J. Paul Getty Museum, Los Angeles, Photography Department, Assistant Curator) Brett’s very handsome book In Focus: Edward Weston: Photographs From the J. Paul Getty Museum appeared this year.

Abigail M. Guay (Jenny Holzer Studio, Hoosick Falls, N.Y., Assistant)

Sarah K. Kozlowski (Yale University; Ph.D. program in art history) “I have just finished my coursework at Yale, and will take my oral exams this coming fall. Then on to the dissertation, for which I am still exploring several potential Quattrocento topics. Also, my family and I would like to thank the Williams/Clark community for the many kind notes we received after my father’s unexpected death this past February.”

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

Tara McDowell (San Francisco Museum of Modern Art, Curatorial Associate; University of California Berkeley, Ph.D. program in art history) Tara left SFMoMA in May, with plans to spend the summer in Berlin before starting Ph.D. study at UC

Kathryn A. Price (Williams College Museum of Art, Williamstown, Assistant Curator) “In October 2005 I was made Assistant Curator at WCAA. I curated an exhibition on the watercolorist Rhoda Holmes Nicholls, for which my first catalogue was recently published. I had a great time working on Encounter: Williams College Museum of Art (the handbook of WCAA’s collections) with Vivian Patterson ’80. I also received an author’s credit for The Clark Brothers Collect catalogue—this summer’s show at the Clark. The highlight of my summer was attending Brett Abbott’s (fun and beautiful) wedding in California, where I was thrilled to catch up with Paul Martineau and Gretchen Wagner.”

Victoria A-T. Sancho (Columbia University, Ph.D. program in art history) Victoria wrote this summer, “My big news . . . is that I am going to Belgium for the academic year 2006–7. I will be living in Antwerp and working on my dissertation, which is about Rubens and the construction of individual style.”

Rob Slifkin (Yale University, Ph.D. program in art history) “Amanda and I happily announce the birth of our son, Amos! Born 27 October 2005. All members of the family are healthy and growing.” More recently, Rob had good things happen on the professional front, too. In the March 2006 issue of the Oxford Art Journal he published his article “James Whistler as the Invisible Man: Anti-Aestheticism and Artistic Vision,” growing from a talk he had earlier given in Glasgow. In the spring 2006 Art Journal, his review of Jennifer Roberts’s Mirror-Travelers: Robert Smithson and History appeared. And in April 2006 he delivered the paper “Action Painting Refigured” at the symposium “New American Art History: Against the American Grain” at Yale, and “Donald Judd’s Cold War Monuments” at the Frick Symposium. He also received a Luce fellowship for work on his dissertation.

Gretchen L. Wagner (The Museum of Modern Art, New York, Curatorial Assistant)

2003

Esther Susan Bell (IFA–NYU, Ph.D. program in the history of art) “I don’t have much new to report. I’m still pursuing my Ph.D. at the Institute of Fine Arts, and my dissertation proposal was passed last January: ‘Charles-Antoine Copeau: Painting and Performance in Eighteenth-Century France.’ I am really excited! I am also still working at the Metropolitan Museum of Art, in the Department of Drawings, where I catalogue the 15th- to 18th-century French drawings (let’s be honest: it is my dream job). The Williams mafia sticks together in New York. I just had dinner with Kim Conaty last night, and I saw Jordan Kim for lunch on Tuesday. Safety in numbers! . . . I have never been more nostalgic for a place like the Clark in my life.”

Christa Carroll (CUNY Graduate Center, Ph.D. program in art history) “I thought I’d send a quick note to let you know that I finished my first year in CUNY’s Ph.D. program. Overall, I’ve been really happy with the classes and the professors. I cannot say enough about how much I miss the convenience of Williams and the Clark after a year of running from the Graduate Center to the Public Library to the Frick Library to get access to the books I need. But I feel like I’ve begun to figure out how to get things done. I passed my comprehensive exam in January and I’m spending the summer studying for another exam that I’ll take in August. This upcoming exam is like a comprehensive exam, but is focused on my area, Renaissance and Baroque. In the fall, I will be teaching for the first time—two sections of the art history survey at Baruch College, which is another CUNY campus.”

