WILLIAMS

GRADUATE PROGRAM
IN THE HISTORY OF ART
OFFERED IN COLLABORATION WITH
THE CLARK

ACADEMIC YEARS 2007–8, 2008–9

Newsletter
Greetings from Williamstown and from all the staff, faculty, and current students of the Graduate Program. It has been at once a pleasure and an honor to serve as the program’s new director, succeeding Mark Hazthausen, who over 14 years helped bring the program to such a high level of distinction. Even as I complete my second year, not a day goes by when I do not discover a new, extraordinary feature of the program, from its remarkable faculty and curriculum to the impressive accomplishments and loyalty of its alumni. Not a day goes by, too, when we don’t remind ourselves that we must assure that the legacy of excellence established by this esteemed degree is not only maintained but vigorously renewed.

Over the last two years we have engaged in an intensive program of self-study and external review. Some of the fruits of our labors have already been harvested — a new website, an on-line application system, and modest but nevertheless significant changes to the curriculum — all designed to assure that the Graduate Program remains second to none. More substantial modifications to the curriculum will come in the years ahead, consistent with our goal to train public intellectuals in the visual arts able to participate and excel in a range of professional and academic contexts.

The opening of Stone Hill Center, the beginning of the Clark’s Phase Two expansion, and the continued expansion of the Clark’s research and curatorial programs will bring to the graduate students new opportunities for meaningful intellectual, curatorial, and academic work. We also continue to expand and intensify our relationships with our other partners, including the Williams College Museum of Art, MASS MoCA, and the Williamstown Art Conservation Center. No other graduate program in the United States features such integrated partnerships between great museums and a great institution of higher education.

Most of all our attention focuses on questions relating to students, however, including student support. Following my appointment we have identified a number of key funding targets designed to enhance the program and our ability to recruit and support outstanding students from all walks of life, and indeed from across the world.

Our students, too, have begun to self-organize. Beginning in the fall of last year, they launched a new Proseminar as well as other academic activities designed to enhance student involvement in the curriculum. The program is also expanding its communications with alumni, including revamping our newsletter and initiating a cycle of electronic communications. Also stay tuned for an upgraded system of alumni contact with the College, including the ability to log directly into the Williams alumni webpage. I look forward to communicating with you about these and other program developments in the months and years ahead. But meanwhile, please enjoy the newsletter, which comes to you this year in a double edition. Many thanks to Marc Simpson for his labor on its behalf. And a final word of congratulations to the classes of 2008 and 2009, the program’s newest alumni, whose academic and extra-curricular work this expanded newsletter chronicles.
Congratulations to the classes of 2008 and 2009!

The Class of 2008 on the day of their Graduate Student Symposium. Standing: George Philip LeBourdais, Amanda Hellman, Erin Corrales-Diaz, Julie Blake, Katie Steiner, Tianyue Jiang, Hannah Friedman; seated: Jennifer Sichel, Katherine Alcauskas, Sarah Hammond, Stephanie Schumann

The Class of 2009 on the day of their Graduate Student Symposium. Left to right: Erica DiBenedetto, Ruthie Dibble, Jamie Sanecki, Diana Nawi, Layla Bermeo, Kate Albert, Andrea Gyorody, Melina Doerring, Rebekah Flake, Vera Totos, Rebecca Shaykin

Congratulations to the classes of 2008 and 2009!
In mid-January the College Art Association announced the recipients of its 2009 Awards for Distinction — annual awards that “honor outstanding member achievements and reaffirm CAA’s mission to encourage the highest standards of scholarship, practice, and teaching in the visual arts.” The Distinguished Teaching of Art History Award went to former Graduate Program Director Mark Haxthausen. “With these awards,” notes the organization, “CAA honors the accomplishments of individual artists, art historians, authors, conservators, curators, and critics whose efforts transcend their individual disciplines and contribute to the profession as a whole and to the world at large.” CAA President Paul Jaskot formally recognized the honorees and presented the awards at Convocation, held during CAA’s 97th Annual Conference on Wednesday, February 25, 2009, at the Los Angeles Convention Center in California. Mark’s certificate reads:

Charles W. Haxthausen has provided long, transformative, and inspiring leadership to one of the most important master’s degree programs in art history in the United States. As Robert Sterling Clark Professor of Art History at Williams College in Massachusetts and director of the Graduate Program there from 1993 to 2007, he has served as an enthusiastic and energetic intellectual model, with his love of scholarship and carefully crafted and innovative pedagogy creating a degree program that in turn has produced numerous leading scholars, teachers, and curators in art history.

Known to his colleagues and students as Mark, Haxthausen has taught across the country, at Indiana University, Harvard University (where he was also associate curator at the Busch-Reisinger Museum), Columbia University, Duke University, and the University of Minnesota. He received his B.A. from the University of St. Thomas in Houston, Texas, in 1966, and his M.A. and Ph.D. with distinction from Columbia University in 1976. He has received numerous grants and fellowships including a Woodrow Wilson Dissertation Fellowship, two Alexander von Humboldt Research Fellowships, and a Fulbright Senior Scholar Award; he is also a member of the School of Historical Studies at the Institute for Advanced Study in Princeton, New Jersey. Haxthausen’s service to the field has been exemplary, especially in his international role as a curator and consultant in the field of modern German art. Known for his work on Paul Klee, he has published numerous articles on German painters, sculptors, and critics, and he coedited books on modern German painting as well as The Two Art Histories: The Museum and the University. His latest work, Refiguring Vision: The Art Criticism of Carl Einstein, is forthcoming from the University of California Press.

Among the accolades of students and colleagues, one observation resonated with special force: “If the teaching award is not only about personal interaction with students, the way an instructor can inspire and support, but also about how an individual can create an institution that represented the most advanced and cutting-edge thinking about art history, then it seems to me that this prize should undoubtedly go to Mark.” The writer references the remarkable pedagogical edifice built by Haxthausen at Williams. The famous and mandatory symposium “cycle” that dominates a student’s second year constitutes the program’s keystone academic event. A highly rigorous form of intellectual training, the requirement is an academic structure extending over an entire semester that allows students to envision themselves and indeed operate as
In spring 2008 C. Ondine Chavoya and Stefanie Solum both received tenure in the art department from Williams College and promotion to the rank of Associate Professor. Peter Low became chair on July 1, 2009, stepping in after Zirka Filipczak, who is taking a well-deserved leave for the fall of 2009.

M I C H A E L C O N F O R T I In late spring of 2008, Michael delivered the opening lecture at the International Symposium on Contemporary Art Education and Communication at the China Academy of Art in Hangzhou. He also co-chaired the Salzburg Global Seminar with Neil MacGregor, director of the British Museum. The session, entitled “Achieving the Freer Circulation of Cultural Artifacts,” drew cultural attendees from around the world to discuss ways to promote the exchange of cultural objects across national borders. This past April (2009), he gave the Annual Harvey Buchanan Lecture at the Cleveland Museum of Art, entitled “The Art Museum at the Beginning of the Twenty-First Century.” Michael continues as President of the Association of Art Museum Directors (AAMD) and serves on the National Committee for the History of Art and as a membre titulaire for the Comité international d’histoire de l’art (CIHA). He remains as trustee of various organizations including the American Academy in Rome, the Amon Carter Museum, and MASS MoCA.

N I C O L E S. D E S R O I E R S In July 2009 Nicole wrote: “The past two years have been most rewarding with teaching and consulting. The French course is always gratifying with energetic and enthusiastic students, even at 8:30 in the morning! Now, the text I am writing for Fr. 511 is well on its way to be used this fall. Teaching literature to the undergraduate students at Bennington College (spring 08) and at Williams (Independent Studies spring 09) rekindled the joy of literary exploration. This past June a much-anticipated stay in Paris and an exciting visit to the Isenheim Altarpiece at the...
Unterlinden Museum in Colmar were the highpoints of a stimulating summer. Much to share with all!

SAMUEL Y. EDGERTON JR. Sam’s big news of the year was the publication of his book *The Mirror, the Window, and the Telescope: How Renaissance Linear Perspective Changed Our Vision of the Universe*. The jacket copy declares that Sam “brings fresh insight to a subject of perennial interest to the history of art and science in the West — the birth of linear perspective.” It continues: “Edgerton retells the fascinating story of how perspective emerged in early fifteenth-century Florence, growing out of an artistic and religious context in which devout Christians longed for divine presence in their daily lives. And yet, ironically, its discovery would have a profound effect not only on the history of art but on the history of science and technology, ultimately undermining the very medieval Christian cosmic view that gave rise to it in the first place. Among Edgerton’s cast of characters is Filippo Brunelleschi, who first demonstrated how a familiar object could be painted in a picture exactly as it appeared in a mirror reflection. Brunelleschi communicated the principles of this new perspective to his artist friends, Donatello, Masaccio, Masolino, Fra Angelico, and Alberti, who would be read by Galileo Galilei. In fact, it was Galileo’s telescope, called at the time a ‘perspective tube,’ that revealed the earth to be not a mirror reflection of the heavens but just the other way around. Building on the knowledge he has accumulated over his distinguished career, Edgerton has written the definitive, up-to-date work on linear perspective, showing how this simple artistic tool did indeed change our present vision of the universe.” Jay Pasachoff, Field Memorial Professor of Astronomy at Williams, writing in the *Phi Beta Kappa Key Reporter* (fall 2009) brought Sam’s book to the attention of scholars beyond the realm of art history.

HOLLY EDWARDS “I returned to teaching [from her year as a fellow in the Oakley Center] with revised versions of classes on ‘The Mosque’ and ‘American Orientalism, Then and Now.’ Both courses look more closely at 18th- to 20th-century materials, an exciting arena of study. I also participated in a conference in Durham, England (“Locating Photography”) with a paper on Afghan photography; at CAA, I presented another aspect of this mushrooming project.” Holly also presented a paper, “Yankee Mahomet,” at the conference “Crossing Boundaries, Creating Images: In Search of the Prophet Muhammad in Literary and Visual Traditions,” in July 2009 in Florence.

GEORGE FERGER “2007–2008 held three local pleasures worth mentioning: the ongoing privilege of consuming fresh organic vegetables from Caretaker Farm; the reclamations (with cables and turnbuckles and hydraulic jacks) of our garage and attached deck, both of which showed the inclination to slip into Hemlock Brook and float away to the Hoosic and Hudson; and, best of all, the addition of two large bay windows with long, wide seats on the east wall of our house affording lovely views of the aforesaid brook with its rushing water, varied foliage, and abundant wildlife (including ducks, herons, raccoons, and mink). Then in London in March, Mary and I met her brother, Blake, who came over from Zurich to ramble with us in and out of museums, gardens, tea rooms, and pubs as we looked up old friends from his Cambridge days (he took a degree in Land Economy recently), or ambled along the Stour in Constable country, or fully liberated our legs and eyeballs on the South Downs Way overlooking the gleaming Channel.”

CHARLES W. (MARK) HAXTHAUSEN The College granted Mark a special leave in the fall, following his retirement as director of the Graduate Program. He and Linda set out for Europe, making the “Grand Tour” of the three major contemporary art exhibitions of the year: *Documenta XII* in Kassel, the *Skulptur-Projekte* in Münster, and the *Biennale* in Venice. While abroad, he delivered a paper in October at the conference “Klee et la France,” held in Paris. In November, he spoke on Cy Twombly’s *Hero and Leandro* at the Pulitzer Foundation in Saint Louis, in conjunction with its *Water* exhibition. In the spring Mark returned to teaching, now in the Art Department. In March he lectured on Gerhard Richter and Neo Rauch at the Detroit Institute of Arts, and shortly thereafter the long delayed catalogue of Sigmar Polke’s *Rubens-Prize* exhibition appeared (*Sigmar Polke: Miracle of Siegen*, 2008) for which Mark wrote the main essay, “Space Explorations: On Sigmar Polke’s ‘Lens Paintings.’” In the summer of 2009 he added: “The bulk of my research efforts during the past year went into two projects, the first my continuing work on the role of the gothic cathedral in Fritz Lang’s classic silent film of 1927, *Metropolis.* I also began research on a second German silent film, *Michael* (1924). I also worked on two projects for the Museum of Modern Art in New York . . . in conjunction with
their exhibition *Kirchner and the Berlin Street*.” He reported also on publications: “Fate of a Watercolor: Paul Klee’s *Die Zwilltscher-Maschine*,” in: Zeige deine Sammlung: Jüdische Spuren in Münchner Museen (Nürnberg, 2008); “Ad Marginem? Klee und die amerikanische Kunstgeschichtsschrei-
bung,” in: *Paul Klee et la France* (Paris, 2009); an essay on Lyonel Feininger’s *Viaduct, for Modell Bauhaus* (Berlin, 2009); and another on Walter Gropius’s Bauhaus Proclamation for *Bauhaus 1919–1933: Workshops for Modernity* (MoMA, 2009). He also lectured at the Reina Sofia in Madrid and on Lang’s *Metropolis* in both St. Paul and Stanford. Mark’s big news is his receipt of CAA’s Distinguished Teaching of Art History Award, presented at the 2009 Annual Meeting in Los Angeles (see above).

**MICHAEL ANN HOLLY** “A new book has just appeared that has a conversation with me in it. *Visual Studies, Historiography, and Aesthetics: Mark Cheetham, Michael Ann Holly, and Keith Moxey in Conversation*’ is in *Visual Culture Studies: Interviews with Key Thinkers* (Los Angeles, 2008).”

**MICHAEL J. LEWIS** In 2008 Mike wrote: “My principal scholarly achievement was ‘The Idea of the American Mall,’ in *The National Mall: Rethinking Washington’s Monumental Core*, Cynthia Field and Nathan Glazer, eds. (Baltimore, 2008). I contributed several conference papers. In October I attended a conference at the Hungarian Academy of Sciences in Budapest and presented a paper on ‘August Reichensperger und das mitteleuropäische Parlamentshaus,’ which dealt with the paradox of why houses of parliament in the Gothic style were designed for Vienna, Berlin, and Budapest but only Budapest built one. The conference was conducted entirely in German, as was my paper. And in April, I attended the SAH annual conference in Cincinnati, where I presented a paper on ‘Frank Furness in Practice.’ I continued to write art criticism, including an essay in the *Wall Street Journal* (April 24, 2008) on the controversial Yale senior show. Finally, I wrote the catalogue essay for *Coexistence*, an exhibition of the paintings of Joan Wadleigh Curran held at the National Academy of Sciences.” And — adds the editor — he contributed a truly engaging essay, “The ‘Inaction Painters’ and Their Moment,” for the Clark’s summer 2008 exhibition *Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly*. In 2009 Mike added: “The main thing for me is that I had a Guggenheim Fellowship in 2008–2009 for my upcoming book, tentatively titled *City of Refuge: The Alternative Utopian Tradition*.

**MARC SIMPSON** “Academic year 2007–08 held two major professional pleasures for me: watching the transition of the Graduate Program from Mark Haxthausen’s leadership to that of Marc Gotlieb; and working with the entire Clark staff to prepare the exhibition and catalogue for the Clark’s summer exhibition, *Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly*. In addition, I had the chance to work on Homer and Sargent from the Clark, the exhibition that inaugurated the new galleries of the Stone Hill Center. I wrote one review for *Burlington Magazine* — of the fourth volume of the Sargent catalogue raisonné — and I gave two lectures off campus: “The Silence of Thought, the Music of Sight: Whistler, Inness, and the Art of Painting Softly” at the New-York Historical Society and “Sargent, Henry James, and Pure Tact of Vision” at the Museo di Santa Giulia, Brescia (prompting Fronia and my first visit to see some of the glories of both Brescia and Milan). I also had the opportunity to participate in a Clark Colloquium in which scholars with diverse levels of experience considered the challenges of “Practicing American Art History”; organizers included Williams alumnae Dorothy Moss and Jennifer Greenhill.” As for 2008–09: “I organized a symposium to mark the close of *Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly*. Among the speakers and respondents with GP connections: Fronia Wissman ’77 and Marc Gotlieb, two Clark Visiting Professors (one former, Michael Leja, and one then current, Alan Wallach), Clark Fellow Margaret Werth, and Williamstown curators Richard Kendall and Nancy Mathews. A wonderful surprise arrived on May Day ’09 when the Victorian Society in America announced that the show’s catalogue had received the William Fishelis Book Award for 2009. One further publication appeared in this period, my first in Italian: “Sargent, Henry James e il puro tatta della visione,” in *Pittura Americana del XIX secolo* (Treviso, 2008).”
The appointment of Clark Visiting Professors brings distinguished and engaging faculty to the Williams campus, expanding the roster of courses and the experiences that the Art Department and the Graduate Program can offer. For the academic year 2007–08, the appointments focused on the art of Africa, with two specialists both teaching courses in traditional and contemporary African art.

In fall 2007 Chika Okeke-Agulu, from Pennsylvania State University, came to Williamstown with his wife, artist Marcia Kure, and their energetic 3-year-old son. Chika—who trained as an artist in his native Nigeria before getting his Ph.D. from Emory—taught, as his undergraduate course, “Modern and Contemporary African Art” (cross registered with Africana Studies) along with a graduate seminar on “Igbo and Yoruba Arts.” For his public Clark Visiting Professor lecture, on September 25, he delivered a talk called “Dissecting the Rainbow Nation: The Photomontage of Candice Breitz.” Consisting of over a dozen photomontages depicting spliced images of black South African women from the Ndebele group drawn from travel and tourism materials, and bodies of white women culled from pornographic magazines, Breitz’s work elicited intense controversy because of what was perceived by critics as its reenactment of historical and Apartheid-era violence on the black South African body.

Chika remained in Williamstown during the spring semester as one of the Clark Fellows. This meant not only that we had the chance to hear more of his current project on Uche Okeke in the 1960s, but also that he was able to continue to counsel Amanda Hellman ’08, who would transform the seminar paper she wrote for him into her QP and Symposium presentation.

Babatunde Lawal, Professor at Virginia Commonwealth University in Richmond, was the Clark Professor for spring 2008. Babatunde (Ph.D., Indiana University) is a specialist in African, African-American, and African Diaspora art, with a particular interest in the visual culture of the Yoruba in Nigeria and their descendants in the Americas. His undergraduate teaching, as he writes, “examined the interrelationship of the visual and performing arts in Africa with emphasis on painting, sculpture, architecture, pottery, masking and body adornment, as well as the various ways in which form, style, context, function and meaning have been shaped by environmental, cultural and historical forces, among others.” His graduate seminar “combined lectures, weekly readings and discussions to acquaint students not only with modern and contemporary African art, but also with a variety of theoretical and methodological approaches.” His lecture, “Making the Spirit Manifest: Art and Life in Yoruba Culture,” was held on March 4.

The Clark Visiting Professors for 2008–2009 were Alan Wallach and T. J. Benton.

Alan, the Ralph H. Wark Professor of Art and Art History and a professor of American Studies at the College of William and Mary, taught a mixed graduate/undergraduate seminar called “The Hudson River School Revisited.” While in Williamstown, Alan (Ph.D., Columbia) and his wife, curator Phyllis Rosenzweig, participated fully in the life of the College and Williamstown. For the class Alan used proximity to the Hudson River Valley to include a field trip to many of the most important sites along the river. The picture—taken by Rebecca Shaykin ’09 and showing classmates...
Andrea Gyorody, Kate Albert, Layla Bermeo, and Ruthie Dibble—looks out from near the site of the Catskill Mountain House. For his public lecture on October 28, Alan spoke on “Rethinking Luminism,” examining the origins of the term, its various definitions, and considering the social, cultural, and institutional contexts in which it arose.

Tim, Professor of Art History at the Open University in Milton Keynes, Great Britain, was in Williamstown along with his wife Caroline Maniaque, Associate Professor at the École Nationale Supérieure d’Architecture et de Paysage de Lille. Of the many memories collected by the graduate students concerning Tim’s time with the Program, a particularly cherished one occurred on the evening of March 10 at his Robert Sterling Clark Visiting Professor Lecture, “The Rhetoric of Images: Le Corbusier’s Lectures.” While showing a series of slides, without verbal commentary, Tim was informed by an audience member that he was not speaking loudly enough, to which he quickly responded, “Actually, sir, I am not speaking at all at the moment.” The talk focused on the lectures that the Swiss-born French architect Le Corbusier (1887–1965), in his own day known almost as well for his stimulating lectures as for the buildings he designed, gave in 1924. Tim’s research demonstrated that the spontaneous-seeming lectures possessed at least parts that were carefully prepared in advance, not only in some passages of written-out text but also with sketches that planned out in detail the drawings he made on large sheets of paper or on the blackboard during the lectures themselves.

Tim and Caroline both taught seminars while here—Tim particularly enjoyed teaching “something that was not at all related” to his current research. The two also arranged for a trip for interested students to the Frelinghuysen Morris House and Studio in Lenox. “Although Caroline and I both loved living in this beautiful place, my truly favorite part about the experience was coming to the library every day and finding a lively scholarly community. I love that I got to interact and speak with all the graduate students, not solely the ones in my course.”
OBITUARY
Charles Parkhurst

We note with regret the death of Charles Parkhurst (1913–2008), graduate of Williams (B.A. ’35) and Oberlin (M.A. ’38) and Princeton (M.F.A. ’41), historian of Renaissance and Baroque art, educator at Oberlin and Williams Colleges, administrator of such major museums as the Baltimore Museum of Art and the National Gallery of Art, and one of the “monuments men” who tracked art looted during World War II. Most pertinently for us, he served as Acting Director of the Graduate Program for academic year 1986–87. We gain a pale sense of the ebullience he brought to the post in a snapshot taken of his marching with the M.A. class of 87. It is not at all surprising that, as William Grimes wrote in the New York Times obituary of 28 June 2008: “Well into his 90s, he was still chasing after art.” On a more personal front, Diana Linden ’87, sent the following:

It was only upon his death that I learned of the many accolades and achievements of Chuck Parkhurst. I think he tucked away such glories because he was neither boastful nor wanting to impress. He was a “Chuck.” Never a Charles. Chuck. He preferred to tell a good story rather than bedazzle you with his c.v. He told a great story about driving in an Army jeep with other officers at the end of WWII through a dark, confusing, isolated forest. In the far distance, Chuck and the others recognized that some men were standing among the trees—friend or foe? Well, the punchline was those men in the woods were actually Rodin’s Burghers of Calais. Chuck never mentioned that he was awarded the French Medal of Honor for his role in reclaiming art stolen by the Nazis. Even into the 1980s, he knew every guard at the National Gallery of Art by name, and I believe they all called him Chuck, despite having left his job many years before. Chuck was incredibly supportive of female students. He supported my academics, stood up for me against a not nice boyfriend, taught me how to drive a stick-shift, and made me laugh. I used to watch how he and his wife Carol Clark interacted with each other—theirs became the model of a great marriage that I always keep in mind. Tom McGrath and I started a group on Facebook “I Love and Remember Chuck Parkhurst,” which I encourage everyone to join and share great Chuck stories. I’ve heard some alums identify themselves by who was the Program’s director when they were at Williams. I was a “Chuck Girl,” and I will always be a Chuck Girl.

GRADUATE PROGRAM
News

GRADUATE STUDENT PROSEMINAR
ERICA DIBENEDETTO, ANDREA GYORODY, AND DIANA NAWI (ALL ’09)

The Proseminar instituted its first year with a series of events designed to provide new venues for graduate students to discuss, debate, and look at art outside of the seminar room.

In fall 2008, the Proseminar teamed with the Williams College Museum of Art to organize its very first event. Cynthia Way, WCMA’s Director of Education, offered us the chance to talk to legendary feminist artist Carolee Schneemann over coffee and cookies. The discussion followed Schneemann’s public lecture at the College and gave
us the invaluable opportunity to ask her questions about her long and varied career. The artist was extraordinarily generous with her time and her forthcoming answers. The following week, Jock Reynolds, director of the Yale University Art Gallery, treated us to a walk-through of Sol LeWitt: A Wall Drawing Retrospective at MASS MoCA, shortly after the 25-year-long exhibition opened to the public. Jock’s insights about LeWitt, his art, and the development of the project particularly enhanced our conversations about the wall drawings.

Fall Clark Visiting Professor Alan Wallach and his wife, curator Phyllis Rosenzweig, joined a number of grad students for dinner at Cafe Latino. Beginning with drinks and baskets of tortilla chips, the evening led to rousing conversations about the politics of museum practices. Topics of discussion included Alan’s book Exhibiting Contradiction: Essays on the Art Museum in the United States and the challenges of curating contemporary art.

In January, while the first-year students were freezing in Russia on their study trip, we chose to freeze in New York with WCMA Director Lisa Corrin, Deputy Director John Stomberg, and Lisa’s husband, Williams professor Peter Erickson. We had approached Lisa earlier in the year to discuss the possibility of organizing a second-year trip to see art but also to make connections with other Williams grads in New York. Lisa immediately and enthusiastically took on our request and planned a two-day extravaganza for us, with the gracious help of alum Laura Whitman (B.A. ’89), who hosted us for dinner. The highlights were our coveted visits to the private collections of Agnes Gund and Ronald Lauder, and our visits to Laura’s bathroom, ingeniously tucked away behind a bookcase and displaying an Andres Serrano work over the toilet (word spread quickly).

In late April we picked up activities again, and a number of Williams graduate students made their way to MASS MoCA to sit down and talk with Joe Thompson, founder and director of the museum. Joe spoke about the history, mission, and future of MASS MoCA, spending the better part of an hour relating the hard-won, and somewhat unlikely, founding of the museum. The museum began not only as a venue for contemporary art but also as a means to bring economic stimulus (sound familiar?) and growth to North Adams. And, as in all proper origin stories, the Talking Heads played a surprising and crucial role. Joe also shared some thoughts on the future of the museum, which will continue to exhibit the art of our time and, taking a cue from the newly opened Sol LeWitt retrospective, offer a place to see the work of the masters of contemporary art.

To round out the year, architectural historians and visiting faculty Tim Benton and Caroline Maniaque took a group of students to the Frelinghuysen Morris House & Studio in Lenox in May. This site was home to artists George L. K. Morris and Suzy Frelinghuysen. Both Morris and Frelinghuysen were abstract painters and built their unique home and studio in a Bauhaus-inspired style. Tim and Caroline arranged for a tour of the home with Director Kinney Frelinghuysen, Suzy’s nephew. Kinney’s tour of the architecture and history of the buildings was highlighted with both personal memories and anecdotes.

When we three organizers graduated in June, we left future Proseminar planning in the able hands of our junior colleagues. We hope that the program continues to create extracurricular opportunities for graduate students, professors, visiting scholars, museum professionals, and alumni to think about art and about the future of the discipline in all of its many manifestations.

**GEORGE HEARD HAMILTON MEMORIAL LECTURE**

On October 23, 2007, Lucinda Barnes ’78, deputy director of programs and collections at the University of California, Berkeley Art Museum and Pacific Film Archive, delivered the Hamilton Memorial Lecture. She returned to the Berkshires to reflect on “Museums in Motion—The Transitional Museum,” focusing on her institution’s conceptual design for a new museum and its expanded relationship with the university and Berkeley communities. The lecture was given in honor of George Heard Hamilton (1910–2004), director of the Clark from 1966 to 1977 and founder of the Graduate Program.
SPECIAL EVENTS 2007–8

The Clark was in the news throughout the academic year. Some of the excitement centered on issues of real estate. In late August 2007, the Clark announced that it had strengthened its collaborative ties with MASS MoCA through the acquisition of 29,000 square feet of building space, including the prominent building facing the entrance to the MASS MoCA campus. The long-standing affiliation of the two began in 1996 with David Byrne’s installation Desire and has continued with a dynamic range of exhibition, conference, and other programming—not least, with the work-study positions for graduate students and their exhibitions that the Clark has underwritten. In June 2008, closer to home, the Clark opened its new Stone Hill Center, designed by Tadao Ando to house the Williamstown Art Conservation Center, providing two galleries for special exhibitions, an education room, and visitor amenities for those who are now invited to hike over the grounds to Stone Hill. Art and architecture critics alike lauded the new building. When it opened in June 2008, the galleries held the exhibition Homer and Sargent from the Clark, which stayed on view through November.

In November 2007 the Clark announced the acquisition of 16 drawings by Claude Lorrain, which in one go made the Clark holder of one of the most important collections of Claude drawings outside of Europe. The drawings have a prestigious pedigree, thirteen of them having originated from an album assembled by Claude’s heirs and sold to Queen Christina of Sweden and subsequently belonging to Italian Prince Livio Odescalchi, Georges Wildenstein, and Norton Simon. New York collector Peter Sharp acquired them in the 1980s, adding to the group three more with different provenances, including one from the collection of Kenneth Clark. The Clark acquired the drawings from Sharp’s heirs.

Two lectures and two conversations with distinguished academics and museum leaders were among the program highlights. On January 23, 2008, Philippe de Montebello, director of the Metropolitan Museum of Art, presented the lecture “Museums, Why Should We Care?” as part of the Director’s Perspectives series. Michael Govan, chief executive officer and Director of the Los Angeles County Museum of Art (and a 1984 graduate of Williams College), followed in the series with a conversation with Clark Director Michael Conforti on April 17. The next week, on April 23, the renowned art historian and critic Leo Steinberg presented the lecture “Oh, Say, Can You See” (and included a meeting with the graduate students). On May 5, Linda Nochlin, one of the most important and influential voices for feminist scholarship in the history of art, spoke about her life, career, and research in a public conversation with Michael Holly and Clark Fellow (and Nochlin student) Aruna d’Souza.

THE GRADUATE PROGRAM AND

The Clark
RESEARCH AND ACADEMIC PROGRAM


Larger RAP projects included “Art History and the Present,” a Clark/Getty Workshop on October 12 and 13, which explored how the political, artistic, and cultural presents shape the writing of art history. Among the speakers were Clark Fellows Lamoureux, Mercer, Naginski, and summer 2007 fellow Michael Taylor (Philadelphia Museum of Art). A Clark Colloquium on December 14 and 15 discussed critical issues related to “Practicing American Art History.” Many of the participants had Clark or Williams College ties, including Williams professor Ondine Chavoya, former Clark Visiting Professors Holly Clayson and Michael Leja; then-current Clark Fellows Jennifer Roberts and Jonathan Katz; Williams undergraduate alumnus and RAP veteran Darby English; WCMA and Clark curators Nancy Mowll Mathews and Marc Simpson; and two of the four conveners: Dorothy Moss Williams ’99 and Jennifer Greenhill ’00. In April, RAP sponsored a Clark Colloquium on “How Queer is Art History?” that included former Clark Fellow Jonathan Weinberg. In late May, for the two-day Clark/Mellon Workshop “Contemporary African Art,” scholars from across the world gathered for conversation and debate about contemporary African art, including then-Clark Fellow Okeke-Agulu.