Kim Conaty (IFA–NYU, Ph.D. program in the history of art) “Currently teaching second half of 20th-century course and interning at the Whitney Museum; plan to take orals over the summer (once I pass, I’m sure I’ll have a much more exciting update).”

Ellery Foutch (University of Pennsylvania, Ph.D. program in the history of art) “Things in Philadelphia are great! I’m a Summer Fellow at the Center for American Art at the Philadelphia Museum for the next few months, and then I’ll be experiencing the excitement of preparing for Ph.D. exams!”

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

Patty Hickson (Des Moines Art Center, Curator) “In January, I was promoted to curator from associate curator and am now the head of the curatorial department. I recently organized a show for L.A. artist Michael C. McMillen’s Red Trailer Motel and photographer Alec Soth’s series Sleeping by the Mississippi. I also coordinated the retrospective Richard Tuttle for the Art Center. This is a SFMoMA-curated exhibition, so I worked with fellow Williams grad Tara McDowell (’02) on it. I’m working on a small show with Australian artist Patricia Piccinini that opens in January 2007, and my big project is a twenty-year survey of the work of Mexican-born, San Francisco artist Enrique Chagoya, which will open in the fall of 2007 and tour in 2008. Jane Simon and I keep in close touch. I went to the opening of her new Madison Museum of Contemporary Art. I also recently visited with Rebecca Uchill at Indianapolis Museum of Art when I was passing through town to be the juror for a Swope Art Museum exhibition.”

Jordan Kim (Cooper-Hewitt National Design Museum, New York, Assistant Curator) “This past year I was part of the curatorial team at the Cooper-Hewitt that produced the exhibition (and its accompanying catalogue) Feeding Desire: Design and the Tools of the Table. Williams professor Darra Goldstein co-curated the show, and it was wonderful working with her. The big news is that I have been accepted to the Yale School of Management (for more detail on this big change, send me an e-mail). I start fall 2006, and I hope to specialize in non-profit management! So, wish me luck!”

Catherine Malone (University of Virginia, Ph.D. program in art history) Catherine sent along good news concerning Jon’s third year of law school, her own movement toward a dissertation topic (women as patrons of culture in America in the years around 1900), and the continual growth and progress of Bryn and Hayden. In October ’05 Catherine delivered a paper, “Painting Fruit, Picturing Women: The Peaches of Raphaelle Peale,” at the “Creating an American Style, Art & Architecture” symposium at UVA.

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) “I have been appointed the Krieger Curatorial Fellow in the Department of Manuscripts and Rare Books at the Walters Art Museum. It’s a two-year appointment, beginning this January, with my time split between curatorial duties and dissertation research. Provided I finish the dissertation in those two years, there is an option for a third year of full-time work at the Walters. I am just finishing teaching an intro-level summer course here at Hopkins. The course was built around the collections in Baltimore and involved a lot of field trips to get the students looking at actual objects. Between now and January, I’ll be focusing
on my dissertation, which will be on the meanings of ornament and calligraphy in Insular and Anglo-Saxon art.”

**Pan Wendt** (Yale University, Ph.D. program in art history) Pan wrote in mid-December ’05: “I have some news for you. I’m ABD—passed orals yesterday and colloquium in May. Now I plan to zone out and to be completely unproductive for the next month.” Productivity resumed full-bore shortly thereafter. He wrote in July: “You can write that I am ABD, and so my whereabouts could change. This fall I will be in New Haven, but in the spring we all (the whole family) go to Europe for research (probably living near Torino from January to May or so, 2007), and next year . . . who knows?”