THE CLARK CONFERENCE

“Art History and Diaspora: Genealogies, Theories, Practices” on April 25 and 26 brought together artists, curators, and art historians to investigate the impact of the field of diasporic studies on art historical scholarship. A primary focus of the conference was on defining how diaspora—with its connotations of forced migration because of political expulsion, enslavement, shifting belief systems, war, and other forms of nationalist conflict—has shaped both art-making and art historical scholarship in the late 20th and early 21st century. Clark staff Mora Beauchamp-Byrd and Natasha Becker, and Williams professor C. Ondine Chavoya co-organized the days, which brought together artists and scholars, including Clark Fellow Kobena Mercer. The conference kicked off on April 24 with WCMA’s Plonsker Family Lecture by artist Julie Mehretu, offered in conjunction with Julie Mehretu: City Sitings.

EXHIBITION PROGRAM

In the fall, Consuming Passion: Fragonard’s Allegories of Love filled the temporary exhibition galleries from late October 2007 through mid-January 2008. This was, according to curator Richard Rand, “the first significant exhibition in the United States of Fragonard’s works in 20 years.” If you missed it, a Clark microsite hints at its treasures. A rich vein of the Clark’s rare book collection saw daylight during Printed Love, a complementary exhibition to Consuming Passion, which contextualized the works of Fragonard through a display of engravings, etchings, and illustrated books. Julie Blake ’08 worked with Richard to bring it to fruition. Facing the Lens: 19th-Century Portrait Photographs at the Clark, also on view in the fall and early winter, offered a broad sampling of early portrait photographs from the collection of the Clark and the Troob Family Founda-
The big winter show was *Remington Looking West*, a major loan exhibition organized by Assistant Curator Cody Hartley; it too has a Clark microsite that outlines its themes. *Framing Colonial Albany*, an exhibition of two paintings by Thomas McIlwraith and one by Thomas Gainsborough, all on loan from the Albany Institute of History and Art, grew out of the work Katherine Alcauskas ’08 had done during her Lenett Fellowship; the works were on view from mid-April through early July. A photography show focusing on soft-focus work from the years around 1900 ran from late April through mid-August: *Pictorial Vision: American and European Photography*; this presentation was curated by Sarah Hammond ’08. Then, over the summer, in tandem with the opening of the Stone Hill Center and its inaugural show *Homer and Sargent from the Clark*, the Clark also opened *Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly*, which brought together forty paintings by leading American artists working around 1900, including Whistler, Inness, William Merritt Chase, John Singer Sargent, John Twachtman, and Eduard Steichen, to examine this quiet style of painting in which artists obscured the trace of their hand. The show, which ran through October 19, was organized by Marc Simpson. It lives on in its microsite, which you can find on the Clark website.

**SPECIAL EVENTS 2008–9**

Among the highpoints of the Clark’s academic year were two lectures in October: one by Robert Workman on the Crystal Bridges Museum of American Art, in the Director’s Perspective series; and one by Robert Storr, dean of the Yale School of Art, who spoke on “Dumbing Down or Smartening Up: How Museums Address Their Public.” In the spring, artist and renowned art historian Svetlana Alpers discussed her life, career, and interests in a public conversation with Michael Holly and Stefanie Solum. Two days later, on April 16, there was a panel discussion on the subject “Monuments in Peril: Venice,” with experts of various fields considering the current challenges facing the great city of Venice. The panel featured, among others, Williamstown’s own E. J. Johnson and Ralph Lieberman.

**RESEARCH AND ACADEMIC PROGRAM**

Tuesday afternoon Clark Fellows Lectures continued to be a major contribution to the academic life of the community. In fall 2008 there was: Jill Bennett (University of New South Wales); “Practical Aesthetics”); Claudine Cohen (École des Hautes Études en Sciences Sociales, Paris; “Studies in Paleolithic Art [1859–2009]”); Branden Joseph (Columbia University; “The ‘Roh’ and the Cooked: Film, Actionism, Paracinema”); Michael Leja (University of Pennsylvania; “Pictures and Daily Life Circa 1850”); Saloni Mathur (UCLA; “Charles and Ray Eames in India”); Mitchell Merback (Johns Hopkins University; “‘Impossible! From Dintoss to Disenchantment in German Renaissance”); W. J. T. Mitchell (University of Chicago; “Cloning Terror”); Aamir Mufti (UCLA; “Parting Lines: The Iconography of India’s Partition”); Charles Palermo (College of William and Mary; “Picasso’s False Gods”); Piotr Piotrowski (Adam Mickiewicz University, Poznan; “New Museums in East-Central Europe: Between Traumaphobia and Traumatophilia”); Felicity Scott (Columbia University; “Territorial Insecurity”); and Clark/Centre Allemand Fellow Margaret Werth (University of Delaware; “Manifestations of the Face”). Students were able to participate, as well, in two telecommuting, interactive lectures that Tom Mitchell gave in November (“Clonophobia” and “Robert Morris and the Spaces of Writing”) for audiences in Hong Kong and Paris.

Larger RAP projects for the year included the two-day Clark Symposium “Visions of the Stage: Theater, Art, and Performance in France, 1600–1800,” September 12 and 13, accompanying the exhibition, *Visions of the Stage: Prints and Drawings, 1600–1800*. In the spring, “Image and Movement: Film Studies and Art History,” another Clark Symposium, complemented the annual Clark/Getty Workshop, which focused on the theme “Art History and the Moving Image.” The workshops comprise about a dozen scholars who gather
twice during the academic year: three autumn days in Williamstown, and three springtime days at the Getty. Participants this year included former Clark fellows David Joselit (Yale University), Davide Stimilli (University of Colorado, Boulder), Jonathan Unglaub (Brandeis University), Susanne von Falkenhausen (Humboldt University, Berlin), and Jonathan Weinberg (independent scholar and artist).

EXHIBITION PROGRAM

Visions of the Stage: Prints and Drawings, 1600–1800, an exhibition of 20 works, drew from the collections of the Clark and Chapin Library of Rare Books at Williams College, including drawings by Jean-Antoine Watteau, illustrations by François Boucher and many others, as well as costume designs, portraits of actors, and designs for theaters. It was on view from August 23 to November 16, 2008; Mark Ledbury, in his spare time from RAP responsibilities, was curator of the project. Sarah Hammond ’08—with her work-study graduate students Melina Doerring ’09, Alice Sullivan ’10, and Charles Kang ’10—was responsible for most of the other smaller scale projects of the academic year. The Art of the Pastel featured nine works by Edgar Degas, Jean-François Millet, Camille Pissarro, Mary Cassatt, and others and was up in the winter. The Clark celebrated the achievements of women artists in conjunction with the Berkshires-wide recognition of International Women’s Day with 13 prints, drawings, and photographs created by women in the exhibition Women’s Work on view from late February through mid-April (there was a great long interview with Sarah in the AdvocateWeekly.com, posted February 18, 2009). This was followed by Second Empire Paris: History and Modernity, with a dozen prints and photographs documenting the dramatic changes taking place in Paris during the 1850s and 1860s. Next, Jay Clarke, the newly appointed Manton Curator of Prints, Drawings, and Photographs, selected a dozen etchings made in France for the exhibition Realism’s Edge, noting that they exist on the edge between original and reproductive, real and inventive, sketchy and descriptive, while chronicling the romanticized worker and celebrating leisurely pursuits. In the year’s larger exhibition projects, magnificent 16th- through 18th-century Italian drawings were at the center of Drawn to Drama: Italian Works on Paper, 1500–1800, on view from mid-October to January 2009. Organized by Richard Rand and Melina Doerring ’09, Drawn to Drama featured 65 drawings, many from the Clark collection. Half of them, however, were from the private collection of Robert Loper, who in March 2004 was listed by Art and Antiques as one of the “100 Top Collectors” in America; his Italian Old Master drawings had never been published or exhibited. The drawings in Drawn to Drama are among the finest in his collection. See the special exhibition microsite on the Clark website. The Clark’s big spring show was Toulouse-Lautrec and Paris, which ran from February 1 to April 26, 2009. Chosen principally from the collection by curators Sarah Lees and Sarah Hammond with a few key loans, the project allowed the range of the artist’s achievement to be clearly on show. For a virtual visit see the exhibition microsite on the Clark website. Former Clark Professor Holly Clayson opened the show with the lecture “Wicked Paris: Toulouse-Lautrec Invents the Fin de Siècle.” The Clark had two summer shows: up at Stone Hill, the exhibition Through the Seasons: Japan-
ese Art in Nature brought together screens and scrolls from the 17th, 18th, and 19th centuries and juxtaposed them with contemporary ceramics, each work emphasizing the inspirational role of nature in Japanese art. In the Manton Building, Dove/O’Keeffe: Circles of Influence explored the role of the influential American modernist painter Arthur Dove as the key figure in O’Keeffe’s development of abstraction. With 60 major oil paintings, watercolors, drawings, and pastels on view, the show garnered rave reviews and significant attendance. It was organized for the Clark by former Clark Professor Debra Bricker Balken. Former Clark Fellow Michael Taylor was one of the special guest speakers during the run of the show. If you missed it during its exclusive Clark venue from June 7 to September 7, check out the microsite on the Clark website.

NEW APPOINTMENTS

Among several staff changes over the years, two appointments have particular import for the Graduate Program.

In November 2008 Tom Loughman ’95 was appointed assistant deputy director at the Clark to work with the Clark leadership on a variety of initiatives, helping the Clark to grow as one of the country’s outstanding art museums and a global leader among centers for research. Tom received his A.B. in 1993 from Georgetown University with a dual major in international relations and art history. After his Williams M.A., he graduated with a Ph.D. in art history in 2003 from Rutgers University, completing a dissertation on Renaissance art patronage. “We are very pleased to have Tom join the Clark at this important time in our institutional growth,” said Michael Conforti. “Tom has insight into the Clark’s values—ingrained years ago during his time in the graduate program—and a variety of experiences from large, urban museums and a blend of curatorial and administrative talents. His energy and dynamism will serve us well.” Tom began working in museums fifteen years ago, while still a student, with notable internships at the National Gallery of Art, the Metropolitan Museum of Art’s Lehman Collection, and the Isabella Stewart Gardner Museum. Following additional appointments he served from 2004 to 2008 as the Phoenix Art Museum’s curator of European art. In January 2010, Tom will be one of the leaders for the 1st-year study trip.

In March 2009 Michael Conforti announced that Jay A. Clarke had been appointed Manton Curator of Prints, Drawings, and Photographs of the museum, filling the gap left by Jim Ganz ’88. Jay came to Williamstown from the Art Institute of Chicago, where she served as Associate Curator of Prints and Drawings. While there she curated a number of exhibitions including German Art and the Past: Prints and Drawings from Friedrich to Baselitz, Postwar German Works on Paper: Gifts of Susan and Lewis Mailow, and Goya’s Vision: Prints from the Permanent Collection. Her most recent AIC exhibition, Becoming Edvard Munch, was hailed by The New York Times as “a thrilling exhibition” and by the Chicago Tribune as “among the institute’s finest of the last 30 years.” Jay brings a wealth of experience in teaching, having served as an instructor for a number of courses and seminars at the School of the Art Institute of Chicago and Brown University. She will teach her first Graduate Program seminar, “The Matrix and the Market: Printmaking and Photography in the Late 19th Century,” in the spring of 2010. She holds her B.A. from Holy Cross and her M.A. and Ph.D. from Brown University.
THE GRADUATE PROGRAM AND WCMA

SPECIAL EVENTS 2007–8

The academic year 2007–08 began at the Williams College Museum of Art (WCMA) with Deborah Rothschild’s exhibition Making It New: The Art and Style of Sara and Gerald Murphy on view. This—Deborah’s final show as WCMA’s curator of modern and contemporary art—was truly a GRAND finale. WCMA also put up the exhibition New Acquisitions/New Perspectives, which stayed up for the fall. Amanda Hellman ’08 assisted Deputy Director John Stomberg with the project.

The student who works with WCMA’s director has for years been responsible for the museum’s observance of World AIDS Day, December 1. In 2007 it was Andrea Gyorody ’09 who shepherded the project, the installation of Felix Gonzalez-Torres’s Untitled (Placebo), 1991. This monumental work, one of Gonzalez-Torres’s candy spills on loan from the Museum of Modern Art, New York, featured 1,200 pounds (nearly 40,000 pieces) of silver-wrapped hard candy poured onto the floor of the museum’s largest gallery. Visitors were invited to take a candy and, in so doing, contribute to the slow, inexorable disappearance of the sculpture. “Over the four months of its unraveling, Untitled (Placebo) will give us the chance to reflect not only on the continuing AIDS epidemic, but to contemplate the universal experiences of illness, death, and loss that the sculpture in part symbolizes,” said Andrea in advance of the show. The WCMA presentation included Andrea’s essay focusing on the medical metaphors of Untitled (Placebo), a gallery talk on World AIDS Day with Williams Professor C. Ondine Chavoya and Clark/Oakley Fellow Jonathan Katz on the sociopolitical background of Gonzalez-Torres’s work, and (also on 1 December) a podcast featuring Andrea, Ondine, and WCMA Director Lisa Corrin, which is available on the WCMA website. Another special event was the return to campus of Nancy Spector ’84, Chief Curator at the Guggenheim and the organizer of Gonzalez-Torres’s show at the U.S. Pavilion of the 2007 Venice Bienniale. In February Nancy had lunch with the graduate students, talking with them about the shape of her career path, and then lecturing on Gonzalez-Torres at WCMA later in the day.

From January through the spring, Teaching with Art: Perspectives on Winslow Homer was on view, organized by Elizabeth Gallerani, WCMA Mellon Foundation Academic Programs Assistant, with labels written by, among others, the participants of Marc Simpson’s seminar on Winslow Homer.

In March 2008 WCMA opened the exhibition Model American Men, exploring representations of masculinity in American culture from 1850 to 1950. The exhibition was organized by Layla Bermeo and Rebecca Shaykin (both ’09), with Nancy Mowll Mathews. It examined depictions of manhood, ranging from everyday men to national heroes, and raised awareness of the cultural expectations and attitudes surrounding these American “models.” “We have often examined the rise of feminism and the representation of the modern woman in this period,” said Nancy, “but now
we get a rare chance to consider the many facets of the modern man.” The majority of the show came from WCMA’s permanent collection, with key additional loans from a private collection, Williams College Archives, and the Chapin Library of Rare Books. In addition to painting and works on paper, boys’ handbooks and Williams College archival photographs highlighted the notion of Coming of Age during the period. In May Layla and Rebecca gave a gallery tour for their fellow grad students.

Also in the spring, WCMA opened The Matter of Theology: A Conversation with the Collection, a long-term installation organized by Amanda Hellman ’08. The Matter of Theology paired selections from the museum’s permanent collection with questions that allow the viewer to consider art within the context of spirituality and meaning. “The Matter of Theology was an exciting challenge,” said Amanda. “Rather than explaining different religions with the objects devotees create, this exhibition considers how humans have visually worked through underlying theological questions. I tried to initiate a conversation among the art and hope viewers can engage in this dialogue when they enter the gallery.” On August 14, 2009, the Boston Globe featured the exhibition (along with a long-distance interview with Amanda, who was “in Tanzania, where she was spending the summer researching Swahili Coast architecture and museum development.” See the article and blog by searching on www.boston.com.

Over the summer, one of WCMA’s shows was The Long Night and the New Day: Lithographs by Benton Spruance; Andrea Gyorody worked on it with John Stomberg, writing the brochure text.

SPECIAL EVENTS 2008–9
EMILY ARENSMAN ’10
This year was a busy one at the Williams College Museum of Art. Since its founding in 1926, the museum’s renowned collection has served as a classroom and laboratory for students of art history. Fostered by the enthusiasm of Class of 1956 Director Lisa G. Corrin, the 2008–2009 calendar proved no exception. Several exhibitions called for student research and curatorial roles, as well as opportunities for collaborative projects and behind-the-scenes operations.

The fall presented four related exhibitions, each focusing on photography and film and their representation of cultural identity. Beyond the Familiar: Photography and the Construction of Community juxtaposed 10 photographic projects, capturing individuals from distinct social, cultural, or economic groups. The exhibition spanned works from 19th-century photographers such as Felice Beato and Peter Henry Emerson to contemporary artists Tina Barney and Zwelethu Mthethwa (both of whom presented Artist’s Talks to the Williams community). This exhibition, along with Fiona Tan: Countenance, Independent Film and Ethnography, and Liu Zheng: The Chinese was organized by John Stomberg, Deputy Director/Chief Curator and Lecturer in Art with the assistance of Aimee Hirz ’07, Tianyue Jiang and Amanda Hellman (both ’08), and Andrea Gyorody ’09. As part of the educational programming, Aimee delivered a gallery talk—“Questioning Reality: The Archives of Fiona Tan and August Sander”—based in part on her QP.
In November, WCMA opened *The ABCDs of Sol LeWitt*, an exhibition that explored the visual vocabulary of the artist’s pioneering Conceptual Art. Erica DiBenedetto ’09 co-curated the exhibition with Lisa Corrin and earned wide acclaim, including reviews in *ArtNet* and the *New York Times*. Organized to complement *Sol LeWitt: A Wall Drawing Retrospective* at MASS MoCA, *ABCDs* is the first in a series of annual programs and teaching exhibitions at the Williams College Museum of Art devoted to LeWitt. In the exhibition’s press release Erica reflected, “As a graduate student at Williams, studying LeWitt’s process with such proximity has been a challenging and rewarding project. LeWitt remained in dialog with his foundational ideas as he made new and stunning work later in life. That practice demonstrates the aesthetic and conceptual potential of these principles.”

Rounding out the fall semester, Gillian Pistell ’10 organized the screening of the documentary *Sons of Lwala* (2008) in observance of World AIDS Day. Gillian explained, “The purpose of the World AIDS Day events was not only to bring awareness of the magnitude of the epidemic in Africa, but also to help fight the problem through much needed monetary support.” To this end, she collaborated with WCMA’s Museum Shop to sell jewelry from *Bead for Life*, a non-profit organization that teaches craft skills to Ugandan women. Gillian’s work at the museum continues with research on Africa; she is currently hard at work on an upcoming installation of objects from the museum’s sizable African collection.

Meanwhile, Nancy Mowll Mathews, Eugenie Prendergast Senior Curator of Nineteenth and Twentieth Century Art and Lecturer in Art, and Robert Volz, Custodian of the Chapin Library, were hard at work on *Lincoln to the Nth Degree*, a show timed to coincide with the celebration of the bicentennial of Lincoln’s birth. Drawn almost entirely from the museum’s collection and the Williams College Archives and Chapin Library, the show examines the extent to which Lincoln supported the dissemination of his image throughout his career. Layla Bermeo and Jamie Sanecki (both ’09), Bree Lehman ’10, and G.P. LeBourdais ’08, devoted a tremendous amount of time and assistance to this show. Indeed, they can attest to the proliferation of Lincoln’s image, having waded through information on innumerable photographs, life masks, and marble busts!

Mentored by Cynthia Way, Director of Education and Visitor Experience, I had the opportunity to help lead and write school group tours for many of the exhibitions, deliver a public gallery talk on Whistler prints in the museum’s collection (prompted, in part, by the recent acquisition of a stellar impression of Whistler’s *Nocturne*), and co-curate an intervention entitled *Visualizing Patriotism* in the exhibition *Manifestos: American Dreams and their Founding Documents*.

WCMA continued to serve the Williams College community with *Stimulus Package: Senior Studio Art Show, Studio Art Faculty Exhibition, Teaching with Art: Foto Art–Germany* (a course-supporting exhibition for Mark Haxthausen’s Foto
Art course), and a faculty Label Talk exhibition featuring Memory Renderings by Vik Muniz.

Though most of the graduate students are off-campus for the summer, their hard work remains evident throughout the galleries. Veronika Totos ’09 assisted John Stomberg on Edward Steichen: Episodes from a Life in Photography, which examines the contributions of Steichen’s technological methods and techniques and supplements the larger, comprehensive exhibition In High Fashion, the Condé Nast Years, 1923–1937. And Jamie Rosenow—on campus for the summer—served as co-curator with John Stomberg of Ralph Lieberman: Photographs.

Perhaps the most exciting of the upcoming exhibitions is the much-anticipated Prendergast in Italy, opening July 18. Featuring over 65 watercolors and monotypes by Maurice Prendergast, it will be the first to bring together all of the major works from the artist’s two trips to Italy. A generation of graduate students—from 2005 to 2010 are mentioned in the acknowledgements: Betsy Athens ’05 (for work undertaken at her post at the Metropolitan), Sarah Linford and Amy Torbert (both ’07), G.P. LeBourdais ’08 (for work while employed at WCMA), Rebecca Shaykin and Jamie Sanecki (both ’09), and Bree Lehman ’10.

Special events sponsored by WCMA for the graduate students included the opportunity to have a meeting over coffee (or, with selected undergraduates, lunch) with artist Carolee Schneemann, who was on campus to deliver the Annual Plonsker Family Lecture in Contemporary Art on November 13, a talk titled “Remains To Be Seen.” And in January, as compensation for the 2nd-year students who knew how much fun the 1st-year folks were having abroad (see below), Lisa Corrin organized an overnight trip to New York City, opening some extremely exclusive doors to collectors, dealers, and museums for the group.

Many thanks are due to the entire museum staff—including alumnae Vivian Patterson ’80 and Katie Price ’03; they generously serve as mentors to each of the graduate student interns and provide immeasurable guidance during our time at Williams. With patience and genuine passion for teaching, they strive to create hands-on experiences with objects, from research opportunities to curatorial roles. Consequently, WCMA serves as an important aspect of the graduate student community, supplementing academic study with professional guidance and support as graduates determine their career paths in the field.

NEW APPOINTMENT
DALILA SCRUGGS NAMED FIRST WCMA MELLON CURATORIAL FELLOW FOR DIVERSITY IN THE ARTS

In October 2009 WCMA announced the appointment of Dalila Scruggs as its first Mellon Curatorial Fellow for Diversity in the Arts. This 3-year fellowship enables the museum to bring to campus a promising young scholar with expertise in areas of art history underrepresented on the current museum staff. Originally from Miami, Florida, Dalila is completing her Ph.D. at Harvard University (she earned her B.A. at Cornell). Her dissertation focuses on the work of African American daguerreotypist Augustus Washington and art of the 19th-century “back to Africa” movement in the United States. “We are thrilled to add an additional curatorial voice to our team with the appointment of Dalila,” noted Class of 1956 Director Lisa Corrin. “It is very important that we continue to grow and expand our teaching and study of the collection to reflect the increasing diversity of the Williams curriculum. Thanks to this endowment and the new Mellon Curatorial Fellow, the museum can continue to reach out to an ever broader array of students and communities.”
SPECIAL EVENTS 2007–8, 2008–9
Each year, at least one student from the Graduate Program’s incoming first-year class is selected to work at the Massachusetts Museum of Contemporary Art (MASS MoCA) as a work-study assignment, generally for two years. The student works closely with one of the two MASS MoCA visual arts curators, assisting with realization of large-scale single artist and group exhibitions. And, owing to the generosity of the Clark, students also curate their own exhibitions, from conception to installation.

“Huck Finn is spending April in North Adams, in the guise of a young artists collective called the Miss Rockaway Armada. The group is best known for building rafts out of trash and floating them down the Mississippi River the last two years. Now its members are bringing their spirit of adventure and seat-of-the-pants aesthetic to MASS MoCA, erecting a kid-friendly interactive installation with the unwieldy moniker Being Here Is Better Than Wishing We’d Stayed.”

So began a long and glowing article in the Boston Globe about the exhibition Jenn Sichel ’08 organized as part of her work-study project at MASS MoCA. Opening in April 2008, the show was improvisatory through the installation process: “Every time I go in, there are five new ideas,” Jenn said. “The last time I went, there was a spaceship 10 feet in the air and a tree in the gallery.” As the Globe reported, “The group is as amorphous as its plan. The Miss Rockaway Armada claims 30 members, 18 of whom may ultimately contribute to Being There. Thirteen were on hand last weekend [in North Adams]. Some have never met before, and many don’t know one another’s last names.” The installation was on view through the spring of 2009.

Diana Nawi ’09 began working for Denise Markonish in 2007, shortly after Denise began her tenure at MASS MoCA. She assisted in researching and coordinating Denise’s spring exhibition, Badlands: New Horizons in Landscape, which featured work by contemporary artists focused on the depiction and exploration of our changing relationship to the natural landscape. Diana also assisted with Denise’s exhibition These Days: Elegies for Modern Times. During her time at MASS MoCA, Diana worked on
many other exhibitions and projects, notably Jenny Holzer’s *Projections* and the major retrospective of Sol LeWitt’s wall drawings that opened in 2008. Most of Diana’s second year at MASS MoCA was spent working on her own exhibition, *This is Killing Me*. This exhibition brought together eight emerging and mid-career artists working across media whose work reveals their own anxieties about art-making and their own artistic practices. Diana’s show opened in May 2009 to coincide with MASS MoCA’s ten-year anniversary and will be up through March 2010.

Katia Zavistovski ’10 began working for Susan Cross ’94 in 2008, upon arriving in Williamstown. Katia’s first task was to assist in writing descriptive website text for *Sol LeWitt: A Wall Drawing Retrospective*. She also assisted with research for Susan’s fall exhibition *Simon Starling: The Nanjing Particles*, an installation of two new commissions by the Turner Prize-winning artist. Katia participated in preparations for the exhibitions *George Cochrane: Long Time Gone* and *Guy Ben-Ner: Thursday the Twelfth*, both opening in spring 2009. Currently, Katia is assisting Susan with the upcoming exhibition *Material World*, in addition to working on her own exhibition, *InVisible*. *InVisible* will feature work by six artists who explore the line between visibility and invisibility. The artists and works in the exhibition engage the immaterial and test perceptual limits, thus inviting viewers to participate in a deeper act of looking. *InVisible* will open in February 2010.

Note that both Diana and Katia had a hand in *Sol LeWitt: A Wall Drawing Retrospective*, which TIME Magazine called the No. 1 art exhibit in America for 2008.
The Judith M. Lenett Memorial Fellowship honors Judy Lenett, who enrolled in the Graduate Program in the fall of 1981. After her premature death, her family and friends established the fellowship to help the program give more weight to her interests, American art and conservation. The core of the Lenett Fellowship is time spent working at the Williamstown Art Conservation Center (WACC) during a student’s second year, focusing on objects chosen by the student and the WACC staff. All the stages of conservation—from analysis, to condition assessment, treatment proposal, and the treatment itself—move hand-in-hand with art-historical consideration to allow the Fellow a thorough, multifaceted knowledge of the work. This forms the topic of the Fellow’s public lecture in the spring.

Framing Colonial Albany
Katherine Alcauskas ’08
As the 2007–2008 Lenett Fellow, I conserved the portrait of Jeremias van Rensselaer, painted in America by Thomas McIlworth in 1763, along with its original, carved and gilded frame of British origin. Because of the dual nature of the project, I worked in both the painting lab, under the supervision of WACC director Tom Branchick, and in the wood lab, supervised by Hugh Glover. The conservation of the painting entailed stabilizing the paint layers, removing layers of varnish and overpaint, detaching relining from the verso, strip lining the painting’s edges, and finally infilling and inpainting small losses. For the frame, I removed most of the layers of bronze paint that covered the gilding and recast six of the eight rosettes that punctuated the frame’s corners and centers. Hugh carved pieces of wood to replace ornamentation that had broken off.

This double-object conveys not only Britain’s artistic influence but also its material presence, in the form of the frame and canvas. It documents an extremely interesting period of shifting national allegiance in the Albany area from Dutch to British, and concurrently, British to American. This fellowship took me from the Clark library to the WACC conservation center, from the Albany Institute to the New-York Historical Society. As I traced the path of the painting and its frame, following leads and tracking down source material, the portrait, its sitter, and the time period came alive for me in a way I had never before experienced.

I presented the results of my research and conservation at the annual Lenett lecture, held on May 7, 2008, followed a couple of weeks later by a lecture at the Albany Institute. I also curated a focused show at the Clark, on view from March to July, that highlighted two frames from the collections of the Albany Institute of History and Art, which I attributed to the Gosset workshop in London, along with portraits by Thomas McIlworth and Thomas Gainsborough. I also published an article in the Art Conservator spring issue concerning the project.

Abel Lewis Tavern Sign
R. Ruthie Dibble ’09
As the 2008–2009 Lenett Fellow, I conserved and researched an early 19th-century painted tin tavern sign from Bristol, Connecticut. Most tavern signs are made of wood, but the Abel Lewis sign is the only known example of an early
19th-century sign painted on tinplate. One side features the eagle of the Great Seal of the United States and the words “ABEL LEWIS’ INN” surrounded by a flowering vine. The other side also features the name of the inn and a vine, as well as the Great Seal of the State of Connecticut and a punch bowl, wine glasses, and decanter. Because the project required conservation work on the painted surface and the metal substrate, I worked with WACC Paintings Conservator Sandy Webber and Objects Conservator Adam Nesbit. Under their supervision, I consolidated the fragile paint and cleaned the painted surface using saliva, which is a gentle but effective solvent. I then removed layers of rust and inpainted using acrylic paint. As I conserved the sign, I also researched its two hundred year history.

In order to research the sign and Bristol’s history, I spent my spring break in Hartford. As I examined historical documents at the Connecticut Historical Society, the Bristol Public Library, the American Clock and Watch Museum, and the Bristol City Clerk’s Office, I also wandered the streets of Bristol, trying to imagine the town as it had been in the early 19th century. Through early documents and conversations with experts on local history, I found that Bristol and the surrounding area had been the center of tinware production in the early 19th century, importing unformed sheets of tinplate from Great Britain, hammering them into household objects, and selling them throughout the East Coast. Young women often worked as tinplate decorators, painting delicate flower motifs onto the metal objects. Visual similarities suggest to me that the sign was painted by a young woman, perhaps even one or more of Abel Lewis’s six daughters.

I presented the result of my work at the annual Lenett lecture, held on May 5, 2009. WACC is now constructing a wooden frame that matches other sign frames in the Connecticut Historical Society’s collection. In the midst of the project, I wrote an article for the Art Conservator’s spring issue about the research and conservation undertaken thus far.

In my attempt to find out more about the Abel Lewis tavern sign, I had to pursue multiple histories—the role of taverns in early New England communities, commerce between Great Britain and the United States, tinplating manufacture, and the historic preservation movement. In the end I felt that I had discovered a remarkable series of historical connections, and profited from contacts with diverse professionals. The opportunity to study one object over an extended period of time, not only through historical documents but also by examining its material origins, was without a doubt a high point of my two years at Williams.