**Elizabeth Winborne** “I have enjoyed living in San Diego for the past three years. Christian has just completed his residency in internal medicine and has decided to switch to anesthesia, so we are off to New York for a new adventure! We’ll miss San Diego’s glorious weather and beaches, but I look forward to returning to the East Coast and introducing Julie (now almost two years old!) to the art of New York. Harvard flew by with a heavy dose of my oral exam. I’m ABD—passed orals yesterday and awaiting the results of my upcoming Wolfgang Tillmans and Vija Celmins drawings retrospectives.”

**Keeelan Loftin** (UCLA, Ph.D. program in art history). Keeelan, who has been working as an assistant curator at the Doris Duke Foundation for Islamic Art, Honolulu, wrote in April: “It’s official! I’m enrolling in the Ph.D. program in Art History at UCLA in the fall! I am very happy about the decision, and I look forward to seeing many of you in L.A. soon.”

**Catherine Meeking** (James Brooks Foundation, New York, Director) “A promotion at work changed my plans to pursue my interest in interior design. With greater responsibilities my work within the foundation has become far more challenging and rewarding. I channel my interior design inclination into the restoration of our recently bought Victorian house. My one link to our class of ’04 was a recent meeting last fall with the curator of contemporary art at the Dallas Museum of Art, Charles Wylie ’86. On hearing I was a recent graduate from the Williams art history program, he mentioned Claire Riefel ’04, his former assistant, for whom he has great admiration. Claire, he misses you! As always, I am looking forward to hearing everyone’s news.”

**James P. Nisbet** (Stanford University, Ph.D. program in art history) “Here’s my update for the newsletter: I just finished up my second year at Stanford and passed my oral exam. I’m looking forward to the perks of small-town diners and hard dusty plains as I tour some of America’s land art this summer.”

**Elizabeth Quarles** (University of California Berkeley, Ph.D. program in art history)

**Claire de Dobay Riefel** (Hammer Museum, Los Angeles, Curatorial Assistant) “I’ve been keeping busy at the Hammer, working with curators on contemporary exhibitions of all shapes and sizes. Our ‘Masters of American Comics’ and ‘Société Anonyme’ exhibitions have been a great draw and success, and the upcoming Wolfgang Tillmans and Vija Celmins drawings retrospectives are making lots of work as well, not to mention more distant shows on Francis Alys and Kara Walker. The Hammer Projects, of which there are about 8–10 a year, have introduced me to numerous emerging artists, and the contemporary art world in Los Angeles continues to grow, with galleries, respected curators, and artists arriving here by the week. I’m looking forward to a conference in Sydney entitled ‘Rethinking the Past: Experimental Histories in the Arts,’ where I’ll be giving a talk based on my Hanne Darboven paper and taking several trips through the Biennale of Sydney. If anyone will be in

town, please let me know (and that goes for Los Angeles, too). I’ve seen several ’04 grads here, including Liz Quarles, Dina Deitsch, and Emy Kim, and of course Emma Hurme has been living here, working at LACMA. I’ll swap her for Keeelan Loftin, who arrives soon for UCLA just as Emma departs for Princeton, so I’m keeping the ’04 dream alive on the West Coast. Hope all is well with everyone.”

**Alison Weaver** (Guggenheim Museum, New York, Director of Program and Operations, Affiliates) In August Alison wrote to Mark, sending a picture of her daughter, Talia, and noting: “I am still enjoying working for the Guggenheim as Director of Program and Operations for our affiliates and being a mom (my daughter is already 18 months)! I am currently putting my Williams training to use by managing several exhibitions involving post-war German art. The first, curated by Nancy Spector ’84, examines relationships between Matthew Barney and Joseph Beuys such as their use of materials, their interest in metamorphosis, and the relationship between action and documentation in their work. It will open at the Deutsche Guggenheim in Berlin in October then travel to the Peggy Guggenheim Collection in Venice during the Biennale next summer. The second, curated by Tracey Bashkoff, will present Beuys, Richter, Kiefer and Darboven and focus on the diaristic side of these artists’ work and their documentation of the creative process (opening in Bilbao in October). Finally, a major exhibition of Anselm Kiefer curated by Germano Celant will feature his most recent production, punctuated by earlier works to create a dialogue between past and present (opening in Bilbao next spring). All fascinating exhibitions that I hope other alumni of your courses will have an opportunity to see.”