THE GRADUATE PROGRAM AND
Conferences

2008 CAA ANNUAL CONFERENCE,
DALLAS (AND OTHERS)
As has become standard over the years, many folks with Williams Graduate Program ties played active roles at the annual College Art Association conferences. Among those who gave papers: Esther Bell ‘03 (“The Paintings of a Playwright: Literary Promotion in the Oeuvre of Charles-Antoine Cypel”); Amy Hamlin ’00 (“Interviewing Johns”); Amanda Hellman ’08 (“Topiary Plinth: The Sculptural Modification of Trees”); Angela Ho ’98 (“Stimulating Desire, Negotiating the Market: Frans van Mieris’s Cloth Shop in Context”); Toby Kamps ’91 (“Space Is the Place”); Marni Kessler ’89 (“Antoine Vollon and the Perversion of Butter”); Tom McGrath ’87 (“Drawings and the Colore/Disegno Debate in Renaissance Italy”); Peter Miller ’98 (“Des couleurs primitives: Miscegenation and French Painting of Algeria”);

The Friday lunch—co-sponsored by the Clark and the Graduate Program—was once again a social high point for many—a chance to catch up and chat in the midst of the professional work of the conference.

Across the water, at the Association of Art Historians, Great Britain’s equivalent of CAA, Jamie Nisbet ’04 represented Williams degree-holders with the talk “Hybrid Capture: James Wellin’s photographs.”

**2009 CAA ANNUAL CONFERENCE, LOS ANGELES (AND OTHERS)**

The big CAA news for the Graduate Program in 2009 was Mark Haxthausen’s receipt of the CAA Award for Distinction—Distinguished Teaching of the History of Art. The presentation, at the CAA Convocation on Wednesday, was a grand affair. As was, of course, the Friday lunch/reunion gathering co-sponsored by the Clark and the Graduate Program. Alumni and associates also had other roles to play at the multiple-day event. Session organizers were Kristen Collins ’97 (“The Medieval Manuscript Transformed”; Kristen also delivered a talk in the session, “Interleaving Narrative and Devotion: Fifteenth-Century Additions to a Late Romanesque Vita Christi [Getty Ms.101]”); Director Marc Gotlieb and former Clark Visiting Professor Hollis Clayson (“The Sublime, Then and Now”); Victoria Sancho Lobis ’02 (“Baroque Anatomy: Motives and Methods”); Lisa Melandri ’97 (“A Collection of Ideas with Santa Monica Museum of Art Deputy Director and Curator Lisa Melandri”); Robin Schuldenfrei ’00 (“Benjamin’s Objects”); Ashley West ’97 (“The Northern Court Artist, 1400–1650”). Those giving papers included Scott Allan ’99 (“Gustave Moreau’s Allegorical Archaeology”); R. Ruth Dibble ’09 (“The Hand That Rocks the Cradle: Changing Interpretations in the Life of an Object”); former Director Samuel Y. Edgerton (“Renaissance Perspective: A Medieval Invention?”); Amy Golahny ’75 (“Rembrandt and the Art of Others: Why Is It So Essential That We Contextualize Rembrandt’s Art?”); Jennifer A. Greenhill ’00 (“Between Substance and Void: Illustrative Abstraction, Race, and the Politics of Gibson’s Girl”); Katie Lee Hanson ’03 (“Jacques-Louis David Disarmed”); Sarah Kozlowski ’02 (“A Convergence of Icon and Portrait in Naples around 1450”); Sabine Kriebel ’95 (“The Revolutionary Future Anterior: John Heartfield’s 1930s Photomontages”); De-nin Lee ’95 (in the “Art History Open Session: Art in Contemporary China,” organized by former Clark Visiting Professor Julia Andrews; “Playing Cards with Cézanne: A Short History of the Western Canon in Contemporary Chinese Art”); Jacob W. Lewis ’06 (“We Have Never Been Instantaneous: Charles Negre in the 1850s”); Catherine Scallen ’81 (“Rembrandt, Aesthetic Purity, and Creative Integration”); and Leah Sweet ’00 (“Joseph Beuys: The Transubstantiation of the Readymade”).

At the 2009 AAH conference in Manchester, graduate student Alan Hirsch spoke on “Painters, Critic, Poet: The Creative Convergence of Winslow Homer, James McNeill Whistler, Henry James, and Wallace Stevens.”

We could not help but notice that certain themes seem to draw Williams alums. Note, for example, the conference “Home, School, Play, Work: The Visual and Textual Worlds of Children,” organized by the American Antiquarian Society, Worcester, Mass., in conjunction with Worcester Polytechnic Institute and the Cotsen Children’s Library, Princeton University, and held in November 2008. Four of the speakers held Williams M.A.s: Jennifer A. Greenhill ’00, who spoke on “‘Too Noisy for an Art Exhibition’: Childish Jocularity and the Emerging Culture of Art in the 1870s”; Lauren B. Hewes ’90, “Photography of Children before the Civil War: The Relationship between the Painted Portrait Tradition and the New Medium of Photography, 1840–65”; Laura Groves Napolitano ’00, “Equally Clever and Humorous”: Lilly Martin Spencer’s Reassuring Lithographs of Children”; and Gretchen Sinnett ’96, “‘The Date of My Martyrdom’: Visual and Textual Representations of Nineteenth-Century Girls’ Transition to Womanly Wardrobes.”
THE HALLOWEEN PARTY 2007
Members of the Class of 2009 (and friends) warming up for their Halloween Party, an annual tradition at Fort Hoosac. The party’s theme for 2008 was “Festum Fluxorum/FLUXUS/Art and Antiart Musik and Antimusik Instrumental Theater.” There was official certification that “this is our Halloween party.” And so Beuys and his coyote were there, and music (the Springstreeters and even a performance of John Cage’s 4’33”—as realized by Brooks Rich), and much good cheer and revelry.

When asked about the first year, one member of the class responded: “How does one measure a year at Williams? The number of words written, deleted, and re-written? I do like to measure in cups of coffee, but I’m afraid I will get an ulcer if I think about that too much. Inches of snowfall? That, too, is depressing, and I would not categorize my first year at Williams as negative. I don’t think that there is any quantity that could truly reflect how much I have gained from this program in the last year. The breadth and depth of the experiences, friendships, and knowledge are simply immeasurable.” Seems a fair summary. . . . But no one mentioned bowling!

THE JANUARY STUDY TRIP 2008
The Class of 2009 traveled to Florence and Rome with Stefanie Solum, then met Marc Gotlieb for time together in Paris. Some individual memories:

“When we met with Stefanie each morning in Italy, she would have a big bag of clementines that we would eat while we waited for everyone to arrive and she outlined the plans for the day. The bright sweetness of citrus intensified my eager anticipation, transforming an otherwise forgettable moment into a lovely memory.”

“I have Stefanie to thank for finally opening up a Rome to me that I enjoyed. She took us to churches and villas I had never thought to enter on my three previous trips and kept us content and caffeinated with frequent espresso breaks. Our hotel near St. Peter’s could not have been better situated and allowed for daily walks along the Tiber. Marc, too, introduced me to parts of Paris I had not fully considered when I lived there as a student, including the gorier academic paintings at the Musée d’Orsay and the chic brasseries of the right bank. Several of us made a trip to see
the *L’enfer* exhibition at the BnF in our spare time, where we picked up some French slang not covered in school. And who could forget the stunning Courbet retrospective? It was a wonderful trip in all. I would recommend to future students that they research what exhibitions will be ongoing during their trip, both in the cities designated on the itinerary and nearby, so that they can make sure to schedule time and/or side-trips to see them.” “This picture, I believe, is a very succinct statement about our hybrid Italy/France trip—I found that sticker of Mona Lisa as a French maid slapped onto a mailbox in Rome.”

**THE GRADUATE SYMPOSIUM 2008**

The Thirteenth Graduate Symposium was on Friday, May 30. As we have come to expect, each of the eleven papers presented material that had been previously understudied or that was considered from a fresh perspective, and the students delivered the papers with confidence and flair. They prepared for their 20-minute presentations over the spring semester with a rigorous schedule of two dry runs in the Clark Auditorium before an ad hoc committee of faculty and students and, an innovation this year, a dry-run workshop held solely among the Class of 2008. This year’s speakers and their topics:

Katherine Alcauskas  
*Power and Image: Catherine the Great’s Collection of British Art*  

Julie Blake  
*“They Look Wrong”: Voices against the Restoration of the Sistine Ceiling*

Erin Corrales-Diaz  
*The Indian in His Solitude: N. C. Wyeth and the Eastern Woodland Indian*

Hannah Friedman  
*Mathand Testimony: Evidence and Experience in Caravaggio’s Incredulity of Saint Thomas*  

Sarah Hammond  
*From the Sublime to the Ridiculous: James Gillray, Graphic Satire, and the Rhetoric of the Mock Heroic*

Amanda Hellman  
*A Kinetic Palette: Color and Motion in Egunyin Design*

Tianyue Jiang  
*New Chinese Calligraphy: When Attitude Becomes Form*

George Philip LeBourdais  
*Void/Silhouette, or How Photography Remade the Mountainous Sublime*

Stephanie Schumann  
*Performance and the Popular: New Dimensions of Calder’s Circus*

Jennifer Sichel  
*“From a Man I Became an All-Person”: Performance and the Artist’s Body*

Katie Steiner  
*“Claude Mirroring” at Salisbury Cathedral: Constable and the Burden of Tradition*

Zirka Z. Filipczak, Mark Haxthausen, Michael Holly, and Mark Ledbury moderated the discussion sessions. 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 the Clark librarians and other staff. It was particularly pleasing to welcome commentary from  

Mark Haxthausen moderating the session with Julie Blake, Tianyue Jiang, and Jenn Sichel
Hopkins Hall (President Morton Owen Schapiro continued his practice of participating in at least one dry run per year). 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.

Lunch by the Clark lily pond and a reception at the Williams College Museum of Art punctuated the day.

THE HOODING CEREMONY

The Class of 2008 celebrated the traditional hooding ceremony on May 31, the day following the Symposium. The receipt of the hood is a medieval ritual marking the passage into the community of scholars. Marc Gotlieb addressed the students, their guests, and well-wishers, including the mythic tale of the pine-cone topped, claw-footed coat tree that has been part of the ceremony since former director Sam Edgerton initiated the event. Commencement exercises the next morning featured sculptor Richard Serra who delivered the principal address. We thought you might enjoy his text.

COMMENCEMENT SPEAKER 2008—
RICHARD SERRA

IF NOT NOW, WHEN?

It means a great deal to me to receive an honorary doctorate from Williams College, because so many graduates from this institution have directly contributed to and supported my artistic life. I want to take a moment to mention a few before I get on with the address: Glenn Lowry, Kirk Varnedoe, Michael Govan, Tom Krens, Rusty Powell, Jack Lane and James Wood. When I think about it, it’s remarkable that this institution has had such an impact on the culture of this country.

Now to you, members of the class of 2008: Today is your day, your rite of passage. You are the subject. One period of your life is ending and another one beginning, and today we have gathered to witness this event, this ritual. We call this occasion Commencement Day.

When I look out at this graduating class, it is obvious to me that a generational gap exists between us which does not allow for an easy transfer of experience. I also realize that advice is hard to give, but nevertheless I will venture forth with a few tips, a few suggestions. I wanted this address to be about you and not about me; therefore, I decided to preclude a personal narrative. I am well aware that most commencement speakers present themselves as models by reflecting upon their achievements, but for me it would be disingenuous to weave my autobiography in and out of this talk. I don’t believe you will learn much from personal anecdotes. Nonetheless, the advice I will offer is the result of my life’s experience.

You are going to have to rely on yourself to manage the world, to make the world intelligible and in so doing not allow yourself to be victimized. Identity need not be found in rejection. There are going to be disappointments and defeats along the way. You will make mistakes but don’t blame others for your errors, don’t deceive yourself. By placing the blame on others you will be unable to judge yourself and this lack of acknowledgment will only further compound your initial error. Admitting a mistake is usually a relief, if not a benefit.

If possible, don’t suffer fools gladly. Give little heed to those who will attempt to quell your aspiration for there will be many who want you to be as they are. Give them the shortest shrift possible whether they be friends, classmates, parents, teachers, whom so ever. You must begin to forget all the voices that are buzzing around in your head, and you may find it necessary to say no to the demands of the many who claim that they have only your best interest at heart, because ultimately you cannot become the person they want you to be. Don’t forfeit your uniqueness to be like everyone else. There will be many voices of conformity, many preaching defensive platitudes that are driven by fear. Shut them out, if only
because what they consider to be the safest solution is always based on the most paranoid condition. Fear is poison. Resist it. Don’t talk about what you should do; move on to what you need to do, in fact, what you must do, what you want to do, what you love to do.

If your education thus far has taught you anything, I hope it is to challenge yourself and thereby challenge others. Your education gives you the right to question or even negate its value. To make a contribution is your obligation and responsibility and at this moment of transition, as your status shifts and your future beckons, you have to make some choices.

There will be many choices, many decisions, many options, many difficulties that will confront you. You may find that most of the presumptions that you now hold no longer apply to your new status; that it may be necessary to step outside of society’s definition of what is acceptable. The anxiety you may feel at this moment is one of expectation, a healthy desire to move on. There may be a lot of clichés that you have to get rid of in order to proceed. You may think you are on solid ground only to realize that you are in free fall. If at this juncture you are undecided as to which path you ought to pursue: not to worry. There may be choices you make that prove to be false starts, take them in stride, test many waters, for ultimately the elimination of options will only make your decision more resolute. This is not the time to play it safe, it’s the time to take risks, the more the better: if not now, when?

Rather than being told which tools are available for which ends it is more useful to invent your own tools: As André Lorde has pointed out, “… the master’s tools will never dismantle the master’s house.” Rules are overrated. They need to be changed by every generation. That is your most important mandate: If it’s not broken, break it. One way of coming to terms with the prevailing language of a cultural orthodoxy is to reject it. It may be necessary to invent tools and methods about which you know nothing, to act in ways that allow you to utilize the content of your personal experience, to form an obsession and to cut through the weight of your education. Obsession is what it comes down to. It is difficult to think without obsession, and it is impossible to create something without a foundation that is rigorous, incontrovertible, and, in fact, to some degree repetitive. Repetition is the ritual of obsession. Don’t confuse the obsession of repetition with learning by rote. I am suggesting a form of inquiry, a procedure to jumpstart the indecision of beginning.

The solution to a given problem often occurs through repetition, a continual probing. The accumulation of solutions invariably alters the original problem demanding new solutions to a different set of problems. In effect, as solutions evolve, new problems emerge. To persevere and to begin over and over again is to continue the obsession with work. Work comes out of work.

But solutions need not only be the result of constant repetition. There is another route, not so structured but rather free-floating and more experimental but no less obsessive. It is to be found in the activity of play. I cannot overemphasize the importance of play. The freedom of play and its transitional character encourage the suspension of beliefs whereby a shift in direction is possible; play ought to be part of the working process. Free from skepticism and self-criticism play allows you to relinquish control. Playful activity provides an alternative way to see, to imagine, to do, to make, to think otherwise. In play there are no ends, there are only means, however, means inadvertently can lead to ends. Rules can be made up as you go along or even in hindsight.

Coupled with obsession is obstinacy and by that I mean, stubbornness, willfulness to persist in spite of the odds and when facing your own helplessness. To follow the arc of your own path and not be dissuaded takes a certain amount of confidence, passion and intensity, for how do you know what you do will confer meaningfulness on what you have done. For me process has always taken precedence over results if only because without the “how” there is no “what.” Letting process take precedence over results does not necessarily guarantee that something new will emerge. Transgression is difficult to visualize, let alone conceptualize. Recognition takes time. No matter what form your thoughts take, follow them. If you don’t care to follow through, others will not take you seriously. There are not going to be a lot of free rides or life savers out there. Most of you are going to leave this privileged bubble and enter the reality of your worth. You must learn to embrace your uncertainty and continually ask questions. Before you arrive at conclusions keep in mind that we are all biased and have built-in prejudices. Be aware of them before you pass judgment. To bring something into existence, to make, to write, to form is already a familiar exercise to you. The challenge is going to be to probe the unfamiliar, to forget the certainties and rather deal with your insecurities and contradictions to achieve the unprecedented.

Your private thoughts matter and you must protect them. The anomalies that are particular or even peculiar to each of you define the edges of your individuality. Fight for them and nourish them, because finally it’s only your own individual perception that’s going to give reality a meaning. If you don’t make the case for yourself, no one else will. Value your private sensations and sentiments but beware of the distortions by analogy and metaphor. The constant need for referents prevents direct experience. Experience does not always need to be compared and related. The habit of recalling stored imagery subverts both what’s present and what’s being recalled. Analogies and metaphors fail to impress a solid image on us. I have no problem with the virtual reality on your screens as long as you are aware that it is virtual. My concern is that experience by proxy is a poor substitute for the reality of the interactive space we inhabit. As a sculptor I believe that perception structures thought and that to see is to think and conversely to think is to see. The virtual reality of the media, be it television or internet, limits our perception in that it affects our sense of space. It immobilizes our ability to apprehend actual physical space. Don’t let the rhetoric of simulation steal away the immediacy of your experience. Keep it real, keep it in the moment.

No one perceives anything alike, we only perceive as we are and it is our individual reality that counts. Charles Olson said it well:

There are no hierarchies, no infinite, no such many as mass, there are only eyes in all heads to be looked out of

Thanks for having me.
Congratulations to each of you.
Our Winter Study trip to Finland and Russia held more than a touch of magic. We began our trek in Helsinki. During the “day” the light never assumed the status of glaring sun but instead always retained a soft, saffron glow. At night the shimmering blue fairy lights silhouetted the trees along Helsinki’s beautiful esplanade. As a result of this, the city exuded a subtle yet clear luminosity that gave it a distinctive appearance. With a fast-walking guide from the Museum of Finnish Architecture we toured the city’s art nouveau buildings and majestic Church in the Rock; later we perused old Finnish paintings in the National Gallery and international art at Kiasma, its contemporary branch. The dark entry hall of the National Gallery, with Finnish prose projected in green light on the walls and swimming around us, provided only the first awe-inspiring moment we had. The National Gallery also proved to be the start of a series of classic Marc Gotlieb editorial comments. Our group was stuck in front of one painting; we could not decide if this one passage in the background was a nymph or a fish. We debated at length and finally Marc stated “I have a Ph.D.—it is a fish!” The encouragement from our culinary connoisseur

THE HALLOWEEN PARTY 2008
The annual Halloween Party, hosted by the first-year class at Fort Hoosac, had Bacchanalia as its theme.
Darra Goldstein gave us the desire to track down the traditional Finnish reindeer dish (needless to say Rudolph jokes abounded). The inviting nature of the Finnish people gave us the confidence even to venture into the Helsinki nightlife which led to a memorable Karaoke experience, a night that proved just how “multi-talented” and outgoing this class can be. We capped our stay with drinks at Kappeli bar and fried herring at the Sea Horse.

The train to St. Petersburg carried us through a snowy landscape right out of Dr. Zhivago. We arrived in Russia as Lenin had, at the Finland Station, where we were met by our cowboy-boot-wearing guide, Victor. After checking in at the Ambassador Hotel (which also happened to be the temporary home for the cast of an upcoming film Kerosene Cowboys in which former N*Sync-er J.C. Chazez plays the lead) we set out for a walk along Nevsky Prospekt. Just as we passed through the arch leading to Admiralty Square, exquisite snowflakes began to fall, accentuating the splendor of the Winter Palace.

We visited St. Petersburg’s great museums, nearly losing ourselves among the vast treasures of the Hermitage. There was a general sense of discovering buried treasure as the exclamation “I did not know this was here!” was uttered with great frequency. Arriving early one morning, the group fortuitously was able to stand alone in the Matisse room, surrounded on all sides by Dance, Music, The Red Room, and Family Portrait. On our second visit there, Roman Grigoryev, Curator of Prints and a former Clark Fellow, took us behind the scenes to see some rare illuminated books. On the days we were able to combat the desire to spend our entire trip lost in the Hermitage, we visited the Russian Museum and the Kunstkamera, home to Peter the Great’s collection of curiosities (ranging from two headed animals to fetuses with tails), still preserved in 18th-century apothecary jars. Tanya Bogomazova, the museum’s IT director, arranged for us to see the great Gottorp globe and spoke to us about museological practices. We explored St. Isaac’s Cathedral, the Church of the Spilled Blood, and the Choral Synagogue. We ventured outside of the city one day in order to see the inconceivably ornate Summer Palace where the camera-happy attempted (successfully) to snap photographs of the stunning, recently reconstructed Amber Room.

The free time activities varied from visiting Nabokov’s childhood home to earnestly shopping for fur hats to wandering through a traditional Russian food market to playing the happy (although freezing) flaneur. A portion of the group organized an evening at the Mariinsky Theater where from our balcony seats we enjoyed a exceptional performance of Tchaikovsky’s Swan Lake.

We also (again thanks to Darra’s expertise) ate very well: Georgian khachapuri at Ne Goryui and almond cookies at the St. Petersburg University cafeteria; vegetarian fare at the Idiot; and Central Asian grilled meats at Karavan.

On our last day we headed to the city’s industrial outskirts, stopping at the solemn Piskaryovskoe Cemetery, where World War II dead are buried in mass graves. From there we went to Nepokorennye 17, an artists’ collective
housed in a decrepit former rocket factory. Ilya Gaponov
gave us a tour that included his monumental paintings of
coal miners and Tanya Podmarkova’s haunting female
figures. It was both startling and refreshing, after the countless
hours we spent in various Old Master galleries, to encounter
artists whose works addressed Russia’s own contemporary
identity directly. It helped us to appreciate the paradoxical
nature of Russian culture and its effort to reconcile a desire for
a capitalist economy with its Soviet legacy.

After this moment of beautiful profundity, we were imme-
diately greeted by the realities of traveling, in the form of the
death of our bus’s engine. Only in that moment did the inde-
fatigable spirit of our group truly emerge. Somehow a cold bus,
quickly filling with noxious fumes, bolstered our enthusiasm
(or was that actually the assistance provided by 20 rouble
Baltika Beer?). The night became one to live in infamy when
Sara grabbed the guide’s microphone and gave us a virtuoso
performance of “No No Louise” (a self-written melody that is
expected to be in stores by next Christmas). When a replacement
bus finally arrived, we raced to the Green Room, Russia’s
first organic vegetarian restaurant, and then to the train, where a long
row of great-coated conductresses lined up to greet us. Once on
board, we broke into six bottles of champagne, a parting gift from
Victor. Before we knew it, it was morning in Moscow.

After a city tour we checked into the Golden Apple
Hotel, whose outstanding feature was its lavish breakfast
spread (which was taken advantage of by us eager, Zip-Lock
toting students). Over the next few days we traversed cen-
turies of breathtaking art in the Tretyakov Galleries (both
old and new) and the Pushkin Museum, where Marc ex-
pertly expounded on Poussin. We toured the Kremlin and
Red Square, visited a very stiff Lenin in his tomb, and had
ice cream at GUM, whose architectural features were spec-
tacularly outlined in bright lights against the dark sky.

We spent one cold, snowy evening traversing the city

(in snow boots and relatively formal wear) to the temporary
“Bolshoi” Theater to enjoy Korsakov’s opera The Snow Maiden.
Another cold, snowy evening was spent trekking from karaoke
bar to karaoke bar, trying to find a place without an exorbi-
tant cover charge. We eventually gave up and decamped at
Dymov No. 1 for vodka and beer.

Our last day was spent at the studios of Arkady Petrov,
Andrei Krasulin, and Boris Orlov, early nonconformist
artists who explained to us (some more forcefully than oth-
ers) the trajectory of 20th-century Russian art. These visits
were organized by Sonya Bekkerman ’99, VP of Russian art
at Sotheby’s and a graduate of the Williams GP. As with the
studio visits in Petersburg, this opportunity to speak with
living artists was intensely appreciated by each and every
member of the group.

We enjoyed a final banquet at Godunov, a restaurant
just outside the Kremlin wall fashioned in the 16th-century
Muscovite style. To the accompaniment of Russian folk
singers we feasted on blini, Beef Stroganoff and Chicken
Kiev, toasting one another with horseradish-infused vodka.
The meal over, we stepped out into the night. As if on com-
mand, a magical snow began to fall, and we practically
danced all the way back to the hotel.
THE GRADUATE SYMPOSIUM 2009

The Graduate Symposium for the class of 2009 took place on a glorious late spring day, Friday, June 5. The inside of the hall was as radiant—with smart thoughts and enthusiasm—as the outdoors. Lunch was on the Terrace of the new Stone Hill Center. The day’s talks:

Kate Albert
Dying for Freedom in Horace Vernet’s The Polish Prometheus

Layla Bermeo
Winslow Homer’s Wartime Women

Ruthie Dibble
The Hands That Rock the Cradle

Erica DiBenedetto
Sol LeWitt, Lucy Lippard, and Autobiography

Melina Doerring
Strange Faces in the Renaissance Mask

Rebekah Flake
Migrating Landscapes in Contemporary African Photography

Andrea Dana Gyorody
Sigmar Polke and the Power of Suggestion

Diana Meryl Nawi
Karaoke in the Gallery

Jamie Ann Sanecki
Sin, Sacrifice, and Salvation in Medieval Modena

Rebecca Shaykin
The Scorpionic Art of Tracey Moffatt and Niki de Saint Phalle

Veronika Totos
Camera Choreography and Empathy in Béla Tarr’s Werckmeister Harmonies

The four individual sessions were moderated by Mark Haxthausen, Michael Ann Holly, Nancy Mowll Mathews, and Stefanie Solum.

THE HOODING CEREMONY AND COMMENCEMENT

Members of the Class of 2009 received their hoods on June 6, the day between the Symposium and Commencement. Even as the newly minted M.A.’s savored this sign of their achievement, the sight of the more colorful gowns and copious hoods on the Director (Johns Hopkins) and Associate Director (Yale) served, we trust, as an incentive to further study.

The Hooding Ceremony had more pomp this year than in the past, with a dozen robed faculty on stage to adorn the proceedings. Stefanie Solum gave a visually rich, iconographically complex (and hilarious) interpretation of the class and its travels.
THE CLASS OF 2008

KATHERINE ALCAUSKAS (Yale University Art Gallery, New Haven, Ct., Intern) “Having somehow survived my second year of the Program, it’s a pleasure to look back, for nostalgia has already cloaked traumatic memories of sheer exhaustion, complete loss of self-confidence, and panic regarding ‘The Future.’ Over the course of the 2007–2008 academic year, I worked closely with Mark Ledbury on Catherine the Great’s art collecting practices. This resulted in my QP and Symposium paper, which contrasted works by Joseph Wright of Derby purchased by Catherine and a commission she awarded Sir Joshua Reynolds. I continued to work for Mattie Kelley, registrar at the Clark, cataloguing, researching, and creating object files for the entirety of the recently donated Manton collection. I hope other students will find these files helpful! It was a delight working with Mattie and Jim Ganz ’88. In addition to my work-study position, I served as the 2007–2008 Lenett Fellow. This was one of the most rewarding experiences of my time at Williams. [See Katherine’s account above.] On the day following graduation, I moved to New Haven to start a two-year position at the Yale University Art Gallery in the Department of Prints, Drawings, and Photographs. As the Florence B. Selden Curatorial Intern (I prefer ‘Pre-Doc’), I work with professors to schedule and facilitate class visits to the print room. I often have the opportunity to teach during the visit. I love everything about the job thus far—particularly my colleagues, who are most supportive and enthusiastic. Christine Paglia ’05 held the position prior to my arrival and helped me acclimate.” July 2009: “I have just finished my first year at Yale, which flew by. An exhibition that I have organized, The Pull of Experiment: Postwar American Printmaking, will open on September 25 and will be on view through January 3, 2010. In January, I gave a paper derived from my QP at the British Society of 18th-Century Studies annual meeting at Oxford University. In February, I participated in a graduate student symposium at the Yale Center for British Art, Natural Dialogues: Art, Science, & Material Culture, in which I presented watercolors of the American West by John Mix Stanley. In non-work-related news, I have accepted the position of co-president of the New Haven chapter of the Wellesley Alumnae Association for the upcoming year.”

JULIE BLAKE (National Gallery of Art, Washington, D.C., Intern) “After interning in the curatorial department at the Clark during my first year in the program, I stayed on through the summer to work on an exhibition of Fragonard’s late allegorical paintings organized by the Getty Museum in association with the Clark. I also had the opportunity of curating Printed Love, a small exhibition of 18th-century French prints and rare books, which opened in conjunction with the Fragonard show at the end of October. I look back fondly on the whirlwind of final preparations and installation. Besides staying on as an intern at the Clark throughout the year, I was also the teaching assistant for the undergraduate methods course, which ran twice in 2007–2008. In the fall I worked with Joanne Thompson, and in the spring with Mark Haxthausen. It was a year full of challenges—not least of which was trying to get home to Pownal in the snow and ice!—but it was a rewarding one as well.” In July 2009 Julie added: “After graduating in June 2008, I moved to Washington, D.C., to work as a research associate in the Office of Policy and Analysis of the Smithsonian Institution. While this has been a rewarding experience, I am happy to report that I will be returning to the field of art history with a fellowship in old master drawings at the National Gallery of Art beginning in the summer of 2009. But the most exciting event from this past year was my marriage to Gregory Shook in Annapolis, Maryland, on March 13. We met in the summer of 2007 while interning—he in the communications department, I in curatorial—at the Clark.”

ERIN CORRALES-DIAZ (Shelburne Museum, Shelburne, Vt., Intern) In 2008 Erin reported: “The past year has been extremely busy. It all started with diving into two work-study positions: continuing my work at the Chapin Library and as a teaching assistant for ARTH 101–102. In April 2008 I presented a version of my M.A. Qualifying Paper at the 29th annual 19th-Century Studies Association (NCSA) conference in Miami. After graduation I started one of my new jobs as a two-year curatorial fellow at Shelburne Museum in Shelburne, Vermont. There I am actively working on two exhibitions that will open in May of 2009: By Land or by Sea: American Folk Art and the Golden Age of Transportation and In the Eye of the Beholder: Selections of American and European Art from the Theodore H. Church Collection. . . . This fall I also joined the faculty
at the Community College of Vermont, Burlington Campus, where for the 2008–09 academic year I will be teaching the survey of the history of art. I have also been writing book reviews for the Historical Journal of Massachusetts. This September I presented a paper at the Southeastern College Arts Conference in New Orleans and will be presenting another paper at the 30th annual NCSA conference. And last, but not least, my M.A. thesis has been published as an article for Nineteenth Century. In spring 2009, Erin sent in a report noting the opening of her two exhibitions (on view May 17 to October 25). In October she will be presenting a paper on her American folk art exhibition at the Southeastern College Art Conference in Mobile, Alabama. In March she presented a paper on H. H. Richardson and the Ames Monument at the NCSA conference in Milwaukee. In addition to her teaching and book reviewing, she is also volunteering for the Vermont Archaeological Society.

HANNAH FRIEDMAN (Johns Hopkins University, Ph.D. program in art history) “Between June 2007 and June 2008, I had the pleasant task of giving gallery talks at the Clark, the tiresome task of moving from Williamstown to North Adams and back to Williams-town, and the truly daunting task of applying to Ph.D. programs. I enjoyed the summer in the Berkshires tremendously, and was fortunate enough to spend the following winter break in France, Germany, and Austria, doing research on Caravaggio for my OP and visiting family and friends. Two other highlights of the year were hearing a talk that Leo Steinberg gave at the Clark and finding out how the Harry Potter series ends. Add to that some work as a TA for the art history survey course, some excellent seminars, and a few breakfasts at the Blue Benn Diner; it was a very good year.” In August 2009, Hannah sent an update: “I have just returned from three months in Europe. If you still wish to tell the world about my life and doings, you can report that I am still, inexplicably, enjoying being in graduate school, and that my first year at Johns Hopkins has been a terrific challenge. I am also very pleased to have milder winters and a Trader Joe’s here.”

SARAH HAMMOND (Sterling and Francine Clark Art Institute, Williamstown, Mass., Curatorial Assistant) “After working in the Clark prints, drawings and photographs department during summer 2007, I ended up (by design) spending still more time with works on paper the following fall, taking Jim Ganz’s (final!) section of The Print: History and Practice and continuing my work-study position as an assistant in the Print Study Room. These experiences and coursework contributed to my research on print culture in 18th-century England, a topic that ended up as the basis of my OP—James Gillray and the linkages between graphic satire, history painting, and the formation of an art-viewing public in the 1790s. . . Post-Williams plans land me, happily, back in the works on paper department at the Clark, where I’ll be helping to manage the Print Study Room, as well as working on exhibitions.” In August 2009 Sarah wrote: “During the interim between the departure of Jim Ganz for San Francisco and the arrival of Jay Clarke, our new Manton Curator, from Chicago, I had the good fortune of being asked to help ‘hold down the fort’ in the works on paper depart-

ment, working with senior curator Richard Rand and other curatorial staff members on rotations in the Manton Gallery and in our spaces dedicated to the display of prints, drawings, and photographs. This great opportunity included getting to co-curate the Clark’s winter exhibition Toulouse-Lautrec and Paris with associate curator Sarah Lees. I also had the chance to work with the graduate students (Alice Sullivan ‘10, Melina Doerrig ‘09, and Charles Kang ‘10) assigned to the Print Room for their work-study positions. My primary project for much of 2008 and the first half of 2009 was assisting with our summer exhibition Dove/Ó’Keefe: Circles of Influence—having adopted duties previously held by Aimee Hirz ’07. What a relief—and a joy—to see it open. I co-wrote an article on the exhibition with friend and colleague Teresa O’Toole (Clark curatorial and publications intern), which appeared in the summer 2009 issue of Antiques & Fine Art Magazine.”

AMANDA HELLMAN (Emory University, Atlanta, Ga., Ph. D. program in the history of art) “The second year definitely goes faster than the first. I continued to work for WCMA, curating the exhibition The Matter of Theology: Conversations with the Collection, which asks how artists address theological questions visually. I stayed at WCMA for the summer to assist John Stomberg in his photography exhibition Beyond the Familiar. I could not resist the opportunity to work with him in this capacity after working as his TA for ARTH 102 in the spring. Other highlights from the year included presenting ‘Probing God: A Conversation between Objects and the Divine’ at Williams’s Teagle Symposium, ‘Topiary Plinth: Sculptural Modification of Trees’ at the College Art Association’s annual conference in Dallas, and ‘A Kinetic Palette: The Impact of Dancing on Ijebu Egungun Design’ at the UC Berkeley Graduate Symposium in the History of Art [she was one of three Williams Graduate Program speakers on the UC roster, in addition to Nadia Baadj and Kori Yee Litt]. As a research assistant to visiting professors Chika Okeke-Agulu and Babatunde Lawal I was able to prepare for my current role as graduate student in traditional African art at Emory University in Atlanta.”

TIANYUE JIANG (Skinner’s, Boston, Assistant to the Director, Asian Art) In May 2009 Tianyue wrote: “It’s nice to hear from you. I am in China now, having just completed a training course on the history and appraisal of Chinese ceramics with the Palace Museum in Beijing. . . During the past year, I worked at the Fine Chinese Ceramics and Works of Art department at Christie’s New York, and oversaw the fall ‘08 Fine Chinese Ceramics and Works of Art, Masterworks of Ancient and Imperial China, and J&J Snuff Bottle auctions; and the spring ‘09 Chinese Jades from the Fine Arts Museums of San Francisco, Fine Chinese Art from the Arthur M. Sackler Collections Trust, and Fine Chinese Ceramics and Works of Art auctions. My knowledge of Chinese antiques and material culture has greatly improved. My current plan is to prepare for Ph.D. applications.” At the very end of the summer Tianyue noted that she was switching her place of employment from NYC to Boston, going to work at Skinner’s.”
George Philip Lebourdaïs (Fulbright Fellow, Switzerland; Stanford University, Ph.D. program in art history) In spring 2008 G.P. wrote: “My second year in the Program allowed me to dive into research on early alpine and mountaineering photography in Europe. With the icy winter winds of Williamstown setting the mood, and Marc Gotlieb as my guide, I combined themes of the 19th-century sublime and scientific exploration in my QP. Back at Williams, the a cappella group that I sing with, the Springstreeters, released a new cd featuring a solo by yours truly. That time spent performing in front of undergraduates will come in handy next fall when I begin teaching as a visiting lecturer in Williams’s art history department. I’m also thrilled about working at WCMA, where I will be a curatorial assistant to Nancy Mowll Matthews.” In the summer of 2009 he added: “As yet another testament to the QP process, my paper on 19th-century alpine photography and the sublime won an award at an interdisciplinary history conference at the University of Colorado, Boulder. For the past year, when I wasn’t teaching the Williams art history survey course, I was working hard to help Nancy coordinate the extraordinary Prendergast in Italy exhibition and catalogue. I plan to stop by Venice in the fall to see the show while I’m on my Fulbright grant to Switzerland, researching art, environmentalism, and the alpine landscape at the University of Lausanne. Upon my return in 2010, I’m thrilled to be going to Stanford to pursue my doctorate.” Late in summer 2008, Marc Gotlieb announced that G.P. had been named as the class’s Clark Graduate Summer Fellow, an award presented each year to the student combining a high GPA with an outstanding paper at the symposium.

Stephanie Schumann (Drawing Center, New York, Assistant to the Director) Stephanie spent the summer of 2007 in New York City. There she researched and wrote a contextual chronology for inclusion in the exhibition catalogue Alexander Calder, The Paris Years, 1926–1933 at the Whitney Museum of American Art. Her final year in the program was marked by internships in the Director’s office at the Clark and in the American Paintings department at Christie’s, New York.

Jennifer Sichel (National Portrait Gallery, Washington, D.C., Research Assistant) For the summer between her two years at Williams, Jenn was one of two Resident Assistants for the Summer Institute for Art Museum Studies at Smith College (co-directed by Marion Goethals ’89). Her second year included the highpoints of serving as an advisor to the Class of 1960 scholars, doing volunteer research for Clark-Oakley Fellow Jonathan Katz, and bringing her MASS MoCA exhibition—Being Here is Better than Wishing We’d Stayed, an installation of the Miss Rockaway Armada—to fruition. After graduation, Jenn moved to Washington, D.C., to continue research work for Jonathan’s National Portrait Gallery exhibition, Hide/Seek: Difference and Desire in American Portraiture (to open in 2010). Hide/Seek is the first exhibition at a major museum—and certainly the first at a Smithsonian institution—to recognize explicitly and to chronicle the impact of queer desires and identities in the making of American modernism. Jenn plans to return to school in the fall of 2010 to begin work on her Ph.D.

Katie Steiner (Metropolitan Museum of Art, New York, American Art, Research Assistant) “My 2007–08 academic year began with an early-September jaunt to St. Andrews University in Scotland to present at a conference on theatricality and European painting (a paper since published in Inferno, the St. Andrews graduate student journal). In November there was a paper on ‘Strategies of Display at the National Museum of the American Indian: Tradition, Politics, & New Solutions,’ at the Mid-Atlantic Popular/American Culture Association 18th Annual Conference. But mostly, during the fall semester, I pursued an independent study that centered on the Clark’s Manton Collection of British art. The project, advised by Jim Ganz ’88, yielded a paper on John Constable’s depictions of Salisbury Cathedral. In the course of expanding this essay into my QP, I embarked on a research mission to Salisbury and London. While in the UK I visited works by Constable, transcribed an unpublished Turner manuscript in the British Library, and confirmed that Turner does in fact have terrible penmanship. Although my second year was marked by a distinct British accent, American art played a strong role in my experience as well. At the Clark, I worked as a research assistant for a wonderful group of visiting fellows, including Americanists Jonathan Katz and Jennifer Roberts. In the spring I had the pleasure of TA-ing for Michael Lewis’s American art survey course, in which nearly 115 students were enrolled. Since August I have been happily installed in the American Paintings and Sculpture Department at the Metropolitan Museum of Art, working as a research assistant to Barbara Weinberg. We look forward to presenting American Stories: Paintings of Everyday Life, 1765–1915 at the Metropolitan Museum in October 2009, and subsequently to the reinstallation of our American paintings galleries, which is scheduled for completion in 2011.”

The Class of 2009

Katharine Albert (University of Washington ’06) “My first year at Williams, I had the wonderful opportunity to work in the Publications Department at the Clark. During the school year, I focused on the volume What is Research in the Visual Arts? Obsession, Archive, and Encounter, which grew from the RAP conference of 2007. I found it rewarding to be involved with the publishing of a book from start to finish. I stayed in the Publications Department over the summer and turned my attention to the forthcoming catalogue of the Clark’s European paintings—a project that gave me an intimate knowledge of the Clark collection.” In the spring of 2009 Kate added: “Just before I started my second academic year at Williams, I went to Glasgow, Scotland, to present a paper on an etching by Albert Besnard called L’Accouchement, or Childbirth (c. 1885). Over the course of the year, I assisted Senior Curator Richard Rand in the Curatorial Department at the Clark. In January, I traveled to the Bibliothèque Polonaise in Paris to do research for my QP. After I graduate, I look forward to writing entries for the European paintings catalogue before I begin a year-long fellowship at the Portland Art Museum in Oregon in September.”
LAYLA BERMEO (Northwestern University ’05) “Time did something odd in Williamstown. Sometimes it felt as though the days were crawling along—too many papers to write, progress that came too slowly. At other times, entire months flew by. The pace always seemed to pick up when we were able to leave our carrels and engage directly with works of art. It was in the Clark’s print room, where we could hold magnifying glasses up to Homer’s wood engravings, compare them side-by-side, or even flip them upside-down, that I felt that I learned the fastest and the best. The pictures that came off of those shelves in the print room, and the questions that they raised, have stayed with me. Before my first year at Williams, I had only been to the Philadelphia Museum of Art once. Then, a spring break jaunt there with Andrea Gyorody and Rebecca Shaykin confirmed my suspicions that this particular museum was special. I didn’t know how special until the summer, when I interned in the American art department. With help from the PMA’s dynamic curatorial staff and, of course, Ruthie Dibble, decorative arts whiz, my research on ceramics grew to be a rich and challenging project that informed my interests in other areas of American art and history. During my second year, I was ‘all Nancy Mathews, all the time.’ And I would not have wanted it any other way. Nancy had earlier shepherded Rebecca Shaykin and me through organizing Model American Men, an exhibit that explored notions of masculinity in nineteenth-century visual culture. . . . During my second year, in our rare moments of downtime at WCMA, I could discuss anything with Nancy, from Mary Cassatt to mayonnaise. I am fortunate to think of her as my boss, my teacher, and my friend.” Layla is now back at the Philadelphia Museum as the Barra Foundation Fellow in the American Art Department.

EMILY CROW (Columbia University ’07) Emily held work-study positions in the Education Departments at both WCMA and Clark during her first year. She took a leave of absence for AY 2008–9.

RUTHIE DIBBLE (Hamilton College ’07) “I arrived at Williams having just finished a summer at the Metropolitan Museum of Art, interning in the Department of European Sculpture and Decorative Arts and helping with the reinstallation of the Wrightsman Galleries. During the academic year, I worked with Kathy Morris, researching Sterling Clark’s collection of European teacups and saucers as well as American furniture. When the school year wrapped up, I returned to New York City, this time interning at the New-York Historical Society. While there, I worked on various projects, including cataloguing a collection of 19th-century New York City souvenir spoons and installing a collection of business objects and ephemera in the Luce Center. When I returned to Williams in the fall of 2008, I faced a daunting but exciting year. For my work-study, I participated in the Lenett Fellowship. I also presented a paper at the 2009 CAA conference, which was inspired by my work in Michael Conforti’s Decorative Arts class. The paper explored the exhibition history of a 17th-century American cradle now owned by the Wadsworth Atheneum. As a rookie conference presenter, my nervousness was greatly eased by the support of my professors and classmates. Diana Nawi attended as well and proved an incomparable Los Angeles tour guide. The rest of the semester was a whirl as I revamped the CAA paper into my QP, delivered the Lenett Fellowship talk, and prepared for the graduate student symposium. Happily, I had no break from this high-speed semester—I started work the Monday after graduation back at the Metropolitan Museum of Art, where I am the Tiffany & Co. Foundation Curatorial Intern in American Decorative Arts, a year-long position that has so far proved to be a fantastic experience.”

ERICA DIBENDETTI (Carnegie Mellon ’04) “During my first year, I was a research assistant for RAP at the Clark. This opportunity allowed me to work with four fellows per semester, and their respective interests led to a variety of projects in different fields in art history. A summer internship with WCMA became a fall work-study position during my second year when I curated The ABCDs of Sol LeWitt with Director Lisa Corrin. The exhibition opened in November in conjunction with MASS MoCA’s Sol LeWitt: A Wall Drawing Retrospective. My research on LeWitt’s art became the basis for my QP and symposium presentation, ‘Sol LeWitt, Lucy Lippard, and Autobiography.’ In my final semester, I was also Mark Haxthausen’s teaching assistant for the undergraduate ‘Methods of Art History’ class. After graduating from the program, I decided to take a position with the Jenny Holzer Studio.”

MELINA DOERRING (St. John’s College ’02) “The past two years at Williams have given me many opportunities to develop my interest in 16th- and 17th-century Italian art. In addition to taking seminars on Michelangelo and Early Renaissance Rome, I studied Italian, traveled to Rome and Florence on the winter study trip, co-curated an exhibition at the Clark featuring Italian drawings from 1500–1800, and wrote my QP on grotesque masks in 16th-century decorative arts. Now that I’ve graduated, I’m working at the Clark on a variety of curatorial projects, including an upcoming exhibition of 19th-century photographs of Rome and its environs.” Over the summer of 2009, Marc Gotlieb was able to write: “I am pleased to announce that Melina Doerrring has been named the Clark Graduate Summer Fellow from the Class of 2009. The award offers the fellow the opportunity to reside at the Scholar’s Residence for one month in the summer, at a future date and in connection with completing a dissertation or similar substantial project.”

REBEKAH FLAKE (University of Pennsylvania ’06) Rebekah held a work-study position in the Research and Academic Program at the Clark during her first year and second years. Following graduation, she began teaching 9th- and 10th-grade Humanities and 5th-grade Latin classes at the Regents School of Oxford, Miss.

ANDREA GYORODY (Amherst College ’07) “Shortly after arriving at Williams (after a summer working on the 2008 Whitney Biennial with Kim Conaty ’03), I took up my post as the intern to WCMA Director Lisa Corrin. I curated a World AIDS Day show of work by Felix Gonzalez-Torres, with the gracious help of visiting scholar Jonathan Katz and Williams professor C. Ondine Chavoya. In the
spring, I assisted with the installation of a William Kentridge print retrospective, and then helped Deputy Director John Stomberg with several shows, including a collection of work by Philadelphia painter and printmaker Benton Spruance. I spent the summer of 2007 at the Guggenheim Museum in New York, working under Chief Curator Nancy Spector ’84 and Associate Curator Joan Young on the fall 2007 exhibition theansyspacewhatever. In my second year at Williams (time went by so fast!), I discovered Sigmar Polke’s print works from the late 1960s and worked with Mark Haxthausen to convert my interest into a QP. I served as a teaching assistant for Art 101-102, working closely with Dave Johnson ’97, George Philip LeBourdais ’08, and Carol Ockman. The highlight of my teaching was retooling the performance section, and introducing groups of shocked Williams students to Valie Export, Carolee Schneemann, and Patty Chang, among others. I also had the great pleasure of doing research for Clark/Oakley fellow Aamir Mufti. He and his wife, Saloni Mathur, are no small part of my decision to pursue my Ph.D. in modern and contemporary art at UCLA beginning this fall. Before I head west, I’m returning to the Guggenheim to work with Nancy Spector and Assistant Curator Katherine Brinson on their upcoming curatorial projects, as well as assisting Sigmund Balka (Williams B.A. ’56) with cataloging his collection of 20th-century art and mounting several exhibitions in the New York area.”

ALAN HIRSCH (Amherst College ’81; Yale University Law School, ’85) "A few years ago I got funny looks when I introduced myself as a first-year grad student. (Let’s just say I look—am—a little old for a first-year.) This year I got funny looks from first-years in the New York area. "

DIANA NAWI (UCLA ’06) "Coming to Williamstown from Los Angeles after a summer in New York certainly made for culture shock (ponds, trees, meadows!). But I settled comfortably into a busy first year, learning the joys of country living and the rigorous coursework that the Graduate Program had to offer. I took a mixture of classes, exploring different interests and avenues within the department. Working closely with Ondine Chavoya provided an excellent opportunity to build upon and synthesize my undergraduate work in art, art history, and Chicano/a studies. Complementing my studies was a position in the curatorial department at MASS MoCA. I spent much of the year assisting curator Denise Markonish on her group exhibition, Badlands: New Horizons in Landscape. My second year went by in a blur. Coursework, QP preparations, job applications, and curatorial work have made things both challenging and engaging. I spent the summer at the Whitney under curator Henriette Huldish, primarily conducting research on forthcoming exhibitions and acquisitions proposals. My QP, which was jointly supervised by Susan Cross ’94 and Ondine, focused on the use of karaoke in the video-based work of Candice Breitz and Phil Collins. In the spring semester, much of my time has been absorbed by my forthcoming exhibition at MASS MoCA which opens in late May, coinciding with the museum’s 10th anniversary. The show, This is Killing Me, features the work of eight artists whose works lay bare the inherent relationship between art-making and anxiety. After graduating, I will be moving to Chicago to begin a one-year position as the Marjorie Susman Curatorial Fellow at the Museum of Contemporary Art.”

BR OOKS RICH (Bowdoin College ’03) Brooks held a work-study position in the Clark’s Print Study Room during his first year. He took a leave of absence forAY 2008–9.

JAMIE SAN C EK I (Rutgers University ’06) ”In my first year in the program, I interned at the Chapin Library of Rare Books and Manuscripts, where I continued the work of previous interns, photographing and cataloguing the library’s art objects. I also helped to pack up these art objects so that they could be moved during the renovation of Stetson Hall that began in 2009. In May and June, I worked as a curatorial intern to Nancy Mowll Matthews at WCMA, helping with preparations for the Prendergast in Italy exhibition and catalogue. Thanks to a DAAD grant, I spent July and August polishing my German in Leipzig, discovering the treasures of German art collections, and relaxing so that I could come back to Williamstown fully refreshed and ready for another year! In the 2008–9 academic year, I worked as a teaching assistant for the undergraduate art history survey course at Williams. I also continued working at WCMA as a curatorial assistant for Lincoln o the Nh Degree and Prendergast in Italy, where I will continue to be through the summer. In February, I presented an early version of the paper that became my QP on the façade sculptures of Modena Cathedral at the medievalist graduate student symposium at the University of Pennsylvania. I’ll be returning to Penn for a much more extended visit in September, when I will begin doctoral study in their art history department.”
Rebecca Shaykin (Oberlin College ’07) "My first year at Williams has been incredible. I delved into American art history in challenging and exciting fall courses, and in the spring I took my first foray into architectural history, venturing as far as Boston and Philadelphia to visit buildings by Richardson, Sullivan, and of course Furness. This spring, at WCMA, I also had the pleasure of co-curating my first exhibition. I learnt so much from working alongside Layla Bermeo ’09 under Nancy Mowll Mathews’s exquisite guidance, and we all are very proud of our Model American Men. The summer of ’08 I stayed on at WCMA, helping to prepare the catalogue for the upcoming Prendergast in Italy exhibition and plaguing the ever-patient Amy Tatro with endless orders for sheet protectors. I would recommend a summer in Williamstown to anyone. Find a loveable dog to baby-sit and don’t forget to usher for the Theatre Festival. You won’t be disappointed." Of her second year she wrote: “Meeting Carolee Schneemann was only part of what made this past year so special. In addition to classes, I worked as a teaching assistant for Ralph Lieberman and Carol Ockman in 101 and 102, which has been an especially valuable experience for me. I look forward to teaching art history this summer at Belvoir Terrace, an arts camp in Lenox for young girls. Thanks to all my professors and friends at Williams. I can’t wait to see everyone again at Symposium 2010!” Then in late August she wrote: "I’ll be starting an internship at the Center for Feminist Art at the Brooklyn Museum, beginning in September. I’ll be working on a Kiki Smith exhibition and contributing regularly to their blog—all in all, I’m very excited!"

Veronika Totos (Colgate University ’07) "In my first year at Williams I tried my hand at an array of things, exploring both new academic fields and different work-study opportunities. I served as TA for two of Scarlett Jang’s courses, 103 Asian in the fall and 270 Japanese Art in the spring; and I worked as Mellon Foundation Academic Programs Intern at WCMA. Being a TA was a great experience, both in seeing the steps of the teaching process up close and in forming close relationships with the students. And I had a wonderful time working on the Mellon program with Liz Gallerani—preparing for classes coming in the Rose Study Gallery, researching the collection, giving presentations, pulling objects from storage, chatting with students about the artwork. During the summer between my first and second year I worked in the Education Department of the DeCordova Museum in Lincoln, Mass. I had a chance to get a taste of everything the department works on—perhaps the most rewarding part of my internship were an in-depth analysis of the Museum School’s attendance patterns and outreach effectiveness over the past five years; and an exhibition in the Process Gallery, an interactive space. In my second year, I returned to WCMA, this time to assist John Stomberg in bringing the traveling exhibition Edward Steichen: In High Fashion, the Condé Nast Years, 1923–1937 to Williamstown, and to curate our own, simultaneous take on Steichen’s photography, Edward Steichen: Episodes from a Life in Photography. After finishing my studies at Williams, I moved to Rhode Island, where I will start the Ph.D. program at Brown University, studying Modern Art.”

Emily Arensman (Princeton University ’06) "From discourse in the seminar room and the galleries of the Hermitage to communal bathrooms at the Fort, this year was certainly an educational one! My work-study position, with Cynthia Way, Director of Education at WCMA, was particularly rewarding. After expanding my love of Whistler’s etchings in seminar, I was lucky enough to deliver a gallery talk on some of Whistler’s impressions in the museum’s Rose Gallery. I also had the opportunity to co-curate Visualizing Patriotism, a gallery intervention that explored the representation of American national identity at the end of World War I. This summer, I worked in the ‘other’ Massachusetts valley as a teaching assistant for SIAMS (Summer Institute in Art Museum Studies at Smith College) under Suzannah Fabing and Marion Goethals ’89. Looking forward to returning in the fall!"

Charles Chang Duk Kang (University of Chicago ’04) "What a whirlwind of a year! I can hardly believe that I am already halfway through the program. The academic rigor and the strong sense of community have certainly dispelled much of my insecurity as a novice graduate student. My work-study in the Prints and Drawings Study Room at the Clark has also been a valuable experience. I worked mainly on cataloging a small collection of lithographs by the late 19th-century French artist Sem, performing an art-historical scavenger hunt to assign each print to its appropriate album and to identify the represented figures (some of whom, as it turned out, were in the same social circle with Marcel Proust). Although I had been unfamiliar with his work, the prints quickly grew on me, and I loved every single step in the research process. This may sound odd, but I actually found the work-study a great stress-reliever when schoolwork would become a little too overwhelming: it was a nice way to get my mind off of it without any guilt! This summer, I am working as a curatorial intern for the Guggenheim Abu Dhabi Museum in the foundation’s New York headquarters, compiling a database of modern and contemporary artists around the world for the museum’s acquisition and exhibition programming. It has been a fascinating experience, not simply because I get to witness how an institution takes its form, but also because everyone in the department is constantly discovering and debating issues inherent in opening an institution (New York, Western, Modernist, you name it) in such a politically complex region. In my free time, I’ve been visiting various exhibitions and enjoying the city.”
BREE LEHMAN (Miami University ’03) “My first year in the program has been wonderful and very productive. Seminars generated a number of new historiographic connections and renewed my engagement with American art and its broader contexts. Clark Visiting Professor Alan Wallach and Clark Fellow Michael Leja both generously shared their ideas and insights and made wonderful additions to our vibrant Williams/Clark community. In my work-study position, I assisted WCMA curator Nancy Mowll Mathews with the exhibitions Prendergast in Italy and Lincoln to the Nth Degree. This summer, in a big departure from the quiet life of Williamstown, I am working at the Terra Foundation for American Art in Chicago with curators Betsy Kennedy and Peter John Brownlee.”

LINDA GOLDSTEIN (Bowdoin College ’08) “I was very fortunate to be a part of the class of 2008, which included a number of students who were already established in the program. I was able to work closely with my advisor, Williamistown’s curator of American art, William这不是一个有效的链接。...”

CYNTHIA KURTH (Dartmouth College ’05) “During my second year in the program, I had the opportunity to work as an intern at the Museum of Fine Arts, Boston. I worked on a project that involved researching and curating an exhibition of American art, and it was a very rewarding experience. The museum staff was very knowledgeable and helpful, and I learned a lot about the American art market.”

ALICE SULLIVAN (Bowdoin College ’08) “My first year was a year of firsts. It was the first time I was able to focus my studies solely on art history, and throughout the course of this study, I discovered several fields in the discipline of which I had no prior knowledge. For the first time, I seriously considered art in fields as diverse as Islamic, Contemporary, and Ancient Greek. It was also the first time that I worked in a museum—I was Lisa Corrin’s intern at WCMA. During this internship, I organized a film screening and a fundraiser in commemoration of World AIDS Day. I then curated an exhibition of African art entitled Life Cycles: An African Journey Through Art. This exhibition is two firsts for me: it is my first show and my first foray into African art. This year was also my first experience with the German language, which I then continued into the summer at the Middlebury Language Schools. Our Winter Study trip was my first time in Finland and Russia, two countries I most likely would not otherwise have traveled to. Most important, however, is that for the first time I was wholly immersed in an intellectual environment inhabited by people who share my love of art history. The result is an almost surreal atmosphere where ideas are created and fostered by everyone involved, from the students to the professors and fellows.”

JAMES ROSENOW (Johns Hopkins University ’08) “I thought that moving to the Berkshires, sight unseen, was going to be the most challenging element of the year, and that art history boot camp started. However, the perfunctory late nights in the Fort living room with a can of Red Bull seem altogether worth it after the opportunities that arose in the last year. I worked both as a teaching assistant for the undergraduate Art History 101-102 course and as a research assistant for RAP. Whether it was explaining the difference between Titian and Tintoretto to a nervous freshman or holding lengthy conversations about artistic intent with the Clark Fellows or cracking nerdy jokes with a classmate about Derrida, the most rewarding element gleaned from my first year was the lively intellectual community I was privileged to engage in. The spring RAP symposium, ‘Image and Movement: Film Studies and the History of Art,’ was of particular significance to me for it seemed as if this remote little town was serving me my interests and passions on a silver platter. This summer I will continue to soak up the Billsville benefits by working at WCMA with John Stomberg, where I will be curating a variety of upcoming shows including Carolee Schneemann, Inigo Manglano-Ovalle, and a Niagara film series.”

ALICE SULLIVAN (Bowdoin College ’08) “My first year in the Graduate Program has been rewarding and intellectually engaging. Aside from coursework, I also held two work-study positions: one as a Teaching Assistant for the undergraduate art history introductory course, and the other as a Curatorial Intern in the Print Room at the Clark. I was also a Graduate Student Advisor for the 1960s Scholars, a group of undergraduate art history majors who select and bring to campus, during the course of the year, several speakers, such as artists, art historians, and curators. In February, as part of my Print Room work-study, I curated my first show, Women’s Work, in commemoration of Women’s Day in the Berkshires. It was a show consisting of works on paper by women artists from the drawings, prints, and photographs collection at the Clark. This summer, I will remain in the Purple Valley, working again at the Clark, but this time on a catalog that will accompany the traveling exhibition of masterpieces from the collection, expected to depart in the fall of 2010.”

LIZ TWINICK (Dartmouth College ’05) “I’d be hard pressed to think of a better way to spend a year than the one I’m so lucky just to have had: constant high-level intellectual stimulation thanks to...”
my peers, professors, and the scholarly programs organized by the Research and Academic Programs at the Clark, nearly a month in Russia, replete with stunning art and equally stunning culinary experiences, an incredibly challenging, engaging, and satisfying work-study position in the Curatorial Department at the Clark where I devoted most of my time to research for the upcoming Degas/Picasso exhibition, and new life-long friendships, all (minus Russia!) with the backdrop of the stunning purple mountains. I’m certainly feeling particularly grateful for all my great Williams training now that I am fully entrenched in my summer internship at the Art Institute of Chicago where I’m working in the Education Department helping with all of their programming and educator resource development (lots of research!), made all the more exciting by the recent opening of the Modern Wing. I am looking forward to another fabulous year starting in September!