**2004**

**Amelia Kahl Avdić** (University of Maryland, Ph.D. program in art history)

**David Breslin** (Harvard University, Ph.D. program in art history) “My first year at Harvard flew by with a heavy dose of modern and contemporary coursework, but I’ve also found time to take some practice classes (video and multimedia). Working with my hands has been a relief and a shock! I continue to work for Jenny Holzer to maintain that needed balance between theory and practice.”

**Dina Deitsch** (Curatorial Fellow, DeCordova Museum, Lincoln, Mass. and IFA—NYU, Ph.D. program in art history)

**Emma Hurme** (Los Angeles County Museum of Art, European Art, Intern and Princeton University, Ph.D. program in art history)

**Emy Kim** (IFA—NYU—Conservation Center) “I’m about to begin my last year of art conservation coursework at NYU. Earlier this summer, I worked with a private conservator in the restoration of a home that belonged to the first female-American astronaut, Maria Mitchell (Nantucket, Mass.). I’m currently interning in the objects lab at the Brooklyn Museum and also at The Cloisters.”

**2005**

**Elizabeth Athens** (Metropolitan Museum of Art, New York, Research Assistant, Department of American Paintings and Sculpture) Betsy works as a research assistant in the Department of American Paintings and Sculpture at the Metropolitan Museum of Art and is currently assisting with the exhibition Americans in Paris, 1860–1900, scheduled to open at the museum this October. She recently published a book review as well as a short article based on her qualifying paper in the July issue of The Burlington Magazine.”
This fall she will be enrolling part-time in the Ph.D. program in Art History at The Graduate Center, CUNY, but will continue in her position at the Met.

Dan Cohen-McFall (Sterling and Francine Clark Art Institute, Curatorial Assistant) "The most exciting event of this past year was definitely the birth of our daughter Lila Estelle on April 1. She is a never-ending bundle of joy to myself and my wife, Amy, and is just too cute for words. As a Curatorial Assistant at the Clark I have worked for the last year on the Clark Brothers Collect exhibition, which brings together for the first time key masterpieces from Sterling and Stephen Clark's collections and casts light on their divergent collecting habits. It is a visually stunning exhibition with works from artists ranging from Corot to Picasso. You will be blown away by the sheer quality of these collections. I am also working on the fall exhibition Alpine Views: Alexandre Calame and the Swiss Landscape, which opens in the fall. It is the first major exhibition devoted to nineteenth-century Swiss landscape painting in the U.S. and will be a stunning revelation to many, like myself, who never knew how rich these objects were. More great news!! While it is sad to leave the Clark, where I have made so many great friends, in the fall Amy, Lila, and I are headed south to Louisville, Kentucky, where I have been hired as the Curator/Exhibit Innovator at the Louisville Slugger Museum and Factory. Yes, it is where they make the bats! [Emy Kim—are you reading this?] So come on down and learn a little about a piece of baseball history. It's really a great place with factory tours and temporary exhibitions. I'm extremely excited about this and I'll let you all know more about it next year, when I have a year under my belt and am settled in. Until then . . . adieu. GO SOX!!"

Bryan Frank (Sterling and Francine Clark Art Institute, Special Project Assistant to the Director) Bryan continued his work as Special Project Assistant to the Director at the Clark. In that role, he oversaw the Clark’s Economic Impact Study, helped shepherd the strategic planning process, overhauled the membership programs, and advised the director on issues related to the expansion project. Bryan also continued to work at MASS MoCA in the Visual Arts Education department. He will move to New York in the fall.