**KJELL WANGENSTEEN** (Yale University ’01; M.B.A., Yale School of Management ’07) “My first year of graduate study was about coming to understand the process of creating a work of scholarship. What could be more straightforward—one thinks—when approaching a paper topic? The reality, as we know, is that research almost never proceeds in routine fashion. At its heart is a paradox in that it demands both a broad examination of the existing ‘terrain’ as well as a close analysis of a particular thing (object, idea) within that landscape. Sometimes these two converge nicely and we can head to the Red Herring without misgivings. More often they don’t, or they collide, and we sit late into the night trying to make sense of it all. It’s a struggle. It’s lonely. But these moments are where the old frameworks collapse and new ground is broken; we eventually come to grips with something foreign to our experience and, just as paradoxically, come to understand a little of ourselves along the way.” For his work-study, Kjell served as a special assistant to the Clark’s Director, Michael Conforti.

**SARA WOODBURY** (Lake Forest College ’08) “My first year at Williams was extremely challenging and stimulating, both intellectually and emotionally. While I will not disguise the fact that I experienced a great deal of insecurity and self-doubt, the professors here are all very approachable and have been terrific in terms of providing reassurance while challenging me intellectually. The Williams campus also offers an excellent array of activities outside the art historical sphere. I was especially impressed with the music department, and I encourage all my fellow musicians to join an ensemble [Sara played flute with the Symphwinds], as it will forge a connection to the undergraduate campus. As far as my summer plans are concerned, I am currently working as a research fellow and building interpreter at the Museums of Old York in Maine, collaborating with three other students to help recreate an 1810 Fourth of July celebration for 2010. While my project does not directly relate to my course work at Williams, the skills in research and analysis that I have learned thus far have given me the confidence to venture into unfamiliar fields and broaden my range of experience.” One further note: over spring break, Sara had a painting included in the exhibit *Size Doesn’t Matter*, an annual juried show at the Heartwood College of Art in Kennebunk, Maine, the first time she had exhibited with professional artists.

**KATIA ZAVISTOVSKI** (Washington University ’03) “My first year in the Williams Graduate Program was both challenging and exciting. Courses were eye-opening, and I enjoyed meeting visiting scholars and attending the lectures and symposia organized by Williams and the Clark. Having taken time off after receiving my B.A. to work at SITE Santa Fe [with Laura Steward ’98], a contemporary art museum in northern New Mexico, I was enthusiastic about the opportunity to work at MASS MoCA as Susan Cross’s curatorial intern and to continue to gain experience in a museum setting. My first task was to write text for the Sol LeWitt wall drawing retrospective, which opened in MASS MoCA’s newly renovated Building 7 on November 14, 2008. It was thrilling to be involved in last-minute preparations and to participate in the opening events. It was also inspiring to see my classmate Erica DiBenedetto’s accompanying exhibition at W CMA, *The ABCD’s of Sol LeWitt*. The rest of my first year at MASS MoCA was spent assisting the curatorial department on the exhibitions *Simon Starling: The Nanjing Particles, George Cochrane: Long Time Gone*, and *Guy Ben-Ner: Thursday the 12th*. I spent the summer on the opposite coast, interning in the contemporary curatorial department at the Los Angeles County Museum of Art, where I participated in the research and development of upcoming exhibitions for the new Broad Contemporary Art Museum. After a healthy dose of sunshine, I look forward to returning to the Berkshires to curate my first exhibition, which will open at MASS MoCA in February 2010!”

**RONG ZHAO** (Central Academy of Fine Arts, Beijing ’08) “My first year in the Williams-Clark program was busy and challenging. In the fall, I worked in the Clark’s curatorial department. I helped Sarah Lees with research for her Giovanni Boldini exhibition and also compiled provenance information for works in next summer’s *Picasso Looking at Degas* show. Last spring, I began to collect historical information on the presentation of porcelain, and in the meantime, worked on a project about Chinese art with Kathy Morris. Participating in these exhibitions enriches my art historical vision with broader approaches.”
This aims to be a complete roster of graduates. Please let us know of all the updates, additions, and corrections.

1974 ·····

Judith Adams We have learned that Judith, who owned and ran the Art Bookshop, in Ludlow, Shropshire, has “passed the baton” to others.

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”) In July 2009 Jeanne wrote: “Some highlights that are more art historically infused from a regular full calendar. In 2007 we celebrated the 30th Anniversary of the Isadora Duncan International Institute in events across the U.S., in Taiwan, and in Japan. In my annual New Techniques Laboratory, we always enjoy an afternoon at the Metropolitan Museum of Art in movement just shy of full-fledged dance through the galleries. In 2008 the IDII travelled to Tuscany in a myth, movement, and metaphor journey—dancing to the music of one thousand swallows in flight on the grass-covered fortified walls of Lucca, performing Cesar Franck’s Panis Angelicus at the Camposanto in Pisa, and tossing pearls into the sea our final night at Portovenere on the Ligurian coast. I also performed Duncan solos for the Japanese Olympic Committee in Tokyo. In 2009 we were in residence at Skidmore College, and we performed Apollo and the Muses in archaeological sites in Greece under the auspices of the American Embassy, including a performance at the recently completed Parvis at Delphi and at the Sanctuary of Artemis at Vavrona. The performance at Vavrona marked the first official permitted on the temple site in over 2,000 years. I continue to reconstruct original Duncan masterworks, taught to me by Maria-Theresa Duncan, heretofore left only to music and memory. Francesca Eastman ’74 and I enjoyed a wonderful High Tea at The Ritz-Carlton in San Francisco this past winter. It was as if History herself were personified between us—just being together, recollecting and recounting some of the fabulous tales of the first two years of the Graduate Program, and sharing warmest thoughts of and gratitude to Professors George Heard Hamilton, Lane Faison, and others—25 years later. In 2010 we embark to Egypt for the first time….Delighted to be in touch.”

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 (David B. and Edward C. Goodstein Foundation, Trustee; San Mateo Community Colleges Foundation, Vice President) The website for an art advisor in San Francisco reports: “Francesca Eastman is passionate about education. A trustee of the David B. and Edward C. Goodstein Foundation, she was also Chair of the Atherton Arts Committee. … With the volunteer-based Atherton Arts Committee, Eastman had developed one of the most progressive art education programs on the Peninsula at a time when arts education had been cut from California schools.” She has more recently served as an adviser for the Peninsula College Fund.

William J. Gavin (Independent scholar)

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

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

Lynne Rutkin (The Frick Collection, New York, Deputy Director for External Affairs)

Gregory Alligire Smith (formerly, Art Academy of Cincinnati, President/CEO) Smith left his post at the Art Academy in July 2009 after 14 years.

Cynthia Winter

1975 ·····

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

Elizabeth M. Ely

Jay M. Fisher (The Baltimore Museum of Art, Deputy Director for Curatorial Affairs/Senior Curator of Prints, Drawings & Photographs) Matisse: Painter as Sculptor opened in Baltimore October 2007, a show that Jay co-organized with Dorothy Kozinsky and Steve Nash; he also wrote “Drawing Is Sculpture Is Drawing” for the catalogue and lectured on the exhibition in Baltimore. In January 2009 Jay wrote that he was completing Matisse as Printmaker, an exhibition and catalogue for the American Federation of Arts, NY, which will open at the Baltimore Museum of Art in October. He has contributed an essay to that catalogue, “Matisse: But Why Printmaking.” He summed up the recent past as “Matisse and Administration.” Although in May 2009 he also must have thought of Manet, too, since he participated in the CASVA colloquium “The Process of Painting: Manet in the 1860s.” On a less formal note, Jay noted that in spring 2008 he hosted a gathering of Williams alumni with fellow graduates and BMA curators Katy Rothkopf ’91, Ann MacNary Shafer ’90, and Darsee Alexander ’91 (who has since decamped for the Walker Art Center in Minneapolis).

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”) Amy reported in July 2009 that she has recently published four articles on and around Rembrandt and an article on Italian 19th-century sculpture in Williamsport, Pennsylvania; and she has given papers at the Nord/Sud conference in Padua, at CAA in Los Angeles, and elsewhere. Above is a picture of Amy (on right) and Melanie Gifford ’76 at a conference at Herstmonceux Castle, East Sussex, in June 2009.

Johanna Halford-Macleod (The Phillips Collection, Washington, D.C., Director of Publications and Franz and Virginia Bader Fund, Executive Director) Johanna wrote in August 2009: “I’m still working at the Phillips Collection, where I am editor in chief, and at the Franz and Virginia Bader Fund, where I am executive director. I hope my fellow alums will alert their artist friends in the mid-Atlantic states to the Bader Fund’s grant program. Deadline for applications is September 15. Applicants must be 40 years or over and live within 150 miles of Washington, D.C. More information on guidelines and eligibility is available at www.baderfund.org.”

Peter deCourcy Hero (California Institute of Technology, Pasadena, Calif.,
Vice-President of Development and Alumni Relations; M.B.A., Stanford University Graduate School of Business; Honorary Doctor of Laws, Maine College of Art) In 2008 Peter published Local Mission, Global Vision: Community Foundations in the 21st Century, a “book of provocative essays on the increasing globalization of philanthropy,” according to the Williams Alumni Review. Bigger news was to come. In April 2009 Caltech named him its new vice president for development and alumni relations. The press notice ran in part “Hero, who was formerly senior advisor to the CEO and board of directors of the Silicon Valley Community Foundation (SVCF) in Mountain View, California, will start in early May. He is currently senior fellow at the Center for Social Innovation at Stanford University’s Graduate School of Business, where he teaches and is working on a book. … Before assuming his position with SVCF in 2007, Hero served from 1989 to 2006 as the president and CEO of the Community Foundation Silicon Valley (CFSV).” In that role, he created and implemented a strategic plan that increased the foundation’s assets from $8 million in 1988 to over $1.1 billion in 2006, and recruited such donors as eBay founder Jeff Skoll and Infosys founder Steve Kirsch. In a 2000 article, Fortune Magazine recognized Hero’s skill at persuading such ‘tech moguls’ to become philanthropists, calling him the man who ‘more than anyone else has shown Silicon Valley how to give.’

Irena Hochman (Irena Hochman Fine Art, Inc., New York, President) Hochman has been extremely active in the contemporary art scene in recent years. Art in America noticed her participation at Dubai in 2007, for example, with the praise: “Some galleries teamed up only for this occasion. Meg Maggio of Pekin Art, a Beijing gallery, joined with Irena Hochman of Madison Avenue, New York. Both brought well-thought-out offerings. Hochman, for instance, showed a Mini-Cooper that had been customized by the Damien Hirst studio with his familiar, multicolored dots.” In addition to her appointment-only gallery, according to Artinfo.com, Irena also serves as sales agent for British collector Charles Saatchi.

Jennifer Lester (Self-employed photographer, Hamden, Conn.) A quick Google search shows numerous Connecticut theater and dance companies using Lester’s photographs, including Yale Opera and the Hartford Stage.

Mary Cheney Nelson (Image Homes Corporation, Evergreen, Colo., Vice President and Interior Coordinator) Cynthia Quay Tashijan (Skinner, Inc., Bolton, Mass., Public Relations Associate) Jeffrey E. Thompson (Smithsonian Institution Traveling Exhibition Services [SITES], Washington, D.C., Senior Project Director)

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 Netherlands Landscape Painting in the Early Seventeenth Century”) Jeanne B. Plekon (Reader’s Digest, Pleasantville, N.Y., Analyst Programmer)
Michael Shapiro (The High Museum, Atlanta, Ga., Director; Ph.D., Harvard University ’80, “The Development of American Bronze Foundries, 1850–1900”) Philip G. Verre (The High Museum, Atlanta, Ga., Chief Curator)

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

1977 ….

Deborah Irene Coy (Bonhams, New York, Department Head, European Art; J.D., Villanova University) There was an enthusiastic paragraph in the Art Newspaper of April 2009, reporting that “Bonhams has snapped up long-time Christie’s staffer Deborah Coy to head its European paintings operation in New York. Ms. Coy spent more than 20 years at Christies.”

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”) Eileen Casey Jacym

Michael Klein (Michael Klein Arts, Brooklyn, N.Y., Owner) Michael reestablished his private art business in 2006, representing a select group of contemporary and 20th-century artists, as well as resale. See www.michaelkleinarts.com, a site with both art and writings about art.

Judith Weiss Levy (Trustee, St. Louis Art Museum)

Robert S. Mattison (Lafayette College, Easton, Pa., Marshall R. Metzgar Professor of Art History, and Allentown Art Museum, Curator-at-Large of Modern Art; Ph.D., Princeton University ’85, “The Art of Robert Motherwell during the 1940s”) Bob listed some intriguing recent exhibition projects to which he has contributed essays: Imagine! Poets and Painters of the New York School; Amour d’Armor: Fear, Fashion and Fantasy in the New Age; After Image: Op Art of 1960s; a chapter in Robert Rauschenberg Critica e obra de 1949 a 1974; Robert Rauschenberg’s Environmental Activism; A Way of Knowing: The Recent Photographs of Karina Skvirska; and Stephen Antonakos Retrospective. He has, as well, served as a consultant for a documentary film on Grace Hartigan.

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

Fronia W. Simpson (Independent art book editor, Bennington, Vt.; Ph.D., Yale University ’89, “Corot’s Salon Paintings: Sources from French Classicism to Contemporary Theater Design”) Over the winter of 2008–09, Fronia reported: “American art is being studied in Europe, and I’m lucky enough to be able to go with Marc when he’s invited to attend conferences. In April 2008 we went to Brescia, where Marc spoke on Sargent. An amazing place, Brescia, with Roman ruins, a medieval fortress, and an astonishing Raphael Man of Sorrows. Good food, too. A whirlwind few days in Milan completed a week in Italy. Earlier, in November 2007, I gave a talk on contemporary knitting as art, a project that reminded me why I study earlier art. Editing continues apace.” In the summer she added: “I had the fun of writing a short article for Gastronomica: The Journal of Food and Culture, edited by Williams Russian professor Darra Goldstein. Renoir’s Onions, at the Clark, which is one of my favorite paintings, turned out to be a rich topic that was discussed in a meager 2,100 words (“Renoir’s Onions: Gastronomica 9, no. 2 [Spring 2009]: 7–9). The article touched on frescoes from Herculanenum and John Singer Sargent’s contemporaneous pictures of Venetian scenes.”

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”) Beth Carver Wees (The Metropolitan Museum of Art, New York, Curator, American Decorative Arts) Beth continues as Curator of American Decorative Arts at the Metropolitan Museum of Art, New York. She was in-house curator for the Winterthur-organized exhibition Silversmiths to the Nation: Thomas Fletcher & Sidney Gardiner, 1808–1842, on view at the Met from
November 2007 to May 2008; she also contributed a chapter to the accompanying catalogue. Her article “Ancient Rome via the Erie Canal: The De Witt Clinton Vases,” was published in the Metropolitan Museum Journal 42 (2007), and “Huguenot Goldsmiths in Colonial Boston and Charleston” is one of seven essays in the volume Beyond the Border: Huguenot Goldsmiths in Northern Europe and North America, published by Sussex Academic Press in 2008. She lectures regularly on silver and jewelry topics, most recently to the English Speaking Union in London, and she remains active with a number of professional organizations on both sides of the Atlantic, in particular the Attingham Summer School, on whose Board she serves as Vice President for Selection.

1978 ..... 
Leonard N. Amico
Lucinda Barnes (UC Berkeley Art Museum and Pacific Film Archive, Associate Director for Art, Film & Programs) Lucinda gave the George Heard Hamilton Memorial Lecture on October 23, 2007.
Jane M. Boyle
John W. Coffey (North Carolina Museum of Art, Raleigh, Deputy Director for Art/Curator of American and Modern Art)
Stephen R. Eddin (New-York Historical Society, Director of Museum Administration and Curator of American and European Art)
Adrian S. Hoch (New York University in Florence; Ph.D., University of Pennsylvania ’83, “Simone Martinini’s St. Martin Chapel in the Lower Basilica of San Francesco, Assisi”)
Brian Lukacher (Vassar College, Poughkeepsie, N.Y., Professor of Art; Ph.D., University of Delaware ’87, “Joseph Michael Gandy: The Poetical Representation and Mythography of Architecture”) Brian was a discussant at the 6th Annual Graduate Symposium in 19th-Century Art on March 27, 2009, at the CUNY Graduate Center.
Carole Cunningham McNamara (University of Michigan Museum of Art, Ann Arbor, Senior Curator of Western Art)

1979 ..... 
Hiram Carruthers Butler (Devin Borden Hiram Butler Gallery, Houston, Tex., Director)
Mary Spivy Dangremond (Community Foundation of Southeastern Connecticut)
Laura M. Giles (Princeton University: Art Museum, Curator of Prints and Drawings; Ph.D., Harvard University ’86, “The Paintings and Related Drawings of Giacomo Cavedone, 1577–1660”)
Margaret Kaufman (Kaufman-Nelson Vintage Photographs, Bainbridge Island, Wash.)
Franklin Kelly (National Gallery of Art, Washington, D.C., Deputy Director and Chief Curator, and University of Maryland, College Park, Distinguished Affiliate, Department of Art History and Archaeology; Ph.D., University of Delaware ’85, “Frederic Edwin Church and the North American Landscape, 1845–1860”) Williams provided two of the three speakers for the American Art Lecture Series, 2007–2008, at the Palmer Museum of Art, The Pennsylvania State University. On November 27, Frank spoke on “Pairs and Prospects in Hudson River School Landscape Painting.” Sarah Powers ’97 was the other of the two. Much bigger news came in May 2008, when the NGA announced that Frank would become the next Deputy Director and Chief Curator starting in October. Beyond that, Frank has attained another honor no other Graduate Program alum to date has—the University of Maryland has established “The Franklin Kelly Doctoral Fellowship in American Art,” five years of support for a student of American art.
Christopher W. London (Independent architectural historian; Naumberg Orchestral Concerts, president; Ph.D., Oxford University, ’87, “British Architecture in Victorian Bombay”)
Elizabeth L. C. Milroy (Wesleyan University, Middletown, Conn., 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 (University of Southern California, Lecturer; Ph.D., Princeton University ’92, “Cardinal Giulio de’ Medici as a Patron of Art, 1513–1523”) In September 2008 Sheryl participated in the conference “The Artist and His Work: Signatures of European Artists from Antiquity to Baroque” at the Humboldt-Universität zu Berlin, delivering a paper called “Signing the Work: Signatures of Medici Patrons as Indicators of Status and Identity.”
Jennifer Wade

1980 ..... 
Cheryl A. Brutvan (Norton Museum of Art, West Palm Beach, Fla., Curator of Contemporary Art) The CAA Newsletter for March 2009 reported: “Cheryl Brutvan has been named curator of contemporary art at the Norton Museum of Art in West Palm Beach, FL. She was formerly Beal Curator of Contemporary Art and head of the Department of Contemporary Art at the Museum of Fine Arts, Boston.”
Paula Koromilas Robyn (Marlboro County High School, Bennettsville, S.C., Art Teacher K-12) Over the winter of 2008–09 Paula wrote: “My husband, Christopher, and I have recently moved from Connecticut to South Carolina, where I am teaching art in the Marlboro County High School.”
Martha Krom Chiaichiaro (UMass Memorial-Clinton Hospital, Worcester, Vice President, Human Resources) “I continue to teach courses in the history of art at Worcester State College and the Worcester Art Museum. This past May I also led my first European Tour under the auspices of the Worcester Art Museum. Twelve of us explored Paris and Normandy as we studied ‘France of the Impressionists.’ We are making plans for another trip to southern France in 2011 with a focus on late 19th- and early 20th-century artists working in this area. I’m also planning to lead a local trip in 2010 to museums and art sites in Connecticut with a focus on American Impressionists.” [ed. note: It is always a treat to walk into the Clark’s galleries and see Martha studying the works on view—it seems she makes the trip to see things here almost as readily as those of us who live in the same zip code!]
Edward A. Hawkins (Good Harbor Fillet Co., Gloucester, Mass., Business Development)
Christine Knox (Boehringer Ingelheim Pharmaceuticals, New York, Manager, Medical Congresses; 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 '88)
Rachel J. Burbank
Bonnie A. Campbell (Museum of Fine Arts, Houston, Director of Bayou Bend Collection and Gardens)
Amy Shammash 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)
Ruth Pasquine (Ph.D., City University of New York '00, “The Politics of Redemption: Dynamic Symmetry, Theosophy and Swedenborgianism in the Art of Emil Bisttram [1895–1976]”) “For news about me, the following: I have been making art for the past four years. Take a look at it on my website: www.ruthpasquine.com. Thanks.”
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”) “I continue as Director of Graduate Studies for students in European and American art history at the University of Kansas, where I teach art since 1990 and the history of photography. In 2001 I wrote the essay ‘Tim White’s Photographs and Adolescent Time’ for Galerie Michael Schultz in Berlin. In 2008 I joined other former students of Williams alum Kirk Varnedoe to contribute to the volume A Fine Regard: Essays in Honor of Kirk Varnedoe (Ashgate, 2008). My essay, ‘Harry Callahan, Modernist Photography, and Suburban Domesticity,’ re-engaged issues from the dissertation I wrote under Varnedoe at the Institute of Fine Arts, New York University. (Fronia W. Simpson ’77, was the outstanding copy editor of the book.) Over summer and fall 2008 I curated the traveling exhibition Red Desert, Green Prairie, Blue Sky, which examines the cultural landscape of the Great Plains through the work of eight photographers.”
Ann Rosenthal (MAPP International Productions, New York, Executive Director and Producer; President of the Board) The MAPP website notes: “MAPP International Productions was established in 2006 as the successor to the much-admired MultiArts Projects & Productions. MultiArts Projects & Productions was founded in 1994 by Ann Rosenthal and co-directed by Rosenthal and Cathy Zimmerman from 1998–2006. Together, Rosenthal and Zimmerman have decades of experience in the performing arts field including substantial expertise in producing complex projects at the cutting edge of organizational and artistic creation. Over 14 years, we have developed 27 multidisciplinary projects with U.S. and international artists—ambitious and culturally significant works that gained national and international acclaim—as well as more than 50 multi-city tours, including over two dozen that introduced U.S. audiences to artists and ensembles from 14 countries in Asia, Africa, Europe and the Caribbean. Working on behalf of artists and their organizations, we have raised and managed more than $4 million from foundations, corporations, government agencies and co-commissioners for the realization of new projects.”
Catherine B. Scallen (Case Western Reserve University, Cleveland, Associate Professor; Ph.D., Princeton University ‘90, “Rembrandt and St. Jerome”) Catherine was among the speakers at “The Legacies of Dutch Art in the Age of Rembrandt,” a symposium at CUNY held on November 2, 2007, in conjunction with The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art. Her talk was on “Frans Hals’s Modernity.” Of interest to an even broader audience, Catherine has joined the ranks of distinguished academics participating in the Teaching Company’s lectures; Molly Asher forwarded notice of the 12-hour-long “Museum Masterpieces: The National Gallery, London” course.
Maureen Walsh

1982 ..... Julia Bernard (Independent curator and critic based in Frankfurt, Germany; 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 (Marquand Library of Art and Archaeology, Princeton University, Head Librarian)
Wanda A. Bubriski (Beverly Willis Architecture Foundation, New York, Director)
Maura Feeney
Minott Kerr (Metro Data Resource Center, Portland, Oreg., Assistant Regional Planner: Geographical Information Systems [GIS] Specialist; Ph.D., Yale University ’94, “The Former Chnici Priory Church at Paray-le-Monial: A Study of Its Eleventh- and Twelfth-Century Architecture and Sculpture”) Paula Morse (Massachusetts Art Commission, Boston, Chair; and Cohasset Historical Society, Cohasset, Collections Committee Chair (and former President of the Society)
Anne Reed Shannon
Nancy Sojka (The Detroit Institute of Arts, Curator and Department Head, Prints, Drawings, and Photographs)
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) In early 2009 John reported that he sat on the Board of Directors for the American Association of Museums, ICOM–US, and AAM International Task Force. He also served as the 2009 National Program Committee Chairman for the AAM annual meeting in Philadelphia. The media has treated his institution well; he sent along Xeroxes of “Roll up, Roll up, for the Greatest Art Museum on Earth,” from the March 2007 Apollo, and “Riches to Rags and Back: The Rebirth of the Ringling,” from the March/April 2007 Museum News (the latter included notice of John’s additional role as a dean at the Ringling’s partner institution, Florida State University; his teaching, and the fact that he possesses both a second-degree belt in Ju Jitsu and a pilot’s license).

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”) Julie spoke on October 25, 2008, at the Florence Griswold Museum, in Old Lyme, Ct., where her exhibition Bessie Potter Vonnoh: Sculptor of Women was on view. “Vonnoh’s portrayals of women and children reflect the contemporary social attitudes of her time,” read the museum’s press release, quoting Julie. “This exhibition provides the perfect setting for all generations to converse about the woman’s role, how it has changed throughout history, and how artists have contributed to this global conversation.”
Vincent Carnevale
Cynthia Deith
Thomas W. Fels (Independent art historian, North Bennington, Vt.) “Thanks for including me in the last newsletter. Further notice of my book Farm Friends (2008): ‘He shows an appealing resistance to sweeping philosophical explanations . . . and he writes with considerable psychological insight’ (Wall Street Journal); ‘The book follows the tradition of Henry Miller’s My Bike and Other Friends’ (New York Times). The correct info on
the publisher (changed since I first wrote to you about it) is: Chelsea Green Publishing www.chelseagreen.com.”

**Anne E. Havinga** (Museum of Fine Arts, Boston, Estrellita and Yousuf Karsh Senior Curator of Photographs)

**Peter F. Lynch** (Ph.D., Yale University ’92, “Patriarchy and Narrative: The Borgherini Chamber Decorations”) Peter, writing from Chapel Hill in late 2008: “After a year in a Trappist monastery, I am trying to re-enter teaching. An uphill battle after several years not in the classroom, so good wishes appreciated.”

**James L. Weiss**

**Ellen Wood**

1984 ....

**Bradley B. Brigham** (North River Antiquities, Colrain, Mass., Owner/Proprietor) “I continue to operate a modest antique and fine arts shop on the Massachusetts and Vermont border. This I have done since 1990 when I gave up my job with the Massachusetts Department of Mental Health and Retardation. My shop is a former turn–of–the–20th–century teahouse situated on what was my grandparents’ dairy farm. In addition to running my shop, I co-own and am secretary of the Brick Meeting House, an 1834 former Congregational Church in the center of my town. My partner and I purchased this edifice in 1993, formed a non-profit 501 C3 organization and have been working to restore and make it available to the public for a variety of uses. Most recently fellow classmate Tom McVarish ’84 and I had a wonderful trip to the Netherlands to attend a 60th-anniversary party of some Dutch friends of mine in northeastern Holland. My warm regards to all, and best wishes to the incoming class!”

**Michael M. Floss**

**Nancy E. Green** (Cornell University, H. F. Johnson Museum of Art, Ithaca, N.Y., Assistant Director/Chief Curator) In October 2007, Megan Smith ’85 wrote from her desk at the Grolier Club to say that Nancy was to deliver a lecture, “Shared Dreams: Partnerships of the Arts and Crafts Movement,” at the Grolier Club at the end of the month.

**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) The museum’s website contains a message from Charles cheering to the heart of every Americanist concerning the institution’s “American Arts Initiative,” a “concerted effort to raise awareness and appreciation of America’s visual arts.”

**Nancy Spector** (Solomon R. Guggenheim Museum, New York, Chief Curator) “Between June 2007 and June 2008, I served as the America Commissioner at the 52nd Venice Biennale, where I organized the exhibition *Felix Gonzalez-Torres: America*. Also in June 2007, I presented the exhibition *all in the future must be transformed: Matthew Barney and Joseph Beuys* at the Peggy Guggenheim Collection, Venice. In September, I organized the retrospective exhibition *Richard Prince: Spiritual America* at the Guggenheim in New York. And in June 2008, I organized the New York presentation of the Tate Modern’s Louise Bourgeois retrospective.” This is not to forget the visit to Williamstown, in February 2008 that was such a treat for the graduate students then in residence.

1985 ....

**Ann Murphy Burroughs** (St. Louis Art Museum, St. Louis, Mo., Research Assistant to the Director) Ann wrote in August 2009: “A quick update—I’m continuing to work part-time at the Saint Louis Art Museum in a variety of capacities. Recently I have been helping our Curator of Ancient and Islamic art with an upcoming exhibition of oriental carpets—a real adventure! This fall I will help train a new class of docents, give gallery talks, and assist Director Brent Benjamin ’86 with research as needed. Many thanks to all who sent supportive emails this past winter—Hal has finished his chemo and all signs point to a good remission for him!”

**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)

**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”) “My life over the past year has been pre-occupied with personal, rather than professional, matters for I stepped down as chair of my department and took a leave of absence from university last October to care for my mother after she suffered a stroke that ultimately took her life in January 2009. On a happier note, in May 2008, I gave a lecture at the Musée du Louvre on ‘La Pucelle, La Patrie, la Princesse; Jeanne d’Arc et la Monarchie de Juillet!’ My paper—which derived from a portion of my research for my book *Joan of Arc in French Art and Culture* (Ashgate 2006)—was the first in a cycle of conferences on *Le gout néo-gothique en France* at the Louvre in May and June last year. Attached is a photo taken at the dinner party after my talk by the director of the Auditorium du Louvre. (Can you tell how relieved I was to have completed my presentation?!) All the best to you and the Graduate program.”

**Sharon R. Hemenway** (Corning-Painted Post School District, Painted Post, N.Y., Teaching Assistant)

**Steven S. High** (Telfair Museum of Art, Savannah, Ga., Director)

**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** (Groler 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)

**Elizabeth Tripplett Blakelock** (Coordinator of the Cultural Council, West Hartford, Conn.)

**Sarah Cash** (The Corcoran Gallery of Art, Washington, D.C., Beechhoefer Curator of American Art) In March 2008, Sarah spoke at the Smith College Museum of Art (her undergrad alma mater’s museum) on the travails of the Maier Museum of Art and its collection (where she had once been Director); she was also quoted in Newsweek on the controversy. Then in July 2009 she sent further news, noting that she “has been busy organizing exhibitions and publications at the Corcoran Gallery of Art. Her exhibition *Sargent and the Sea* will be on view at the Corcoran from September 12, 2009, through January 3, 2010, before traveling to the Museum of Fine Arts, Houston, and the Royal Academy of Arts, London, in 2010. The show will be accompanied by a major scholarly catalogue that includes essays by,
among others, her and Marc Simpson. She has also been busy preparing for the 2010 publication of a catalogue of the Corcoran’s world-renowned collection of American paintings (which also includes writing by various folks associated with Williams)."