Jessica Fripp (Williams College Museum of Art and Art Department; University of Michigan, Ann Arbor, Ph.D. program in the history of art) "I had a great year of teaching for the Art Department at Williams this year (TAing "Methods" with Jacob Lewis for Mark H, last fall and leading conference sections of Introduction to Art History 102 in the spring). Now I'm finishing up my work at WCMA on Deborah Rothschild's Gerald Murphy exhibition and catalogue before heading off in August to Paris to brush up my French at the Institut Catholique. Then I'm off to the University of Michigan in Ann Arbor to start work on my Ph.D. (and learn something about that American version of 'football' . . .) But I already look forward to coming back on 7/10 for the Murphy opening!"

Jamie Franklin (Bennington Museum, Bennington, VT, Curator of Collections) "This last year, my first as the curator at the Bennington Museum, in Bennington, Vermont, has been a wonderful experience. I've really gotten my feet wet working with a fantastically diverse collection of arts and art. Working on exhibitions from Rembrandt etchings to 20th-century photography and everything in between, I never have a dull day at the office! I'm enjoying life in northwest New England, with a little more leisure time than I had while in school!"

Mari Yoko Hara (Sterling and Francine Clark Art Institute, Publications and Curatorial Research) "The most exciting event of this past year was definitely the birth of our daughter Lila Estelle on April 1. She is a never-ending bundle of joy to myself and my wife, Amy, and is just too cute for words. As a Curatorial Assistant at the Clark I have worked for the last year on the Clark Brothers Collect exhibition, which brings together for the first time key masterpieces from Sterling and Stephen Clark's collections and casts light on their divergent collecting habits. It is a visually stunning exhibition with works from artists ranging from Corot to Picasso. You will be blown away by the sheer quality of these collections. I am also working on the fall exhibition Alpine Views: Alexandre Calame and the Swiss Landscape, which opens in the fall. It is the first major exhibition devoted to nineteenth-century Swiss landscape painting in the U.S. and will be a stunning revelation to many, like myself, who never knew how rich these objects were. More great news!! While it is sad to leave the Clark, where I have made so many great friends, in the fall Amy, Lila, and I are headed south to Louisville, Kentucky, where I have been hired as the Curator/Exhibit Innovator at the Louisville Slugger Museum and Factory. Yes, it is where they make the bats! [Emy Kim—are you reading this?] So come on down and learn a little about a piece of baseball history. It's really a great place with factory tours and temporary exhibitions. I'm extremely excited about this and I'll let you all know more about it next year, when I have a year under my belt and am settled in. Until then . . . adieu. GO SOX!!"

Sasha Suda (IFA—NYU, Ph.D. program in art history) Sasha was a curatorial assistant at the Metropolitan Museum as the exhibition Prague: Crown of Bohemia, 1347–1437 came to full fruition. Having worked intermittently on the exhibition over the years, she then gave tours of the project on a regular basis—including one for the Williams Club on December 10. She is eagerly anticipating doctoral study.

Rebecca Uchill (Indianapolis Museum of Art, Assistant Curator, Contemporary Art) There was a great profile of Rebecca, with pictures, in the January 12, 2006, issue of INtakeWeekly.

Viktoria Villanyi (Budapest Museum of Contemporary Art) "After a half year I moved from Somerville and relocated to Budapest in December ’05, both for a great job at the Budapest Museum of Contemporary Art and for homesickness."

We hope that you have enjoyed this year's newsletter. Please help to make next year's even more informative by dropping a note concerning the major events in your professional life (and personal, too), along with suggestions, and corrections to Marc Simpson, Associate Director, Williams College Graduate Program in the History of Art, Box 8, Williamstown, MA 01267; or call 413-458-0395; or e-mail msimpson@williams.edu. Don't forget to check out the Program's website at www.williams.edu/gradart/.

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