Laura Coyle (independent curator, Washington, D.C.; Ph.D. Princeton University ’07, “The Still-Life Paintings of Vincent van Gogh and Their Context”) In late 2007, Laura was a Paul Mellon Visiting Senior Fellow at CASVA. In March 2008 she wrote: “I’m the guest curator for an AFA show on the culture of flowers and 19th-century art in France, opening in Richmond at the VMFA in February 2010, and I’m developing a course for an on-line MA Museum Studies program at Johns Hopkins. If enough students enroll, I start teaching in September.” They apparently did so; in July 2009 she added: “I’m teaching art history at American University and museum studies in the online master’s program for Johns Hopkins University. I also published an essay for the exhibition catalogue of the Kunstmuseum Basel’s Van Gogh landscape painting show, which opened in spring 2009, and I’m working on an exhibition for the Virginia Museum of Fine Arts about flowers in nineteenth-century French painting. I would love to hear from any Williams alums passing through the D.C. area!”

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

Carolyn Halpin-Healy (New York City Department of Education, Project Coordinator and Consulting Museum Educator) In July 2009 Carolyn wrote: “I am working as project manager of ‘Becoming Historians’, my second teaching American History grant designed to improve K-12 teacher and student knowledge of American history. The project serves NYC public school teachers, and my special interest is in bringing the tools of art history and material culture studies to the social studies classroom. I am also a lecturer at the Met, where I teach programs designed for children, adults, deaf visitors, deaf lecturers, people with visual impairments, and people with dementia.プログラム continues to do research in physics and to teach at Bard and Columbia. Our son Tyler finished his second year of college and our daughter, Anna, has just graduated high school and is off to Grinnell College, Grinnell, Iowa. Please visit when you are in Williamstown or New York.”

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 Trier”)

Susan V. Webster (College of William and Mary, Williamsburg, Va., Jane Williams Mahoney Professor of Art and Art History; Ph.D., University of Texas at Austin ’92, “The Processional Sculpture of Penitential Confraternities in Early Modern Seville”) “Greetings from Ye Olde Dominion! After two full years in the archives of Quito, Ecuador, Hernán and I have moved South o’ the Mason–Dixon. Needles to say, we’re enjoying the change in weather from Minnesota. I’m at work, more or less, simultaneously on three books, the first focusing on native artists and the construction of Colonial Quito, and the other two on various aspects of that city. A sample will appear in the Journal of the Society of Architectural Historians in March, 2009 [‘Masters of the Trade: Native Artisans, Guilds, and the Construction of Colonial Quito’].”

Ann Silmon Woolsey (Rhode Island School of Design, Museum of Art, Providence, Interim Director) On August 3, 2009, RISD issued a press release that included the news: “Ann Woolsey will serve as interim director for the Museum beginning today. After serving as a curator in the Painting and Sculpture Department from 1988-1997, Woolsey returned to the Museum in 2004 to help in the planning and construction of the Chace Center. As assistant director for planning, Woolsey also secured a $600,000 Challenge Grant from the National Endowment for the Humanities for the renovation of the permanent collection galleries in the Radeke building, the first two phases of which were completed in 2008.”

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. Levton

Diana L. Linden (Independent Scholar and Pitzer College, Claremont, Calif., Scholar-in-Residence; 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”) In August 2009 Diana wrote: “Last time I was in Williamstown was August of 2008. My husband, Peter, our twins—Alex and Emily—and I stayed with Carolyn Halpin-Healy ’86 and family who have steadily been building a home, by themselves, in Williamstown. The highlight of the visit was Anna, Carolyn’s daughter, introducing Alex and Emily to the wonderful world of s’mores over an open fire. I got back home—the East Coast—a few times over this past year for work and to see family. We caught up with Carol Clark, Tom McGrath ’87, Fronia ’77 and Marc Simpson, and Peggy Diggs last August. I am making steady progress on my book [working title: The New Deal Murals of Ben Shahn: Painting Jews into the American Scene]. I’ve received really great feedback from readers and reviewers. NYU-Press is publishing a 3-volume set entitled City of Promises: The History of the Jewish People in New York City, 1600s to Present. They commissioned me to produce a 120-image visual essay on the topic; I’ll select 40 images for each volume. So lots of research dealing with NYC and Jewish culture these days—which, naturally, brings me back to NY/home. Carolyn has been an amazing help and companion over the course of my Shahn book, traveling with me to view murals in NJ, the Bronx, and Queens. Her note-taking, driving, and enthusiasm are keeping me going!! I was invited to speak at the Pennsylvania Academy of the Fine Arts in March 2009 on the artist George Tooker. Sarah Cash ’86 was my playmate for that sojourn. Let’s see what else—despite the economic crisis (it’s a Depression, alright. A Depression) we are doing fine. Kids are really goofy and happy. The director of the Georgia O’Keeffe Museum personally invited son Alex to do an artist-in-residence stint.”

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

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

Denise Krieger Migdail (Independent textile conservator, San Francisco)

Scott Opfer 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 endowment support in the fields of architectural history, Italian cultural history, the environment, and gay rights. One significant manifestation: The Scott Opfer Fellowship in Architectural History at Worcester College, University of Oxford.

Pamela A. Patton (Southern Methodist University, Dallas, Associate Professor and Graduate Adviser, Division of Art History; Ph.D., Boston University ’94, “The Cloister of San Juan de la Peña and Monumental Sculpture in Aragon and Navarra”) Pamela wrote in the winter of 2008–09: “I’m working on bringing to completion my book on Jews in medieval Iberian visual
culture; it's provided fodder for a couple of recent publications in the meantime. Daughter Emily (11) and son Evan (7) do their best to put obstacles in my path, and delightful ones they are—spelling bees, campouts, and choir concerts! I am still kicking myself for missing the Williams reunion when CAA was in Dallas, but I enjoyed sharing a panel with Marc Gottlieb when he came to the University of North Texas this fall. She followed up in June 2009: "I can't believe it's update time again—and all I can think of is 'plus ça change, plus le même chose.' I am still associate professor of art history at SMU, where I've had to expand my course offerings now that the retirement of my beloved colleague Annamaria Carr has left me in charge of the entire medieval world! Despite this, I'm keeping up work on my book, *Aliens in Their Midst*, about Jews and the visual culture of Reconquest Iberia. An article related to this finally came out last year: 'Constructing the Inimical Jew in the Cantigas de Santa Maria: Theophilus’ Magician in Text and Image,' in *Beyond the Yellow Badge: Anti-Judaism, Anti-Semitism and European Art Before 1800*, ed. by [fall 2008 Clark Fellow] Mitchell Merback. I hope to have the book itself between hard covers not too long from now—assuming publishers are still making things with hard covers in these changing times. On the personal side, Eric and I are kept busy by our lively human and animal family. Emily is going to an arts magnet for 7th grade next year; Evan is going into 3rd and remains obsessed with Legos and creepy creatures. In connection with the latter interest, we have now added a leopard gecko (permanent) and two tarantulas (temporary) to the family menagerie. I sometimes ask myself whether Erwin Panofsky had to interrupt his book research to run to Petsmart for live crickets. ...I’ve missed a couple of grad reunions but hope to get to the one in Chicago next year!"

Xia Qiu

Robin Reynolds Starr (Skinner, Inc., Bolton, Mass., Director Pro Temp, American and European Paintings & Prints) On April 24, 2009, Skinner issued a press release about Robin's promotion. "With Starr on board to head one of Skinner's most important specialty departments, a move toward acquiring more notable works is underway. ...Starr's responsibilities now include overseeing a staff of specialists who appraise and catalog prints, paintings, sculpture, and works on paper for clients including arts and cultural institutions, estates, major collectors, and private individuals. She will also continue to act as auctioneer, a role for which she has been widely regarded, as she brings vibrancy and animation to the podium. ...Outside her role at Skinner, Starr is a major contributor to the success of Boston's thriving arts and culture community. She conducts numerous benefit appraisal days, lectures, and benefit auctions throughout the year. Starr has lectured in art history at various colleges throughout New England, and is currently a Lecturer in Art History at Boston College in Chestnut Hill, Mass."

1988 ..... 

Becky A. Briesacher (University of Massachusetts, UM Medical School, Worcester, Associate Professor of Medicine; Ph.D., University of Maryland, Baltimore ’01) Becky's faculty page includes a summary of her current work: "She is a health services researcher with nationally recognized expertise in drug policy and medication use in older adults. She is currently the recipient of a Research Scientist Development Award from the National Institute on Aging. Dr. Briesacher is the principal investigator on a study to assess the impact of the Medicare Part D prescription drug program on the nursing home population, and a co-investigator with Harvard Medical School to evaluate the influence of Part D on cost-related underuse of medications in the community-setting. Her work has received funding from the National Institutes of Health, Centers for Medicare and Medicaid Services, the Robert Wood Johnson Foundation, The Commonwealth Fund, The Henry J. Kaiser Family Foundation, and AARP.”

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, Director of the Collection)

Courtney Braun Ganz

James A. Ganz (Fine Arts Museums of San Francisco, Curator of the Achenbach Foundation for Graphic Arts; Ph.D., Yale University ’00, "Robert Robinson [1651–1706]: Painter Stainer and Peintre-Graveur") J. Jim wrote in December 2008: "After completing my second stint in Williamstown—at 12 years considerably longer than my 2-year residency as a graduate student—I left the Clark in May 2008 to become Curator of the Achenbach Foundation for Graphic Arts at the Fine Arts Museums of San Francisco. While I am thrilled with this great new opportunity, I miss my many friends in Williamstown. I hope all of my former students and classmates will look me up when visiting the Bay Area!"

W. Anthony Gengarelli (Massachusetts College of Liberal Arts, North Adams, Professor, Art History, Museum Studies, Arts Management; Ph.D., Boston University ‘72, “Resistance Spokesmen: Opponents of the Red Scare, 1919–1921”) “The Williams College Graduate Program in the History of Art has been very good to me and launched me on a whole new career. Currently, I am the Chair of the Fine and Performing Arts Department at Massachusetts College of Liberal Arts, and our program has several interns working at the Clark as well as one of our distinguished graduates, Monica Henry, employed on the museum’s educational outreach staff. I have attached a blurb about The Jessica Park Project in case you might be interested in including something about it in a future Newsletter. I co-edited and contributed to *Exploring Nirvana: The Art and Life of Jessica Park* (MCLA 2008), currently on sale at the Clark and Water Street Books. The Jessica Park Project Sponsored by the Fine and Performing Arts Department at MCLA, The Jessica Park Project is a multiyear educational endeavor to study and promote the art of Jessica Park. Park is a nationally renowned artist with autism who lives with her family in Williamstown... Through courses and independent studies, the Park Project is designed to introduce students to museum work and its related skills of promotion and publicity, fund raising, educational outreach and book production. For further information, go to the Park Project website: www.mcla.edu/JessicaPark.

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

Marguerite H. Modan

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

Jon E. Sorenson (University of Wisconsin Foundation, Madison, Director of Development, College of Letters and Science)

1989 ..... 

Jenine Gordon Beckman (Independent publisher, New York)

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

Heather Galloway (Intermuseum Conservation Association, Cleveland, Ohio, Paintings Conservator) Oberlin College announced this fall that Heather, who through her work as a paintings conservator has had a 10-year relationship with its Allen Memorial Art Museum, would be “teaching a module course at the AMAM on the examination and conservation of painted surfaces. Heather lives in Oberlin with art history professor Erik Englis and their two sons.”

Laura D. Gelfand (Myers School of Art, The University of Akron, Akron, Ohio, Professor of Art History and Associate Dean of the Honors College;

Joseph R. Giuffre (Temple University, Philadelphia, Intellectual Heritage Program; Ph.D., Rutgers University ’08, “Design in Raphael’s Roman Workshop”) Marion Goethals (Smith College Summer Institute in Art Museum Studies, Northampton, Mass., Co-Director) Marion wrote over the winter of 2008–09: “In the summertime, 15 undergraduate students participate in our art museum studies program. With the two TAs (one from the Williams Program) we travel throughout the Northeast visiting museums and meeting with museum staff of every sort. Please send interested students, and visit www.smith.edu/siams. Since I left the wonderful Williams College Museum of Art, I have consulted for foundations, history and art museums, edited books, and taught. I am on the board of Great Camp Sagamore in the Adirondacks whose historic buildings are actively used—a happy challenge to my museum mentality.” She added more about SIAMS in August 2009: “I have been for three years co-directing the Summer Institute in Art Museum Studies at Smith College, a six-week program for undergraduates curious about art museums. We have had phenomenal Grad Program teaching assistants—Jenn Sichel ’08, Brooks Rich ’10, Emily Arensman ’10—and enormously generous museum presenters in our travels across New York/New England. I keep trying to have the Williams input be greater than the Smithies’, but it is a tight contest. Many thanks to all who have contributed . . . send students.”

Jennifer Huffman (Springer-Miller Systems, Stowe, Vt., Software Support Specialist, IT)

Marni R. Kessler (University of Kansas, Lawrence, Associate Professor, Art History; Ph.D., Yale University ’96, “Sheer Material Presence, or the Veil in Late Nineteenth-Century French Avant-Garde Painting”)

Shelley R. Langdale (Philadelphia Museum of Art, Associate Curator of Prints and Drawings) Two of five speakers at the “Pressed in Time: American Prints 1905–1950” conference at the Huntington Library on November 10, 2007, had Williams M.A.s. Shelley spoke on “In Color: The Story of the Screenprint from Shower Stalls to Gallery Walls.” Austen Barron Bailly ’99 was the second Williams speaker.

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

Nora L. Nirik

Kathryn Potts (Whitney Museum of American Art, New York, Associate Director, Helena Rubenstein Chair of Education) On September 25, 2008, the Whitney issued a press release announcing that Kathryn would succeed David Little ’92 to the position of Associate Director, Helena Rubenstein Chair of Education, as of December 1. The release gave a great overview of Kathryn’s achievements over the decade of her time at the Whitney: “Ms. Potts has been a member of the Whitney’s staff since 1997. Central to her role at the Museum has been the direction of the Whitney’s exhibition interpretation program. This has included managing and creating content for exhibition wall texts, and for Whitney Audio, the Museum’s award-winning audio program. This past year she helped develop Whitney Focus, the Museum’s recently launched video program, which features interviews conducted by Ms. Potts with contemporary artists and commentary by museum curators. As Director of Education Initiatives, a position she has held since September 2007, she has also overseen strategic planning and research for the Education Department. As Head of Exhibition Interpretation at the Whitney from 2000 to 2007, Ms. Potts produced American Voices, the Museum’s free audio guide for the permanent collection and special exhibitions, interviewing artists, curators, and scholars, writing narration, and developing interpretative approaches.”

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 (Solomon R. Guggenheim Museum, New York, Associate Director of Education, Public Programs; CUNY Graduate Center, Ph.D. program in art history)

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

1990 . . .

Michele M. Bernatz (SUNY, Assistant Professor; Ph.D., University of Texas, Austin ’06, “The Concept of Divinity in Maya Art: Defining God L”) From the SUNY Fredonia website: “Dr. Bernatz has presented research papers at the annual Maya Meetings of the University of Texas at Austin (2004), Chacmool conference at the University of Calgary (2008), and Annual Meeting of the Society for American Archaeology in Atlanta, Georgia (2009). A portion of her research can be found in a book entitled Space and Spatial Analysis in Archaeology (2006), which was published by presses affiliated with the Universities of Calgary and New Mexico. . . . She also served as the Assistant Director of Visual Arts at Snug Harbor Cultural Center in Staten Island, New York, and as a Peace Corps Volunteer in Guatemala.

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., Assistant Curator of Graphic Arts; Print Council of America, Project Bibliographer, Oeuvre Catalogue Project)

Patricia R. Ivinski

Pamela Kachurin (Duke University, Center for Slavic, Eurasian and East European Studies, Durham, N.C., Visiting Assistant Professor; Ph.D., Indiana University ’98, “One Step Forward, Two Steps Back: The Retreat of the Avant-Garde in the Early Soviet Era”) “In 2006, after many years of living in the Boston area, my family and I moved to Durham, North Carolina, to take up positions at Duke. We like it here, but the fall foliage does not compare!”

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 (Lehigh Valley Hospital & Health Network, Allentown, Pa., Arts Coordinator; and independent art consultant and scholar; Ph.D., University of Delaware ’99, “Clara Davidge and Henry Fitch Taylor: Pioneer Promoters and Creators of American Modernist Art”) Christine wrote in January 2009: “I thought you might like to know that my article on the Sturges and Osborn family as collectors and patrons just appeared in the Metropolitan Museum Journal.” In July 2009 she updated with more news: “In 2009 I bought my first house, dating to the late 1920s, in Allentown, Pa., where I’ve lived since 2001. It is a charming Arts and Crafts brick bungalow with beautiful hardwood floors and a sun room, abutting on the Muhlenberg College campus. It will be great for displaying art. In the scholarly world, I published an article in the Metropolitan Museum Journal about three generations of American art patrons who were donors to and supporters of the Met. I am currently engaged in sorting through the archival and art holdings of the patrons’ descendants and there are many treasures to be found in the 1840s country home in Connecticut. One highlight was identifying and helping to restore an A. B. Durand oil study of a tree. Un-
signed, a faded inscription with his name and Amity Street studio address reappeared under infra red light. I continue to do private consultations for collectors as well as independent curating projects. I’ve embarked on an exploration of the Frederick K. Detwiller archival and art collection for Lafayette College, and we hope to organize a retrospective exhibition that will travel to Maine, Charleston, and Connecticut; all locales where the artist lived and worked. The archives include unpublished letters from Robert Henri, George Luks, John Sloan, and Alfred Stieglitz and chronic artist life in New York City from the 1910s through the 1940s. I continue to work half-time as Arts Coordinator at Lehigh Valley Health Network, where I build and interpret the collection of contemporary regional art. The benefits are fabulous and the regular salary supports my choosing interesting and fulfilling projects in the other half of my professional time. It is possible to carve out your own career in the arts and not report to a single boss! I feel very fortunate as I’ve no lack of work, even in this poor economy. Last year I was delighted to re-establish contact with Lauren Barth Hewes, who is at the American Antiquarian Society, and I’m in fairly regular contact with Meg Goehring Klement.”

David A. Penney


Lesley H. Wellman (Dartmouth College, Hood Museum of Art, Hanover, N.H., Curator of Education) The Hood’s website notes that Lesley has been elected director of the National Art Education Association (2009-11).

Jessica Winston (Vassar College, Poughkeepsie, N.Y., Adjunct Assistant Professor; Ph.D., Columbia University ’97, “The Face of the Virgin: Problems in the History of Representation and Devotion”)

1991 …..

M. Darsie Alexander (Walker Art Center, Minneapolis, Minn., Chief Curator) On September 10, 2008, The Walker Art Center announced that Darsie would leave her post as senior curator of contemporary art at the Baltimore Museum of Art to take up the role of Chief Curator at the Walker. Notices followed in the New York Times and other signal art news outlets. She began there in November. In May 2009, she was among the panelists at the Association of Art Museum Curators Annual Meeting discussing “The Curator and the Art Market.”

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

Linda Johnson Dougherty (North Carolina Museum of Art, Raleigh, Chief Curator & Curator of Contemporary Art) In July 2009 Linda wrote: “I am still at the North Carolina Museum of Art as Chief Curator and Curator of Contemporary Art. We are getting ready to move into a new building (April 2010), so I am busy planning the re-installation of the contemporary collection and working on several major commissions by contemporary artists (Roxy Paine, El Anatsui, Ursula von Rydingsvard) for the new building.”

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 Garson (National Portrait Gallery, Smithsonian Institution, Washington, D.C., Database Administrator)

Deborah L. Gaston (National Museum of Women in the Arts, Washington, D.C., Director of Education; University of Delaware, Ph.D. program in art history) On March 19, 2008, Deborah delivered the keynote address for the Library of Congress’s celebration of Women’s History Month.

Julia Graham (Ask Jeeves/Ask.com, London, GBR., European Legal Counsel; LL.B, University of Toronto ’96)

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

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

Toby Kamps (Contemporary Arts Museum Houston, Senior Curator) Toby is among the former Walker Art Center Fellows that the institution brags about and included in their 2009 application materials.

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

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

Carla Vascones

1992 …..

Brian T. Allen (Addison Gallery of American Art, Phillips Academy, Andover, Mass., Mary Strip and R. Crosby Kemper Director; Ph.D., Yale University ’98, “The Spanish Subjects of Washington Allston”) Karen Croff Bates (Massachusetts College of Art, Boston, Continuing Education Faculty)

Jennifer Berry (Lincoln Center for the Performing Arts, New York, Director, Visitor Services) In January 2009 Jennifer wrote: “Classmates, friends, and colleagues: It is with great excitement that I tell you of my new professional situation with Lincoln Center for the Performing Arts (LC). As of September 22, I am their new Director of Visitor Services. The position is exhilarating in that it requires a merger of the art and business background I’ve been cultivating for the last 20 years and supports my ongoing commitment to cultural education, audience development, and public outreach. It also permits me to play an exciting role in reshaping the visitor experience on Lincoln Center’s new campus, especially as its 50th anniversary approaches. I’ll be overseeing individual and group tour operations, programming for a school and adult Meet-the-Artist series, new media initiatives augmenting portals for public interface, and customized experiences for VIP private patrons and corporate donors. Lots of long range planning and big ideas mixed with oversight of day-to-day operations. The interdisciplinary nature of my position (from conducting art and architecture tours of campus to hiring talented performers/educators) is a true turn on! I hope that my new situation keeps us in touch in myriad ways and that we will have new, as-of-yet unforeseen ways of working and playing together. Perhaps your professional organizations or personal affiliations may want to send individuals or groups to LC as part of privilege/incentive packages that bring your colleagues to NYC for art crawls, studio visits, etc. LC has outstanding event spaces that can be coupled with performance packages. I firmly believe in keeping the professional arts network alive and hope that you will feel free to call on me in any way that I might contribute to your endeavors.”

Victoria Bunting (Independent Paper Conservator, Boston, Mass.; M.A.C. Queen’s University, Kingston ’94)

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

Susan shared her major MASS MoCA exhibition *Simon Starling: The Nanjing Particles*, opened on the 13th; and the Emily Hall Tremaine Foundation announced it was giving Susan one of its three Contemporary Art Exhibition Concept Awards to help bring the MASS MoCA project *Material World: Painting and Sculpture as Environment to realization.*

**Susan A. Dimmock** (Wadsworth Atheneum, Hartford, Ct., Volunteer) “I wanted to update you on my current activities. I am still volunteering at the Wadsworth Atheneum, having worked in several departments throughout the last year. The most recent thing I worked on was an installation of the Atheneum’s permanent collection of Abstract Expressionism; I wrote labels.”

**Shannon L. Donovan** (American College of Physicians, Philadelphia, Pa., *Annals of Internal Medicine*, Senior Production Editor; MFA, Glasgow School of Art) In December 2008 Shannon wrote: “I have new work in *All Fired Up*, a group exhibition of contemporary ceramics that’s currently up at MCLA Gallery 51, 51 Main Street, North Adams.” The show ran through January 4, 2009. She filled in the picture in July 2009: “In 2007 I returned to Philadelphia after completing a B.A. (Hons) Design in ceramics at the Glasgow School of Art, Glasgow, Scotland. I rejoined the staff of the American College of Physicians as senior production editor for *Annals of Internal Medicine*. I maintain studio space at The Clay Studio in Philadelphia, where I’m part of a warm, enthusiastic, and talented community of artists. My work has been featured in several juried exhibitions locally and nationally since 2007, and I had my first solo show in March 2009.”

**Anne C. Dowling** (Federal District Court, Middle District, Fla., Clerk; J.D., William and Mary ’02) “Finished clerking for the Eleventh Circuit Court of Appeals; now clerking for another judge in the United States Federal Court. Worked on the Obama campaign as an organizer and civil rights lawyer. Raising my two boys—William (8) and Oliver (6) and enjoying Florida’s new status as a blue state!”

**Sarah Botts Griffin**

**Randon M. Jerris** (United States Golf Association, New York, Director of Communications; Ph.D., Princeton University ’99, “Alpine Sanctuaries: Topography, Architecture, and Decoration of Early Medieval Churches in the Bishopric of Chur”) In July 2009 Rand wrote: “Just wanted to share with you the news that my job changed in March this year, when I was promoted to Director of Communications for the United States Golf Association. I’ve still retained oversight duties of the USGA Museum, but my life and days are rather different now, coordinating all of the communications, public relations, and media relations needs of the association. We’ve had a pretty successful summer thus far, with more than 1,000 media in attendance for the U.S. Open at Bethpage Black in June (despite the rain); and I’m writing to you this afternoon from the media center at the U.S. Women’s Open, at Saucon Valley C.C. in Bethlehem,Pa., where we’re having a great championship on a great golf course.”

**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 Dittrier Curator of Contemporary Art) James’s *Jasper Johns: Gray* (co-curated with Douglas Druck) won the AAMC award for outstanding exhibition of 2007 in the Central Time Zone. Then, the next year, there was a flurry of news and feature articles swirling around him and his collection, coincident with the opening of the Renzo Piano Modern Wing at the AIC. My favorite—an interview in French—was in the May 2009 *Connaissance des Arts*, with lots of pictures!
1995  .....  

Graham P. Bader  (Rice University, Houston, Tx., Assistant Professor; Ph.D., Harvard University '05, "Roy Lichtenstein, Pop, and the Face of Painting the 1960s")  Graham participated in the CASVA colloquium "Condition, Conservation, Interpretation: Case Studies in 20th-Century Art," held at CASVA in December 2008.

Maura J. R. Brennan  (Becker College, Worcester, Mass., Adjunct Lecturer, and John Steuart Curry Foundation, Vice President)  "Although I still hold my post as Vice President of the John Steuart Curry Foundation, my attention turned to teaching when I was asked to teach an Art History I survey course at Becker College in the spring of 2007. Since then I have taught one course a semester and have rewritten the coursepack for the class to accommodate the needs of the Center for Accelerated Studies' five-week intensive ARTS 1003 class. In 2009 I will write the coursepack for a five-week accelerated Art History II survey course, and will teach that course as well. Becker College's proximity to the Worcester Art Museum makes it easier for me to stay in touch with my former colleagues there, which makes for a more enriching experience for my students. The evening hours for my class afford me more time at home with my four children (Bridget, 16 years; Fiona, 9 years; Maeve, 6 years; and Liam, 5 years) and their busy schedules. Although right now art history is not my whole life, I try very hard to keep it a part of my life."

Gregory Lewis Bynum  (SUNY New Paltz, Educational Studies Department, Assistant Professor; Ph. D., Columbia University '07, "Human Rights Education and Kant's Critical Humanism")  The website for Columbia Teachers College reports that Gregory teaches courses in "Sociological and Philosophical Foundations of Education," "Human Development," multiculturalism, and other topics. He writes there: "My research examines the limits of human knowledge in educational contexts with the view to developing nonviolent approaches to communication that enable people to connect in meaningful and practical ways while respecting cognitive and moral limits. My dissertation, 'Human Rights Education and Kant's Critical Humanism,' holds open the question 'What does it mean to be human?' in opposition to intellectual habits of inappropriately fixing on established views of what is, and is not, worthwhile humanness. Opposing humanity-limiting views of gender difference, racial difference, and ideological difference are central goals of the dissertation. In my ongoing work, I intend to discuss how people can connect with each other, even in contexts of conflict, oppression, and alienation. How, I wonder, can persistent valuing and respecting, both in oneself and in others, of fragile yet tenacious fundamental human needs for understanding, respect, security, hope, pleasure, and self-actualization be sustained in ways that both embrace the shared-ness of universal human needs and see and respect how our needs differ, emerging differently and ever-unpredictably in individuals' experiences over time and in the experiences of different people?"

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)

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., Associate Professor of Art History; Ph.D., Yale University '05, "Galadad in the Gilded Age: Edwin Austin Abbey's The Quest of the Holy Grail and the Campaign for Civic Virtue")

Marguerite A. Keane  (Drew University, Madison, N.J., Assistant Professor; 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")  In mid-July 2009 Rita sent a great update: "I am an assistant professor of art history at Drew University, in Madison, N.J. I am married to Patrick Ott de Vries, and we have two children: Katie (4) and Thomas (3). We moved from Los Angeles to Madison in August 2008. We are doing well! I am doing research in France this July (leaving on Tuesday!), preparing an essay on collaboration in 14th-century French manuscript painting." She had earlier noted that the adjustment to life on the East Coast had some real high points—such as "the kids love the snow!"

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")  The March 2008 Oxford Art Journal included an article by Sabine, "Photomontage in the Year 1932: John Heartfield and the National Socialists."

Mary E. LaRuffa  (J.D., The George Washington University Law School '98)

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")  "I continue to teach Asian art at Bowdoin College. In 2009 I co-authored with Ankeney Weitz Ink Tales: Chinese Paintings from the Collections of the Museums of Bowdoin and Colby Colleges, a catalogue that accompanied a student-curated exhibition held at the respective college museums. The catalogue includes my essay, 'The Brahmin’s Invitation and the Buddha’s Incantation: The Reliquary-Sealing Dharmar Satra.' Currently, I am preparing a monograph on The Night Banquet of Han Xizai for the University of Washington Press, and I hope to bring that project to completion in 2010. More recently, I have begun researching the art of the immediate post-Mao period in China, roughly the 1980s. An early piece of that research was myCAA conference paper, "Playing Cards with Cézanne: A Short History of the Western Canon in Contemporary Chinese Art."

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  (The Clark, Williamstown, Mass., Assistant Deputy Director; Ph.D., Rutgers University '03, "Spinello Aretino, Benedetto Alberti, and the Olivetans: Late Trecento Patronage at San Miniato al Monte, Florence")  TheCAA Newsletter of March 2009 carried the news of a homecoming of sorts for Tom: "Thomas J. Loughman has been selected as assistant deputy director at the Sterling and Francine Clark Art Institute in Williamstown, MA. Previously he was curator of European art and assistant director for exhibitions at the Phoenix Art Museum in Arizona." For more on the move, see the feature earlier in this newsletter.

Lorraine A. Padden  (California Division of Advancement, Laguna Beach, Calif., Senior Development Officer)  Zoominfo tells us that, as of December 2008, "Lorraine Padden recently moved to Laguna Beach from San Francisco, where she ran the Northern California fund raising effort for Brown University's current $1.4 billion Campaign for Academic Enrichment." She is currently chair of the board of the Directors of the Misnomer Dance Theater.

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")

Tom wrote in June 2009: "This coming academic year (2009–10) will be my
fifth teaching at Stanford University as a lecturer in Architectural History and Theory. This past spring I taught a class new to Stanford (and me) on modern and contemporary Japanese and Chinese architecture and urbanism. Also this past spring, I had Mark Haxthausen out to Stanford for a lecture on the use of the cathedral in the film Metropolis. In early June, I had a wonderful dinner with Claire Schneider '97 when she was in town to check out an exhibition for the Scottsdale Museum of Art. Jim Ganz '88 and I are planning a behind-the-scenes visit to Crown Point Press later this summer with a group of art friends. Finally, on the home front, Lily and I have a new addition to the family, Anna, who is 15-months old as of early July.”

Carolyn Kannwischer Bess (Dallas Museum of Art, Producer of Arts & Letters Live) Carolyn serves as director of Arts & Letters Live, a literary and performing arts series at the Dallas Museum of Art, where she has worked ever since finishing the M.A. program at Williams in 1996. One of her highlights last year was constructing a multidisciplinary song-based performance with 5 musicians and 3 actors inspired by the exhibition Making It New: The Art and Style of Sara and Gerald Murphy, which originated at WDMA.

Kathryn Brownell
Kate Burke Charunas (Mount St. Mary’s University, Emmitsburg, Md., Director of University Marketing)
Patricia S. Canterbury (The Minneapolis Institute of Arts, Associate Curator of Paintings and Modern Sculpture)
Merritt Colaiazi (SmartBrief, Inc., Washington, D.C., Publisher)
H. Gifford Eldredge (Sparks Exhibits and Environments, Philadelphia, Vice President, Operations, Museum and Attractions)
Kyle S. Johnson (Monster.com, Maynard, Mass., Competitive Intelligence Analyst)

Sara M. Krajewski (Henry Art Gallery, Seattle, Associate Curator)
Rebecca Molhoff (Brown University, Providence, R.I., Assistant Professor; Ph. D., Columbia University ’08, “On Stepping Stones: The Historical Experience of Roman Mosaics”) The online Today at Brown for August 26, 2008, has a great photo of Rebecca accompanying a profile of her, part of which goes: “Her dissertation suggests alternative methodologies for the study of Roman floor mosaics. Molhoff comes to Brown from the National Gallery of Art in Washington, D.C., where she has been a David E. Finley Fellow since 2005. Most recently, she served as a curatorial associate on the Gallery’s upcoming exhibition, Pompeii and the Roman Villa. … While Molhoff loves working in a museum environment not only for the collaborative opportunities it presents but also because it lets her be ‘omnivorous, in a way,’ she says, ‘Nothing beats teaching on site and right in front of objects.’ She has been awarded several fellowships for travel in Spain, Italy, Turkey, and Turkey and has led on-site seminar tours in Rome. She recalled memorable moments, such as when she was almost hit by lightning while discussing Julius Caesar in the Roman Forum and the time she got to lie down on the floor of the Sistine Chapel to stare up at Michelangelo’s ceiling. She also appreciates what she learns from fellow travelers. ‘I’ve been lucky enough to travel with architects, archaeologists, and artists and well as art historians. It’s fantastic to hear what a painter will say when looking at an architectural façade or what strikes a composer while looking at fresco painting … the range of insights has been both humbling and inspiring.”

Miriam L. Pomeranz “Not much new out here in Denver. Our three daughters continue to grow up way too fast and the contemporary art world continues to trickle/battle its way in. Denver’s new Museum of Contemporary Art is wonderful (new location opened in October 2007), and the Clyfford Still museum is set to open here in 2010—just in time for me to go back to work? Stay tuned!”

Gretchen R. Sinnett (Salem State College, Salem, Mass., Visiting Lecturer; Ph.D., University of Pennsylvania ‘06, “Envisioning Female Adolescence: Rites of Passage in Late Nineteenth- and Early Twentieth-Century American Art”). “During 2008–2009, I was a visiting assistant professor at Wheaton College, where I had the opportunity to design a course (‘Youth and Gender in Modern Visual Culture’) based on my research for the first time. I’ll be back at Salem State College as a visiting lecturer this fall, and hope to spend more time writing, as always. Our son Iain will enter first grade, and I continue to balance play-dates, volunteering at his school, etc., with my teaching and research, some days more successfully than others!”

Bethany R. Velasco In July 2008 Bethany reported on the birth of her second son, James, joining the then nearly 3-year-old Lucas.

1997 …
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; Ph. D., University of Texas at Austin ’07, “Visualizing Mary: Innovation and Exegesis in Ottonian Manuscript Illumination”) Penelope Foss (The Lawrenceville School, Lawrenceville, N.J., Curator of Collections) In September 2008 the Williams College Athletics homepage reported: “Penny Foss ’93, the first woman to earn All-America tennis honors at Williams is coaching a powerhouse girl’s tennis team at Lawrenceville Prep (NJ) and is working hard on challenging her team to be even better. Foss, who earned a Master’s in Art History from Williams in 1997, also lettered in squash for the Ephs and now serves as the Curator of Collections at Lawrenceville along with being the coach of girl’s tennis.”

Lillian Have Goudas (Appalachian State University, Boone, N.C., Adjunct Faculty) In August 2009 Lillian wrote: “I was awarded a Foundation Fellows Grant for Faculty Development from Appalachian State University, where I teach art history, to travel this September to study art and architecture in Israel. I will integrate my travels into my new course entitled Art, Religion, and Society’ Other than that, I am very busy with an 8-, 5-, and 3-year-old.”

David C. Johnson (Williams College, Williamsstown, Associate Dean of the College/Dean of First-Year Students and Lecturer in Art History)
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)

Jungha Oh (Independent art book editor, Minneapolis, Minn.)
Sarah Powers (University of Delaware, Ph.D. program in art history; Smithsonian American Art Museum, Predoctoral Fellow) Williams provided two of the three speakers for the American Art Lecture Series, 2007–2008, at the Palmer Museum of Art, The Pennsylvania State University. On October 16, Sarah spoke on “Between Skylcrapers and Rivers: The Urban and the Rural in Thomas Hart Benton’s Work of the 1930s.” Frank Kelly ’79 was the other Williams M.A. in the series. More fun for us in Williamsstown, Sarah paid a flying visit this summer in the company of Michael Taylor (who lectured on Duchamp) and young Emma Rose.

Katherine Sutherland Rumli (Cody Anderson wasney Architects, Palo Alto, Calif., Designer/Drafts person; M.Arch., Harvard Graduate School of Design ’02)

Claire Schneider (Scottsdale Museum of Contemporary Art, Scottsdale, Ariz., Senior Curator) In early 2008 Claire left the Albright-Knox Art Gallery in Buffalo, where she was Associate Curator of Contemporary Art, and headed West. There was a lovely tribute to her and to the decade of her activities in Buffalo on the jmassier blog: jmassier.blogspot.com/2008/02/were-mortal-which-is-to-say-were.html

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") Isabel published a review of two New York Tiffany exhibitions in the fall 2007 edition of Nineteenth-Century Art Worldwide (6:2, fall 2007). In January 2009 she wrote: "Thank you very much for promoting my work for Association of Historians of American Art on the listserver… I’m still compiling the ACAA publication listings, but my primary job for ACAA is website coordinator. We are in the process of adding several enhancements to the site, including a member-only section… Last night I attended a Clark event in NYC for the new Stone Hill Circle group and had a mini Graduate Program reunion. It was wonderful to visit with old friends like Kara vander Weg ’98 and Tom Loughman ’95, and to meet other alumni, including Allison Harding ’07 and Stephanie Schumann ’08. We also had the opportunity to see Julius Held’s collection up for auction at Christie’s and to look at and hear about the plans for the renovation and expansion of the Clark from one of the architects who works for Gensler." Then in July 2009 she added: "I am in the preliminary stages of organizing an exhibition of the American artist Walter Gay’s paintings, which is scheduled to open at the Frick Art & Historical Center in Pittsburgh in January 2012. In addition, I am still living in New York City and teaching 19th- and 20th-century American and European art at Rutgers University and the School of Visual Arts.”

Jacqueline van Rhyn

Ashley West (Temple University, Philadelphia, Pa., Assistant Professor; Ph.D., University of Pennsylvania ’06, "Hans Burgkmair the Elder [1473–1531] and the Visualizaton of Knowledge") In March 2008, Ashley (then the Chester Dale Fellow in the Metropolitan Museum of Art’s Department of Drawings and Prints), spoke at the symposium at the Davis Museum and Art center, organized to accompany Grand Scale: Monumental Prints in the Age of Dürer and Titian; she delivered a talk called "Thinking in Pieces: Augsburg and the Earliest Multi-block Woodcuts in the North." In August 2009 she sent an update: "I am beginning a tenure-track position at Temple University in Philly as the Northern Renaissance and Baroque professor. So I will be drawing, no doubt, from what I have learned from Zirka Filipczak’s wonderful courses as I create my own!"

1998 …..

Brian Boucher (Art in America, New York, Assistant Editor) "My latest publication is ‘Red Bright and Shining,’ an article in the December 2008 Art In America on the art of the Mao era."

Mikka Gee Conway (University of Minnesota Law School, J.D. Candidate ’11) In July 2009 Mikka wrote: "2007–08 was my last year at the Minneapolis Institute of Arts. During that time the MIA implemented its first comprehensive collections management plan, got a new director (the amazing Kaywin Feldman), and wrote a new strategic plan, and made a couple of brilliant curatorial hires. Although Kaywin was terrific to work for, even before her arrival I had become restless and decided, finally, to act on my long-held interest in law and apply to law school. Having uprooted my dear husband and dog from Los Angeles less than 18 months earlier, I decided to stay put in Minneapolis. So 2008–09 was my so-called ‘1L’ year at the University of Minnesota. (For those of you who are wondering, it was nothing like The Paper Chase.) I survived—in fact I loved it—and even managed to find a job for the summer (something of a miracle for 1Ls in this economic climate). I am writing this update from Washington, D.C., where I’ve been working as one of ten summer associates at the law firm Arent Fox LLP. The work has been fascinating (including a project for the Holocaust Museum, where one of the Arent Fox partners serves as General Counsel) but also a little daunting. I do feel my age catching up with me when I am surrounded by colleagues still in their early to mid 20s. I’m staying with a classmate (the lovely and talented Annie Elliott ’98), her husband, and their adorable twin girls, which has been fabulous. Annie is running a successful and very hip interior design firm called bossy color (check her out: www.bossycolor.com. I’ve managed to go to a couple of museums so far, and I have to confess that I find that I enjoy them much more as a spectator than as an assistant director. I’m still not sure where a career in law will take me, but I hope that I will be able to stay engaged with the art-related issues that got me interested in law in the first place. I encourage anyone who comes to Minneapolis to look me up.”

Alexis Goodin (The Clark, Williamstown, Mass., Research Assistant; Ph.D., Brown University ’08, ”Egypt’s in England: The Representation of Ancient Egypt at the Sydneyham Crystal Palace”) In August 2009 Alexis wrote: "I completed my dissertation, and graduated from Brown in May 2008. I was thrilled to finish, but I do miss archival research and I look forward to working on the topic again, perhaps first by turning a chapter into an article for publication. I am currently working as a contractor for the Clark, writing catalogue entries for the museum’s forthcoming 19th-century European paintings catalogue, and assisting with research for an exhibition on the Alma-Tadema piano and the suite of furniture designed by him for New York millionaire Henry Gurdon Marquand. Chris and I still live in Williamstown, but now share our house with our almost-two-year-old boy, Leif.”

Angela Ho (University of Tennessee, Knoxville, Lecturer; Ph.D., University of Michigan ’07, ”Rethinking Repetition: Constructing Value in Dutch Genre Painting, 1650s to 1670s”) "I am just back from Arles, where I curated a show for the Rencontres d’Arles de l’art photographique in the coloquium “L’invitation au voyage ou l’art en movement” at the Musée d’Orsay. In July 2009 he wrote: "I am in the preliminary stages of organizing an exhibition of the American artist Walter Gay’s paintings, which is scheduled to open at the Frick Art & Historical Center in Pittsburgh in January 2012. In addition, I am still living in New York City and teaching 19th- and 20th-century American and European art at Rutgers University and the School of Visual Arts.”


Peter Benson Miller (Independent art historian; Ph.D., IFA-NYU ’03, ”Théodore Chassériaux and the French Colonial Project in Algeria”) On May 31, 2008, Peter presented ”Orientalisme français et géopolitique” in the colloquium “L’invitation au voyage ou l’art en movement” at the Musée d’Orsay. In July 2009 he wrote: "I am just back from Arles, where I curated a show for the Rencontres d’Arles de la photographie: Olivier Roller, Figures romaines. It is a series of ‘portraits’ of Roman imperial busts by Roller, a photographer who frequently contributes portraits of political figures and actors (Sarkozy, Kouchner, Fillon, Jeanne Moreau, etc.) to Le Monde and Libération. He began the project in the Roman galleries at the Louvre and continued it in other collections around the Mediterranean. I moved back to Rome in February, and am working on several exhibition projects, including a show of Philip Guston’s Roma series from 1971, which will open at the Museo Carlo Bilotti in the villa Borghese in May 2010. Penn State University press has formally accepted my book, Local Color: Representing Race and History in Algeria, 1830–1871, for publication. My article about the posthumous tributes to Ingres in 1867 is slated to appear this fall in the Acts of the symposium entitled Ingres: Un homme à part? held at the Ecole du Louvre in 2006. At the British Orientalism conference held at the Pera museum in Istanbul last November, I gave a paper about the reception of John Frederick Lewis’s watercolors at the 1855 Exposition Universelle in Paris. Scott Allan ’99 and Mary Morton have invited me to contribute an essay about Gérôme’s early ethnographic pictures to a book they are preparing to coincide with the Gérôme retrospective at the Getty. I spent time with Kara vander Weg ’98 and Lisa Melandi ’97 in Venice during the Biennale, and caught up on goings on at the Clark with Michael Conforti.”

Joshua Silverman (Northwestern Mutual, Charleston, S.C., Wealth Management Advisor)

Tiffany Silverman (The Citadel, Charleston, S.C., Professor of Art)

Megan Smetzer (University of British Columbia, Vancouver, Ph.D. ’07, "Assimilation or Resistance? The Production and Consumption of Tlingit
Beadwork”) In July 2009 Megan wrote: “During 2008–2009 I uprooted my family from Vancouver to spend a year in Ottawa, ON. As a Research Fellow at the Canadian Museum of Civilization I was able to use the outstanding collections, archives, and library to examine the diffusion of beadwork down the Northwest Coast in the 19th century. I also had an article titled “Tlingit Dance Collars and Octopus Bags: Embodying Power and Resistance” published in American Indian Art Magazine (Winter 2008). The article utilized some of the research I began many years ago for my Qualifying Paper. I recently returned to Vancouver and am in the process of revising my dissertation for publication.”

Laura Steward (SITE Santa Fe, Director/Chief Curator)

Kara Vander Weg (Independent Curator, New York) In August 2009, Kara wrote: “Hopefully I am making it in under the wire for the newsletter. If not, next year…. I can’t remember where my last entry left off, so a quick overview: After graduation (’98) I worked in the curatorial department of the Guggenheim in New York. In 2003 I moved to Gagosian Gallery, where I worked with artists and the gallery’s publications (I edited the 2006 monograph on John Currin that Rizzoli distributed), and then in 2008 I became a Director at James Cohan Gallery. I left James Cohan in March of this year and am now working on a few independent curatorial projects. One is a show of paintings by Joa Baldinger, and it is sponsored by the Ayn Foundation (founded by Heiner Friedrich) in Sagaponack, N.Y., this summer. I am also curating a show of Jose Manuel Cirià’s paintings for the IVAM museum in Valencia; it is opening in June of 2010. I keep up with a fair number of folks from the program—I saw Claire Schneider when she was in town for a conference this spring, I spent some time with Peter Miller at the opening of the Venice biennale this summer; and Annie Elliott ’98, Mikka Gee Con-way ’98, and I just had a great weekend together in Washington, D.C. I also recently started an art theory reading group with a few alums from the program, including Cara Starke ’05 and Isabel Taube ’97. We have had only two meetings thus far, but I hope that we can keep up our Methods-style presentations! Oh and I was married— in 2007, to Brett Littman.”

Ann Elliott Williams (bossy color: interiors by Annie Elliott, Washington, D.C., Owner) In August 2009 Annie wrote to bring us up to date: “After graduating from the program in 1998, I moved to Washington, D.C., and held senior development and administrative positions at the Corcoran and the Smithsonian Institution Traveling Exhibition Service. Seeking a more personal relationship with art and design ‘consumers,’ I started my interior design business, bossy color, in 2004. One of the things I emphasize in my work is the importance of acquiring original art. I tell my clients, ‘It doesn’t have to be expensive, you just have to like it.’ (I help them avoid atrocities.) I’ve been able to build some connections between buyers and area galleries, which has been very rewarding. I also spend a lot of energy on my design blog (www.bossyblog.com). It’s gotten some nice attention from national print and online media and given me a chance to plug my Williams colleagues’ work. I’m married to John Williams, who works for a Senate committee, and we have twin daughters who are now 5. It’s been fantastic to maintain, establish, and renew friendships with other graduates of the program. Mikka Gee Conway ’98 lived with us for the summer—which we LOVED—and when Kara Vander Weg ’98 came down from NYC to see us one weekend, we said that we were having a ‘Mezze moment.’ (Several bottles of wine were involved. I think no further explanation is required.)” The bossy color website adds one more bit of activity: “Today, in addition to running bossy color, Annie maintains her connection to cultural institutions by lending her expertise to Social Capital Partnerships, a Chicago-based company specializing in strategic philanthropy. She also is an active member of ArtTable, a national organization for women in leadership positions in the visual arts.”

1999 …..

Scott Allan (Getty Museum, Los Angeles, Assistant Curator; Ph.D., Princeton University ’07, “Gustave Moreau [1826–1898] and the Afterlife of French History Painting”)

Austen Barron Bailly (Los Angeles County Museum of Art, American Art Department, Assistant Curator; Ph. D., University of California, Santa Barbara ’09, “Painting the American Historical Epic: Thomas Hart Benton and Race, 1919–1936”) In fall 2007, Austen published “How the American West Revealed Boundaries of Curatorial Practice” in the peer-reviewed, electronic journal Invisible Culture. In November 2007 two of five speakers at the “Pressed in Time: American Prints 1905–1950” conference at the Huntington Library held Williams M.A.s; Austen spoke on “Thomas Hart Benton’s ‘Genuine’ Contribution to Americana.” The other Williams speaker was Shelley Langdale ’89. In July 2009, Austen wrote with an update: “Last summer (2008) I was in Giverny, France, as a fellow in the Terra Summer Residency Program, an extraordinary experience that really helped me push the dissertation to completion. In 2007–2008 I was invited to speak at the Huntington on Benton’s prints and at Indiana University on Benton’s murals, material that made its way into the dissertation. A version of the paper I presented at Indiana University, ‘Art for America: Race in Thomas Hart Benton’s Murals’ has just been published in the Indiana Magazine of History (June 2009). I am thrilled to report that in March 2009 I filed the dissertation and was awarded the Ph.D. It was fun to participate in June—at 9 months pregnant!—in the graduation ceremonies at the University of California, Santa Barbara. After my maternity leave, I will be resuming my curatorial work at LACMA in the American art department.” And then, in late July, Austen wrote: “The wait is over! I’m elated to tell you that we welcomed a son into the world on July 20, 2009, at 11:20pm. Leonce ‘Lee’ Barron Bailly weighed 8 lbs., 15 oz., and was 22 inches long. The whole family is doing great!”

Lucretia Baskin

Sonya Bekkerman (Sotheby’s, Inc., New York, Modern Painting Department, Senior Vice President, Director, Russian Paintings) Sonya played a key and much-appreciated role in helping make connections in Russia for the Winter Study trip of January 2009.

Anne M. Lampe (Demuth Foundation and Museum, Lancaster, Penn., Executive Director) In fall 2007, Anne’s museum organized a major exhibition, Out of the Chateau: Works from the Demuth Museum, which began with a special reception at the Pennsylvania Academy of the Fine Arts in October and for which Anne wrote the catalogue.

Dorothy Moss Williams (University of Delaware, Ph.D. program in art history) The 2008 UD Delaware art history newsletter proclaimed Dorothy “a rising star” and trumpeted her winning of a Sewell C. Biggs Dissertation Writing Award. In August 2009 Dorothy wrote: “Here’s a quick update: I now have a son (James, born January 2007) and daughter (Lucile, born May 2009), keeping me busy and helping me see the world in a whole new light! I will be teaching a museum studies/art history seminar on Museums and New Technology for Smith College juniors who are in Washington during their junior year on the Smith/Smithsonian semester. I will be defending my dissertation in the coming academic year.”

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”) Among many other responsibilities, Kristina sits on the Visiting Committee of WCMA.

2000 …..

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

Lisa B. Dorin (The Art Institute of Chicago, Assistant Curator of Contempo-
tery Art) Over the winter Lisa wrote: "We are gearing up for the opening of the new Modern Wing by Renzo Piano this spring at the AIC. Meanwhile, Larry and I welcomed little Xavier Dorin Smallwood into our lives on August 22, 2008. Kate Bussard '00 and Darby English as well as Robin Schudlenfrei '00 and John Ackerman have been around to celebrate with us. We look forward to visits from other Williams friends as they travel through Chicago (we have an extra room!)."

Alanna E. Gedgaudas (Jenny Holzer Studio, Frankfurt, Germany, Project Manager)

Robert G. Glass (Princeton University, Ph.D. program in art history) The highlight of 2008 for Bob and his wife Bea was the birth of their first child, Oliver, on July 31. Bob, living in Washington, D.C., continues to work on his dissertation and presented papers at the annual meeting of the Renaissance Society of America and the Provo/Athens Italian Renaissance Sculpture Conference.

Elyse A. Gonzales (Museum of Art, UC Santa Barbara, Curator of Exhibitions) Elyse wrote in July 2009, "I'm the curator of exhibitions at UC Santa Barbara. And I got married April 25, 2009."

Adam R. Greenhalgh (University of Maryland, Ph.D. program in art history) For 2007–08 Adam held a Smithsonian American Art Museum Fellowship to work on his dissertation "Risk Business: Chance and Contingency in American Art, 1876–1907." In April 2008, he participated in "Photographic Proofs: A Graduate Student Conference" at Yale University, delivering a paper on "Statistical Populations: Bellamy, Galton, and Portrait Photography c. 1900." He also was one of the speakers at the "Middle Atlantic Symposium in the History of Art" in March 2009, delivering a paper on "Counting George Bellows' Forty-two Kids: Frank Kelly '79 was his introducer.

Jennifer A. Greenhill (University of Illinois, Urbana-Champaign, Assistant Professor of American Art; Ph.D., Yale University '07, "The Plague of Locality: Contesting Humor in American Art and Culture, 1863–93") In early April 2009, at Washington University in St. Louis, the Department of Art History and Archaeology and the graduate student series committee organized Re-Framing American Art: New Methods in the Field. The panel consisted of three scholars of American art who spoke about their current approaches to the field. Among the three? Jenny, speaking on "Thoughts on the 'not insignificant.'" A few days later, Jenny went back to her Ph.D. stomping grounds to give the keynote address, "The Penalty of Humor," at the Sixth Annual Yale American Art History Graduate Student Symposium. Her big news for the year? A contract with UC Press for the book Playing It Straight: Art and Humor in Late-Nineteenth-Century America and the publication of "Winslow Homer and the Mechanics of Visual Deadpan" in the April 2009 issue of Art History.

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

Amy K. Hamlin (Parsons the New School for Design, New York, adjunct instructor; Ph.D., IFA–NYU '07, "Between Allegory and Symbol: Max Beckmann and the Crisis of Expressionism")

Beth Mangini (Kantor) (California College of the Arts, San Francisco, Assistant Professor of Visual Studies and Associate Professor of Visual and Critical Studies; City University of New York, Ph.D. program in art history) In late 2008 Beth wrote: "It has been a busy year, teaching and trying to finish my dissertation [working title: 'Arte Povera in Turin 1967–1978'] while applying for jobs and, oh yeah, having a baby! Good news all around: I have a tenure-track job at CCA here in SF where I love teaching art history to visual studies and studio art students. Olivia Anne Kantor was born in late August and is a perfect angel so far as we can tell. Dissertation is almost done—trying to get back to it as soon as I can get more sleep—plan is to defend this coming spring 2009. Oh, a bunch of smaller essays coming out next year. . . Last year I had a feature in Artforum on Arte Povera's 40th Anniversary (November 2007)." In August 2009 she added: "I officially started at CCA in January 2009 because our daughter Olivia was born last August and I took fall semester off. That's our big achievement for the year (the decade?). Recent publications include an essay for the Target Practice exhibition at the Seattle Art Museum. Jordan is also doing well—won a SECA award from SFMoMA, was in the California Biennial, and had a solo statements' booth at Art Basel this past June. We took Olivia to Berlin and Basel where she was a total trooper, spending many hours at museums. While in Berlin we saw alum Graham Bader '95 and his lovely family (he also wrote for Target Practice—small world!)."

Tess Mann

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

Laura Groves Napolitano (Ph.D., University of Maryland, '08, "Nurturing Change: Lilly Martin Spencer’s Images of Children") Laura received her doctorate in American art history from the University of Maryland, College Park in May 2008; Frank Kelly '79 was on her examining committee. Since then she has been busy as an independent art historian, organizing an online exhibition for the American Antiquarian Society and contributing to the Corcoran Gallery of Art's forthcoming American paintings catalogue, edited by Sarah Cash '86.

Olivia Vitale Poska (The Metropolitan Museum of Art, New York, Theodore Rousseau Fellow; University of Michigan, Ph.D. program in art history)

Robin S. Schudlenfrei (Humboldt University, Berlin, Junior Professor, and University of Illinois at Chicago, Assistant Professor; Ph.D., Harvard University Program in History and Theory of Architecture '08, "Luxury and Modern Architecture in Germany, 1900–1933") In March 2008, the conference that Robin and Jeffrey Saletnik '01 co-organized for Harvard University, "Bauhaus Palimpsest: the Object of Discourse," took place. (The edited volume originating from this conference will be published by Routledge/Taylor & Francis in September, with the new title: Bauhaus Construct: Fashioning Identity, Discourse and Modernism.) But Robin's big news came in December: Mark Haxthausen shared this with friends: "Now that I have been given the green light . . . I am writing to let you know the wonderful news that she . . . has been offered a three-year renewable contract as Junior Professor (the German version of Assistant Professor) at the Humboldt University in Berlin. Robin applied for this job, in the history of applied arts and design, last summer, and was surprised when she was invited for a job talk in July. Robin got the word from Horst Bredekamp of the art history dept. that she was their choice, and it had to go through many bureaucratic channels before she got the official Ruf last week from the Berlin Minister for Education. Her current department, at University of Illinois at Chicago, is giving her a three-year leave. . . . She and John Ackerman are thrilled beyond words. They are also expecting in April!" And more on that soon followed: "John Ackerman and Robin Schudlenfrei are delighted to announce the arrival of Henry Wolfe Ackerman, Thursday, April 30, 2009, at 2:43 pm 9 pounds, 5 ounces and 22 inches."

Catherine R. Steward (M.B.A., Boston College '03)

Leah G. Sweet (IFA–NYU, Ph.D. program in art history)

2001 . . .

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

Rachel Butt (Ohio State University School of Law, Columbus)

Jennifer T. Cabral (Provincetown, Mass.) According to the Wicked Local Brewster, in July 2007 Jen began renovating the Grozier Mansion in Provincetown and looked forward to having a chance to start making art again.

Clare S. Elliott (The Menil Collection, Houston, Tex., Assistant Curator of Modern and Contemporary)
Anna Lee Kamplain (Boston University, Ph.D. program in art history)  
Jennifer W. King (Princeton University, Ph.D. program in art history)  
“For the past two years I’ve been a critical studies fellow in the Core Program at the Museum of Fine Arts, Houston. As part of my fellowship I curated the exhibition Equivalence: Acts of Translation in Contemporary Art, which opened at the MFAH in December 2008 and included work by John Baldessari, Mel Bochner, Omer Fast, Spencer Finch, Nina Katchadourian, Sherrie Levine, Jonathan Monk, Anri Sala, and Brooke Stroud. In more personal news, Oscar King Hughes was born on March 8, 2009, weighing a whopping 9 lbs 14 oz! Gordon and I are enjoying parenthood very much.”  
Jeffrey Selaetnik (Columbia University, New York, Lecturer and Mellon Postdoctoral Fellow; Ph.D., University of Chicago ‘09, “Pedagogy, Modernism and Medium Specificity: the Bauhaus and John Cage”) In March 2008, the conference that Jeffrey and Robin Schuldenfrei ’80 co-organized for Harvard University, “Bauhaus Palimpsest: the Object of Discourse,” took place. In the summer of 2009 he sent a full and exciting update: “In 2009 I earned my Ph.D. from The University of Chicago, with a dissertation entitled: ‘Pedagogy, Modernism and Medium Specificity: the Bauhaus and John Cage.’ During the 2008–09 academic year I was a fellow of the Berlin Program for Advanced German and European Studies at Freie Universität Berlin. And, along with Robin Schuldenfrei, I co-edited Bauhaus Construct: Fashioning Identity, Discourse, and Modernism, a volume to be published by Routledge. As of fall 2009 I’ll be Lecturer and Mellon Postdoctoral Fellow in the Department of Art History and Archaeology at Columbia University.”  
Karly Whitaker (University of Delaware, Ph.D. program in art history)
2003 .....  
**Esther Susan Bell** *(IFA–NYU, Ph.D. program in the history of art)* “I am writing my dissertation at the Institute of Fine Arts entitled ‘Charles Copep: Painting and Performance in Eighteenth-Century France’. I am lucky enough to be able to work with [Mark Ledbury](#) on the project! I just returned from a long stint in Paris; I was fortunate to receive a Theodore Rousseau fellowship from the Department of European Paintings at the Metropolitan Museum of Art... and I am even more fortunate that my fellowship was renewed for next year (I will be returning to Paris to complete my research/writing in September). While Paris is wonderful, it is great to be back in New York for the summer. I see fellow Williams friends regularly: [Jordan Kim ’03](#) and her new husband live two blocks from me, and I frequently see other friends such as [Kim Conaty ’03](#), [Christa Carroll ’03](#), [Kate Hanson ’03](#), [David Breslin ’04](#), etc., etc. The Williams mafia remains strong!”  
**Kim Conaty** *(Museum of Modern Art, New York, Department of Prints and Illustrated Books, Intern; IFA–NYU, Ph.D. program in the history of art)* Kim served as the coordinator for the 2008 Biennial at the Whitney Museum of American Art—so, in addition to school, it is easy to imagine how she spent her free time up to then. As an aside to all that, on October 18, 2008, she delivered a lecture titled “Ahoi de Angst: Meese, Myth and Culture” at the Mead Museum of Art at Amherst College. The informative and extended press release (sent by [Christine Paglia ’05](#)) detailed Jonathan Meese’s artwork and Kim’s approach to it. It, in turn, prompted [Pan Wendt ’03](#) to write and make contact with Kim, since Meese had made an homage/pastiche to one of the artists Pan is at work on for his dissertation! Small world!  
**Ellery Foutch** *(University of Pennsylvania, Ph.D. program in the history of art)* Ellery was named a Wyeth Foundation Predoctoral Fellow at the Smithsonian American Art Museum for academic year 2008–09 to work on her dissertation “Arresting Beauty: The Perfectionist Impulse in Peale’s Butterflies, Heade’s Hummingbirds, Blashka’s Flowers and Sandow’s Body.” Among her public responsibilities was a lecture, which she delivered on May 14, “Arresting Beauty: Eugen Sandow, Photography, and Sculpture.”  
**Katie L. Hanson** *(City University of New York, Ph.D. program in art history)* Katie sent an email in June 2008 that was full of activity: “Thank you for posting my paper at the *Artistry and Industry* conference [at the University of Exeter—a paper on ‘Visionary Woman: fin-de-siècle Female Portraiture’]! I’m both excited and nervous as it is on paintings totally outside my dissertation work, but represents something I had researched and couldn’t get out of my head so I’ll be excited to share it next month. I also had the good fortune to receive some grant money for research travel, so I am pairing that conference with research in London (the week before) and Paris (the three weeks after)…. Additionally, I have a small article forthcoming from Laval University as the result of a paper I gave there in February.” In July 2009 she added even more good news: “I married Jim Iseman III in April 2009. We are looking forward to running the New York Marathon in November! This spring I finished my fourth year as an adjunct at CCNY [she taught a course covering Romanticism through Post-Impressionism for the MA program] and spoke at [SECAC in September for the Artistic Rejuvenation session and at] CAA [in the Gravity and Levity in Art Session] and at the 2009 Frick Symposium [‘The Restoration of Antoine-Jean Gros: Mythology and Legacy in *Bacchus* and *Ariadne*’]. This summer has been spent in Paris teaching a course on mythological subjects in 18th- and 19th-century French painting at the American University of Paris with visits to the Hôtel de Soubise, the Louvre and the Orsay—lucky students!]. Starting in the fall, I will be out of the classroom for two years on a Writing Fellowship as I am still ABD at the Grad Center.”  
**Patty Hickson** *(Wadsworth Atheneum, Hartford, Ct., Emily Hall Tremaine Curator of Contemporary Art)* In December 2007, from her position as Curator at the Des Moines Art Center, Patty wrote of how Distributed Art Publishers (D.A.P.) had bought half of the print run of her Enrique Chagoya catalogue—thus giving it wide distribution—and noted, “I have been working really hard this year—five exhibitions, two with tours and two with publications.” The work was productive in more than one way. In early 2009 she wrote: “I am leaving the Des Moines Art Center. I will be the Emily Hall Tremaine Curator of Contemporary Art at the Wadsworth Atheneum effective March 2, 2009. I am so happy to be heading back East! I will look forward to seeing you and attending Williams, Clark, and MASS MoCA programs and events.” In August she was able to add: “I have been the Emily Hall Tremaine Curator of Contemporary Art at the Wadsworth Atheneum in Hartford, Connecticut, since March of 2009. I recently opened *The MATRIX Effect*, a small show that provides an overview of the history of MATRIX, a series of changing exhibitions of contemporary art. MATRIX will relaunch in January of 2010.”  
**Christa Carroll Irwin** *(CUNY Graduate Center, Ph.D. program in art history)* In July 2009 Christa wrote: “I passed my orals in December and worked on my dissertation proposal throughout the spring semester. I’ll be visiting Peru in the next few months for research. In the meantime, I’m teaching classes at Rowan University and Moore College of Art, and living in Philadelphia.”  
**Jordan Kim** Jordan left her position as Assistant Curator at the Cooper-Hewitt National Design Museum, New York, to return to school at Yale’s School of Management in the fall of 2006.  
**Catherine Malone** *(University of Virginia, Ph.D. program in art history)*  
**Don Meyer** *(Yale University, Ph.D. program in art history)*  
**Jane Simon** *(Madison Museum of Contemporary Art, Madison, Wis., Curator of Exhibitions)* Among Jane’s other projects, one that came to fruition in September 2008 was *George Segal: Street Scenes*.  
**Ben Tilghman** *(Walters Art Gallery, Baltimore, Curatorial Fellow; Ph.D., Johns Hopkins University ’09, “The Symbolic Use of Ornament and Calligraphy in the Book of Kells and Insular Art”)* Ben wrote a great update in August 2009: “In May I defended my dissertation, ‘The Symbolic Use of Ornament and Calligraphy in the Book of Kells and Insular Art.’ I continue to work as a curatorial fellow at the Walters Art Museum and have had two shows open this year: *The Saint John’s Bible: A Modern Vision through Medieval Methods*, about a modern illuminated manuscript and its historical context; and *Shrunked Treasures: Miniaturization in Books and Art*, a focus show that has turned out to be very engaging. But the best news of all is the arrival of Darran’s and my daughter Susannah Evans Tilghman into the world on July 13. She’s a joy!” He also was one of the speakers at the “Middle Atlantic Symposium in the History of Art” in March 2009, delivering a paper on “A Sketch of Salvation: The Genealogy of Christ in the Book of Kells.”  
**Pan Wendt** *(Yale University, Ph.D. program in art history)* In fall 2009 Pan wrote: “This should be my last academic year of dissertation writing, the Ph.D. coming in 2010 if all goes well. I recently curated an exhibition called *Funkaesthetics* for the University of Toronto’s Barnicke Gallery.”  
**Elizabeth Winborne**
University of Sussex, Brighton. The past two years I’ve also been adjunct teaching at the University of Maryland and Georgetown University, with classes covering everything from the Modern Art survey, to Art and Politics of Weimar Germany, to the Art and Archeology of Africa. I’ve also interned at the National Law Enforcement Museum and am the webmaster for the Association of Historians of Nineteenth Century Art (AHNCA). Denis and I are greatly enjoying the Washington, D.C., area. In the winters we’ve taken up the sport of curling and more recently I’ve begun flying trapeze lessons.”

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

Dina Deitsch (De Cordova Museum, Lincoln, Ma., Assistant Curator; IFA–NYU, Ph.D. program in art history) In February 2009 Dina wrote: “All is well here in Cambridge—I officially passed all portions of my exams at the IFA (on Election Day, no less!) and just opened a video show at the DeCordova, Carlson/Strom: New Performance Video (decordova.org/decordova/ exhibit/2009/CarlsonStrom.htm).” In August 2009 she added even bigger news: “I had a beautiful baby girl—Reva Deitsch Karol—on 8/8/09.”

Emma Hurme

Emy Kim (Period Furniture Conservation, LLC, New York, Assistant Objects Conservator; M.A. and an Advanced Certificate in Conservation, IFA–NYU—Conservation Center ’08) In July 2008 Emy sent the following write-up from her employer: “Emy Kim, (Williams 2004, Princeton 2002) has recently joined Period Furniture Conservation LLC as an Assistant Objects Conservator. Period Furniture Conservation is an established New York City studio specializing in the conservation of fine furniture from the 14th through 20th centuries, and draws its clientele from some of the most noted private collectors, designers and museums in the world. Ms. Kim’s role is to assist in various types of furniture treatments, from addressing structural issues to surface finishes….She has been involved in projects at the Brooklyn Museum, The Cloisters, Metropolitan Museum, Cooper–He Witt National Design Museum, and at NYU’s Villa la Pietra in Florence.”

Catherine Meekings (James Brooks and Charlotte Park Brooks Foundation, Dallas, Tx., Director) “I continue working with the James Brooks and Charlotte Park Brooks Foundation….In recent years I have taken a more active role within the Foundation. I not only oversee the collection, but also help guide the Foundation’s goal of furthering the public’s awareness of Jim’s work. We are planning to publish a book on James Brooks (to date there isn’t a monograph) and I hope to be a contributing author….Since moving to Rhode Island, I have also taken a couple of classes in interior design at RISD… I look forward to hearing all the news.”

James P. Nisbet (Stanford University, Ph.D. program in art history) Jamie published an article in the spring 2008 Archives of American Art Journal, “Coast to Coast: Land Work Between the N. E. Thing Company and Lucy Lippard.” The author’s blurb notes that he is writing his dissertation on Walter De Maria’s The Lighting Field and the concept of environments in the 1960s and 1970s. See the article at: www.aaa.si.edu/resources/publications/journal/pdfs/vol47.1_2.pdf. In August 2009 he added to the story: “I’m still working away on my dissertation at Stanford, but now out of our new home base in Long Beach. Hopefully by summer next year I’ll be relaxing on my back patio in lovely cardinal robes.”

Keelan Hall Overton (UCLA, Ph.D. program in art history)

Elizabeth Dawn Quarles

Claire de Dobay Rifelj (NYU–IFA, Ph.D. program in art history) “After three years in the curatorial department of the UCLA Hammer Museum, in September 2008 I returned to the east coast to get back into graduate work, this time at NYU’s Institute of Fine Arts. The program offers a summer travel grant, which I used for a month in Berlin with visits to the Venice Biennale and Prague—altogether a wonderful experience (such extreme-art-viewing hadn’t happened with such intensity since the Williams winter study trip). I’m looking forward to my second (and last) year of coursework and orals at NYU before heading back to Los Angeles to begin work on my dissertation, joining my fiancé there for a couple years before the next move, whatever that may be.”

Alison Weaver (Guggenheim Museum, New York, Director of Global Affiliates)

2005 …..

Elizabeth Athens (Yale University, Ph. D. program in art history) Betsy left her research position at the Metropolitan Museum of Art’s Department of American Paintings and Sculpture for the lure of New Haven in the fall of 2008.

Dan Cohen (Louisville Slugger Museum & Factory, Louisville, Ky, Curator) In March 2008 Dan wrote about the pleasures of being Dad to 2-year-old Lila, and went on to add “Things are crazy busy here, as Derby is gearing up in about a month. I’ve also got a big show coming up in June of Presidential Signed Baseballs that includes every president from Theodore Roosevelt to W. Bush. And we’re in the thick of planning a full-on renovation of the whole museum (gutting it and starting over), which is scary and fun at the same time.” In July the Bennington Banner, the paper of record since 1841, was able to report: “The Bennington Museum welcomes Dan Cohen on Sunday, July 27, at 1 p.m. when he gives a gallery talk addressing the baseball bats on view in Take Me Out to the Ball Game, with a particular focus on Louisville Slugger and its history. Cohen is the curator of the Louisville Slugger Museum and Factory in Louisville Kentucky, … Since 2006, Cohen has been the curator of the Louisville Slugger Museum and Factory, linking his passions for fine art and baseball. I’m a baseball nut. That’s the link. This job brought both my passions together, and I couldn’t resist. And a lot of the skills are transferable. I’m doing the same kind of work. It’s still a museum—just with different objects’ states Cohen.”

Bryan Frank (Sears Holding Management Corporation, Chicago, Chief of Staff; M.B.A., University of Chicago, Graduate School of Business) At the very end of the summer of 2009, Bryan wrote: “As you may know, I left the Berkshires in 2007 to attend The University of Chicago Booth School of Business. I recently graduated and began working as the chief of staff to the president of the automotive business at Sears Holdings Management Corporation, where I am helping with the turnaround of our $1.6 billion business. I continue to commute between Chicago, where I attended business school and now work, and New York, where I make my home with Daniele Trussardi.”

Jamie Franklin (Bennington Museum, Bennington, Vt., Curator of Collections) Jamie has been busy—very, very busy (and productively so)—with a wide range of exhibitions, lectures, programs. Among the most notable of the shows: retrospectives of Paul Feeley and David Gil, The Art of Family: Genealogical Artifacts in New England, serving as a venue for the tremendously engaging Reimagining the Distaff Toolkit (which was paired with his own Tool Aesthetics), and a variety of “Local Artist” installations.

Jessica Fripp (University of Michigan, Ann Arbor, Ph.D. program in the history of art) “Things are moving along at the University of Michigan. I passed my qualifying exams last year, and have an approved dissertation topic ('Portraiture as Social Practice: The Creation, Collection, and Exchange of Portraits of Artists in Eighteenth-Century France'). I’ve been doing some work for the University of Michigan Museum of Art, working with Carole McNamara ’78. I curated a small show of Klimt and Schiele drawings that was part of the UMMA’s re-opening in the spring. I relocated to Paris in May to start doing dissertation work. I’ve seen quite a few former Clark fellows since I’ve been here—Melissa Hyde, Olivier Bonfait, and Ting Chang. I’ll be in Paris for the year (or until the money runs out!!) doing research for the dissertation.”
Mari Yoko Hara (University of Virginia, Ph.D. program in the history of art) Yoko was among the session organizers and speakers at the Renaissance Society of America conference in March 2009, delivering a paper on “Theatricality and Illusionism in Peruzzi’s Sala delle Prospettive.”

Diana Kurkovsky (Princeton University School of Architecture, Ph.D. program in history and theory) Diana wrote in July ’09: “Things are going well here in Princeton. I passed my Generals this past January, and spent the spring semester putting together and defending my dissertation proposal. The Generals process here is actually an interesting comparison with the QP at Williams, with the key difference being that we present six (!) rewritten papers to the committee. One of these papers is a larger research project, which begins to lay out the direction of one’s dissertation. My working dissertation title is ‘CyberSovietica: Cybernetics, City Building and Systems of Soviet Living, 1954–1986,’ and it deals with the intersection of Soviet science, technology and architecture during that time period. In a few weeks, I’m off to Germany to do some research on prefabricated housing construction, and upon my return, I’ll be going to Montreal for a month where I have a fellowship at the CCA (Canadian Center for Architecture.) Other than work, I enjoy being in Princeton both because it is a lovely town and it is close to New York and Philadelphia. I have two adorable doggies who love to come to school with me and hang out in the Ph.D. room, and this makes for an especially pleasant work environment! I see quite a bit of Jason Vrooman, and it was great fun to catch up with Jamie Franklin during my brief visit to Williamstown in June.”

Matt Levy (IFA-NYU, Ph.D. program in art history) Matt wrote to Mark Haxthausen in late 2008: “Things on my end have been busy, but good. My dissertation proposal was passed by the faculty last spring (topic: ‘Abstract Painting After the Minimalist Critiques’— looking at Minimalism and the ‘death of painting’ in the late ’60s and early ’70s). I’ve been teaching my first class at CUNY Staten Island, and most important, I got married last October. Betsy Athens and Christine Paglia were both in attendance.” The picture has Matt seated at center, with Christine and Betsy standing 2nd and 3rd from right. More detailed notice followed this fall: “I got married to Anna Frantz on October 4, 2008, at the Peabody Essex Museum in Salem, Mass., and have loved our first year of married life. I was also very excited this summer to attend Christine Paglia’s marriage to Nick Baker and have a great time catching up with Sasha Suda, Yoko Hara, Betsy Athens, and George and Mary Ferger. Betsy gets high marks for one of the best matron-of-honor toasts I’ve ever heard (which she claims was done completely off the cuff). I’m still living in Brooklyn, working away at my dissertation at the IFA. I’ve also been teaching a couple classes at the College of Staten Island and doing research for the Barbara Mathes Gallery.”

Andrea McKeever (McNay Museum, San Antonio, Tex., Semmes Museum Studies Intern) In May 2008 Andrea wrote that she was leaving her internship at the Smithsonian Museum of American History and moving to one at the National Law Enforcement Museum in Washington D.C. “The museum actually does not exist yet; it is/will be affiliated with the National Law Enforcement Memorial. The exhibits will examine local, state and federal law enforcement. It is a collections/curatorial internship so ideally I will learn more about putting together exhibits and collections management. I am excited. I’ll let you know what happens next.” And what did was the Curatorial Internship at the McNay in San Antonio.

Christine Paglia (University of Massachusetts, Amherst, M.A. program in education) In July 2009 Christine wrote: “While working at the Yale University Art Gallery [where she served as the Florence B. Seldon Curatorial Intern], I co-curated the exhibition Behind the Seen: The Photographs of Abelardo Morell, on view in the summer of 2008. The exhibition extended my work with Morell as an artist-in-residence at Yale. In November 2008 my brief article ‘Brush Meets Bayonet: Diego Rivera’s Chiang Kai-Shek and Soong Mei-Ling’ appeared in the Yale University Art Gallery Bulletin. On the personal side, I’ll be married this summer to Nick Baker, formerly the Web and Reference Services Librarian at Sawyer. In the fall I plan to begin coursework at the University of Massachusetts Amherst for an M.A. in education, to complement my background in museum education.”

Cara Starke (Museum of Modern Art, New York, Department of Media and Performance, Assistant Curator) In May 2009 Cara sent a note with good news: “Hello! I hope all is very well with you. I wanted to send a brief update for the newsletter. A few months ago I was promoted to Assistant Curator in the Department of Media and Performance Art at MoMA. Exciting! Hope you are enjoying the first few days of spring up in Williamstown! My best to everyone.”

Sasha Suda (Metropolitan Museum of Art, New York, Andrew W. Mellon Fellow; IFA-NYU, Ph.D. program in art history) Sasha began her dissertation, “On the Making of Girona Martyrology and the Cult of Saints in Late Medieval Bohemia,” in 2008. We had the good fortune of seeing her in the exhibition Pen and Parchment: Drawing in the Middle Ages at the Metropolitan Museum of Art in mid-June 2008, glorying in the art there and reporting on all kinds of good interactions with various Williams alums. In August she wrote: “I spent the 2008–2009 academic year working on my dissertation, a close study of a late-medieval martyrology produced in Prague and its spiritual context. The year included a winter research trip to Germany, thanks to a DAAD language-study scholarship that I completed at the Goethe Institut in Mannheim. After finishing the language course, I went to Berlin to do some research and then returned to New York in the spring. I was awarded an Andrew W. Mellon fellowship at the Metropolitan Museum for 2009–2010, which brings me up to date.”

Rebecca Uchill (MIT, Ph.D. program in history, theory, and criticism of architecture and art; Indianapolis Museum of Art, Adjunct Associate Curator, Contemporary Art) In August 2009 Rebecca wrote: “This summer ends my tenure as associate curator at the Indianapolis Museum of Art, where I’ve been adjunct since enrolling at MIT. I’ve seen a ton of Williams folks this year. Between moving cross-country and other travels, I’ve stayed with Jessica Fripp ’05, Betsy Athens ’05, Liza Statton ’06, Cara Starke ’05, and Lisa Dorin ’00 and Larry Smallwood (and their adorable baby). Dina Deitch ’04 (who is shaking things up at the DeCordova) is my neighbor; Yoko Hara ’05 was serendipitously seated beside me in a Harvard rare books room last fall. I invited Ondine Chavoya for our recent departmental lecture series; Nato Thompson is an upcoming speaker. I’m also currently organizing the List Visual Arts Center’s next annual Wasserman Forum, which will focus on art actions (performance). Enjoying school, and enjoying summer in Boston.”

Viktoria Villányi (Koller Galerija, Budapest, Editor)
2006 ..... 

Hannah Blumenthal (Guggenheim Museum of Art, New York, International Museum Projects Coordinator) 


Allison Perdue Hildebrand (Westover School, Middlebury, Ct., Art History Teacher) In December 2008 Allison wrote: “After having gotten married last summer, I am enjoying my husband and my continuing work in teaching art history elective, humanities, and AP courses to these young girls. I feel so grateful to be a part of this community, and am so glad to hear of all the accomplishments my classmates have pursued.” 

Rachel Hooper (Blaffer Gallery, the Art Museum of the University of Houston, Houston, Texas, Cynthia Woods Mitchell Curatorial Fellow) “My first year in Houston [following her tenure as the Curatorial Intern at the Walker Art Center in Minneapolis] has been wonderful! My fellowship at Blaffer has offered many challenges from organizing the MFA thesis exhibition to managing the catalogs for our Chantal Akerman retrospective and the group show Damaged Romanticism. I have even been able to continue my research on Andy Warhol as the university received a gift of 150 photographs from the Andy Warhol Foundation. But the highlight of 2008 was marrying my sweetheart Jonathan in our hometown of Lexington, Kentucky.” In July 2009 Rachel added: “I have been busy as curator for my first two museum exhibitions—the Center for Land Use Interpretation’s Texas Oil: Landscape of an Industry (spring 2009) and a solo exhibition of Josephine Meckseper (Fall 2009).” 

Emilie Johnson (University of Virginia, Ph.D. program in the history of art) According to the University of Virginia Museum’s website, Emilie is at work on a dissertation that considers “the multiple layers of plantation complexes in the Antebellum Deep South including great houses, domestic outbuildings, slave quarters, and agricultural and processing structures. Emilie is also active with local historic preservation groups such as Preservation Piedmont and the Albemarle County Historic Preservation Committee. She is particularly involved with documentation projects and issues surrounding demolitions.” 

Miranda Lash (New Orleans Museum of Art, Curator of Modern and Contemporary Art) In November 2007, Miranda, from her then-current position as Curatorial Assistant at the Menil Collection, participated in the First Triennial Conference of the Association for Latin American Art, Open Dialogues, at New York University, The Institute of Fine Arts. She spoke on “Boxed In: Imaging the Unseen in Matta’s Inside Outside.” Then, in early 2008, things got exciting and she joined the staff at NOMA, where she has been busy—including teaching stints at the University of New Orleans. 

Jacob Lewis (Northwestern University; Ph.D. program in the history of art) Susannah Maurer (University of Arizona Museum of Art, Tucson, Assistant Curator) We heard from Susannah that she and Liza Statton shared a weekend in June 2008 in Santa Fe, and had reservations to stay at the Lightning Field. “There was indeed lightning, but it was pretty far away—not right in the field. Still, you could sit in the field and watch it in the distance, which was beautiful.” In August 2009, Susannah reported that she was leaving Arizona. 

Mary Dailey Pattee (Yale University; Ph.D. program in the history of art) Since entering the graduate program at Yale, Mary Dailey has served as a graduate research assistant at the Yale University Art Gallery, where she was a colleague of YUAG interns (and fellow Williams alums) Amy Torbert ‘07 and Christine Paglia ‘05. In 2008, her qualifying paper “Grabbing Modernity by the Horns: Mary Cassatt’s Offering the Panal to the Bullfighter” was published in Athenor 26, the art history journal of the University of Florida. Mary passed her orals in 2009 and in March was chosen to be the Yale representative at the Frick Symposium where she delivered the paper “Against the Tide: Edward Hopper’s Rooms by the Sea and Abstract Expressionism” (Katie Hanson ’03, representing CUNY, also spoke at the 2009 Frick Conference). In May, Mary Dailey was one of two Williams M.A. degree-holding participants in the Sixth Annual Yale American Art History Graduate Student Symposium, where she again spoke on Hopper (Jenny Greenhill ’00 gave the symposium keynote). Mary Dailey is also curating an exhibition titled Outside In that will open in September at the La Viola Bank Gallery in New York City. In the midst of all these academic activities, in June 2008 she married Paul Desmarais. 

Amanda Potter (Wexner Center for the Arts, Columbus, Ohio, Educator for Public and University Programs) In January 2009 Amanda reported: “My first article/essay has just been published in the spring 2009 issue of the Smithsonian’s Archives of American Art Journal. It’s called ‘Collecting Leaves, Assembling Memory: Jane Hammond’s Fallen and the Function of War Memorials.’ (Coincidentally, it’s in the same issue with an article about Lane Faison.)” See them all at www.aaa.si.edu/about/journal.cfm, where there are also audio recordings of interviews with Lane about his work in the art relocation and reclamation projects of World War II. In August Amanda sent an update: “I’m still at the Wexner Center—hard to believe it’ll have been three years at the end of the month! Just this week, I’ve had the privilege of attending the Teaching Institute in Museum Education, a program at the School of the Art Institute of Chicago run by Rika Burnham (from the Frick) and Elliott Kai-Kee (from the Getty). It has been a wonderful experience to reflect on my own practice and philosophy and also to be in the Art Institute’s beautiful new galleries.” 

Miranda Routh (University of Pennsylvania, Ph.D. program in the history of art) 

Liza Statton (ArtSpace, New Haven, Ct., Gallery Director/Curator) In the summer of 2009 Liza wrote: “After spending two years working as the Thaw Curatorial Fellow at SITE Santa Fe, under the direction of Laura Steward ‘98, I relocated to New Haven, Connecticut. This September, I’ll have completed one year in my new post as Gallery Director/Curator of ArtSpace, an alternative arts venue in a culturally diverse corner of downtown New Haven. I’ve coordinated a variety of small solo and group exhibitions here, and recently finished a public art installation with NYC-based sculptor Carolyn Salas. In June, I attended the NAMAC Leadership Institute retreat, sponsored by The Andy Warhol Foundation, in Oregon with 20 other colleagues from peer institutions. The retreat was invaluable. The current economic climate has had considerable effects on our small organization. Despite these setbacks, we have become a more innovative, creative, and efficient organization. Since returning to New England, I’ve been able to connect with many Graduate Program alums, it’s been fantastic.” 

Kerin Sulock (Jenny Holzer Studio, Hoosick, N.Y., Project Manager) 

Jason Vrooman (IFAA–NYU, Ph.D. program in the history of art) 

2007 ..... 

Nadia Baadj (University of Michigan, Ph.D. program in the history of art) In March 2008, Nadia was one of three Williams folks, along with Kori Yee Litt and Amanda Hellman, to speak at the UC Berkeley Graduate student
Symposium “More than Meets the Eye,” delivering a version of her QP. In December 2008 she wrote to Mark: “I can’t believe it’s already been almost two years since my class graduated. I am looking forward with anticipation to the end of coursework this semester, and I will spend spring term studying Dutch and preparing for preliminary exams in Utrecht. After a wonderful internship at the Rijksmuseum this past summer, I’m very excited to be going back to the Netherlands. I also wanted to let you know that my Andriessen article is being published in the Burlington in the January issue. I just received the proofs and am thrilled to finally see it in print! I cannot thank you enough for all of your support in getting this article published.” And then in July 2009 she updated with plans for next year: “I passed my comprehensive exams in April and am currently beginning work on my dissertation (on the Flemish artist Jan van Kessel I, 1626–1679). I’ll be in Ann Arbor for one more semester this fall, applying for fellowships and teaching. Starting in January I’ll be working as a curatorial assistant at the Frans Hals Museum in Haarlem while continuing work on my dissertation in the Netherlands and Belgium.”

Laura Fried (St. Louis Museum of Contemporary Art, Assistant Curator) In December 2007 Laura reported sightings of Mark Haxthausen in St. Louis, John Stomberg and Linda Shearer at Art Miami, and added: “I am happy to report a full plate of my own! A local Biennial I am organizing (a juried show) that opens on February 1, a catalogue essay for a young video artist Aida Ruilova, whom we are bringing to St. Louis in the fall, and some early research on a few of my own projects!”

Darni Hanna (Massachusetts College of Art and Design, Curatorial Programs + Professional Galleries, Boston, Curatorial Assistant) Allison Harding (Harding Projects, San Francisco, Owner) In August 2008, we heard that, since graduation, Allison had been working as Director of Business Development for Incorporated, a young architecture and design firm in Manhattan. In addition to building experience running a small creative studio, Allison was busy writing conceptual essays for the firm and producing short books on built projects. Keeping a foot in the contemporary art world, Allison was also serving as an art consultant to young collectors. She especially enjoyed meandering through New York museums with aspiring collectors, helping them to find their own “eye.” In the fall Allison’s professional activities merged in San Francisco, where she established a full time consulting business, Harding Projects.

Aimee Hirz (Williams College Museum of Art, Williamstown, Public Relations Assistant) In July 2009 Aimee wrote: “After I graduated from the program in 2007, I worked for one year at the Clark as a Curatorial Intern for Richard Rand and Kathy Morris. I assisted with Dove/O’Keeffe: Circle of Influence and also Through the Seasons: Japanese Art in Nature. This past year I’ve been working full time as the Public Relations Assistant at the Williams College Museum of Art. Although it’s my first public relations position, I’ve been thriving and learning many new things.” There, among other responsibilities, on October 30, 2008, she gave a gallery talk, “Questioning Reality: The Archives of Fiona Tan and August Sander,” which was based, in part, on her QP.

Katy Hover-Smoot

Sarah Linford (Economics Research Associates, San Francisco, Calif., Museum Consultant) “I’ve relocated to San Francisco where I’m working for the same company, Economics Research Associates, doing museum consulting. I’m learning a lot and enjoying the work overall.”

Joshua O’Driscoll (Harvard University, Ph.D. program in the history of art)

Amy Thobert (Yale University Art Gallery, New Haven, Ct., Assistant Curator of American Art) In July 2009 Amy wrote: “I began my time at the Gallery two years ago with the perfect transition between Williams and Yale by organizing the presentation of Deborah Rothschild’s extraordinary exhibition Making It New: The Art and Style of Sara and Gerald Murphy to fit in our considerably smaller exhibition space. Since then, I’ve focused on organizing and implementing our exhibition Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery, which traveled from the Speed Art Museum in Louisville, Kentucky, to the Seattle Art Museum during the past year. It will travel this fall to its final venue, the Birmingham Museum of Art, where it will be on view from October 4, 2009, to January 10, 2010. Another ongoing project has been planning the reinstalltion of our permanent collection of American paintings and sculpture, which will hopefully open in 2013. Finally, I’ve greatly enjoyed giving talks at the Gallery on a variety of topics, including a recently discovered Sargentscape, the building that first housed the Yale School of Fine Arts, a William Michael Harnett still life, and Edwin Austin Abbey’s Play Scene in Hamlet.”

Yao Wu (Guggenheim Museum, New York, Asian Art Curatorial Fellow; Stanford University, Ph.D. program in the history of art) Since graduating up until the fall of 2009, Yao held the Guggenheim Museum’s inaugural Asian Art Curatorial Fellowship. Part of the Guggenheim Asian Art Initiative team, she worked on a series of exhibitions and programs that aimed to bring an Asian dimension to mainstream modern and contemporary art discourse, and to promote mutual understanding and collaborative activities between Asian and Western institutions. This fall, she resumed graduate studies and enrolled in the Ph.D. program at Stanford University.

Kori Yee Litt (Columbia University, Ph.D. program in the history of art) Kori was one of three Williams M.A.s to speak at the UC Berkeley Graduate Student Symposium “More than Meets the Eye,” in March 2008, delivering a version of her QP.

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, Williams College Graduate Program in the History of Art, Box 8, Williamstown, MA 01267; or call 413-458-0595; or email msimpson@williams.edu. Don’t forget to check out the Program’s new, updated website at www.williams.edu/gradart. And consider subscribing to the listserv! Over 200 people now belong—and have calls for papers, job announcements, doings here in Williamstown, and more sent to their email accounts.
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