Congratulations to the Class of 2007!

WILLIAMS COLLEGE APPOINTS NEW DIRECTOR OF THE GRADUATE PROGRAM

On June 13, 2007, Williams College issued the following press release.

Williams College has announced the appointment of Marc Gotlieb as the Class of 1955 Memorial Professor of Art and director of the Graduate Program in Art History, effective July 1. He succeeds Mark Haxthausen as director of the Graduate Program.

Gotlieb is associate professor and chair of the department of fine art at the University of Toronto. The department is a joint unit with graduate and undergraduate programs in the history of art and studio art. Recently he led an effort to upgrade the department’s doctoral and master’s programs, including the launch next year of a new degree in curatorial studies and art criticism. His broad academic interests include eighteenth- and nineteenth-century European painting and sculpture, criticism, and interpretation.
He is the author of *The Plight of Emulation: Ernest Meissonier and French Salon Painting*. Since concluding this major reinterpretation of French Salon painting, he has been engaged in three distinct projects. These are a book-length study around the artist Henri Regnault, one of the key figures of French late-nineteenth-century art; an ongoing inquiry into the history and psychology of art instruction; and research on the French Romantic artistic imagination, particularly the intersection of painting, artistic biography, and early art history. Beyond these inquiries, he has also been involved in a project around the academic painter Jean-Léon Gérôme, with special attention to issues of narration, pictorial drama, and spectatorship.

His teaching encompasses nineteenth-century art, with particular attention to such topics as Romanticism, Orientalism, taste and canonicity, Impressionism and its aftermath, academic art, and modernism. “Across my teaching,” he said, “I try to develop in students analytical and interpretive skills at once pertinent to the history of art, but no less pertinent to the mandate of higher education regardless of discipline.”

Gotlieb has also taught at Emory University. He is a trustee of the PowerPlant Art Gallery in Toronto. Gotlieb also served as editor-in-chief of *The Art Bulletin* published by the College Art Association of America. He received his Ph.D. in art history from Johns Hopkins University.

MARK HAXTHAUSEN RETIRES FROM THE GRADUATE PROGRAM

Marc Simpson
Associate Director of the Graduate Program

On April 5, 2006, Mark Haxthausen called Karen Kowitz, George Ferger, and me together for a special Graduate Program staff meeting. It was a short gathering with only one item on the agenda: he told us that he had tendered his resignation to the dean and that a search for his replacement as director would soon be under way. The news hit like a ton of bricks. He tried to calm us by noting that he was taking only partial retirement and that—following the good example of previous GP Director Sam Edgerton—he would continue to teach part-time in the Art Department. The extent of our combined surprise, however, may be registered by the fact that I was flying to London later that day, and I have no memory—none whatsoever—of getting to the airport or of any other aspect of the transatlantic trip.

Mark’s 14-year tenure as director had been a momentous one—since taking the reins of the GP in the summer of 1993, he had served under three College presidents (as well as an acting one, not to mention shifting deans and provosts), and two directors of the Clark. He witnessed (indeed instigated) a significant amendment to the financial relationship of Williams College to the GP, initiated both a student travel and alumni annual fund appeal, and had seen the GP move toward a more secure fiscal foundation. On a sheer physical level, during his watch the GP moved to a newly constructed home on the Penthouse level of the Clark Building and expanded its administrative staff.

Of greater moment, more than 170 students received their M.A. over the years he was director. The majority of them—he counted 144—did so not only under his watch but under the regimen that he instituted, their culminating academic experience being the Qualifying Paper and Symposium process rather than the Orals Examinations of earlier years. He claimed that the curricular innovation grew from his observation of the Lenett Fellowship—another program that he instituted—when it became clear that
communicating orally the results of one’s research was a keen opportunity for advancing an argument as well as practical training. Numerous alumni testify to the value of the operation’s emphases and rigor.

The College, under the leadership of incoming dean of faculty William Wagner, organized a search committee that began its work over the summer of 2006—it included members of the art and art history faculty, the Russian department, senior staff of the Clark and the Williams College Museum of Art, and an alumnus of the Graduate Program (Rob Slifkin ’02). A rich, engaging, and fully international search for Mark’s successor ensued. Only in May 2007, however, did we learn for sure that the search had been successful and that Marc Gotlieb would accept the post, allowing Mark to act on his resignation. So, for the next several weeks, Karen, George, and I—with the enthusiastic support of staff at the Clark and WCMA, and numerous alumni—worked to organize a celebratory event to mark the occasion. Thanks to the goodwill of all who wanted to thank Mark, celebrate his time as GP director, and wish him well on the next stage of his professional life, things came together readily. We selected Friday, June 1, to hold the celebration. The class of 2007 shone throughout the day at their Symposium (see below), and Mark glowed at their achievement. At the WCMA reception following the Symposium, Director Lisa Corrin led a series of toasts to celebrate the graduates and their many achievements. She added one announcement, however, that was special to the year: WCMA was going to acquire German contemporary art specifically for Mark to teach from. Together, in fact, they had gone shopping earlier that week and selected Gerhard Richter’s Cibachrome Onkle Rudy (2000) to join the collection; its credit line now reads: “Museum purchase, Karl E. Weston Memorial Fund, in honor of Charles W. Haxthausen, Faison-Pierson-Stoddard Professor of Art History and Director of the Graduate Program in Art History (1993–2007).”

After the reception at WCMA, Mark and 50 friends from the extended Williams-Clark community—including a dedicated band of alumni who journeyed from across the country to hear the 2007 Symposium and help Mark celebrate this momentous day—adjourned to the Clark Penthouse for a dinner, a toasting, and a gentle roasting (the photo at top left shows the scene). Mark withstood the rigors of the evening well, taking to the floor at the end with joy and bravado. After all was said and done, he and Linda took away two tokens of collective esteem. First, a fine multipurpose stopwatch, engraved with “Every minute counts…” (no more needing to calculate timings during dry runs!). Much more momentous, a memory book to which over a hundred alumni and colleagues contributed prose and pictures.
Faculty and Staff News

Thomas J. Branchick Tom reports his ongoing work in teaching—ARTH 508, “Art and Conservation” and working with the Lenett Fellow—as well as the considerable work entailed in preparing for the move, scheduled for the spring of 2008, of the Williamstown Art Conservation Center to the Stone Hill Center on the Clark campus, a building designed by Tadao Ando.

Michael Conforti While Michael taught his course “Museums: History and Practice” in spring 2007, he also found time during the year to oversee some unprecedented projects at the Clark and maintain an active profile outside Williamstown. In June 2006 he participated as a member of the Smithsonian Arts External Review Committee and gave a talk on behalf of the Metropolitan Museum of Art at the Cosmopolitan Club in conjunction with the Clark exhibition The Clark Brothers Collect: Impressionist and Early Modern Paintings. He moderated the September 2006 RAP Symposium entitled “Private Realm and Public Space: The Collector’s Museum in the 21st Century.” He also participated in a panel on corporate social responsibility sponsored by the Berkshire Economic Development Corporation as well as a panel entitled “Filling Seats and Selling Paintings” at the Massachusetts College of Liberal Arts. Michael delivered a paper on museum architecture at the “Histoire de l’art du XIXe siècle (1848–1914)” colloquium, held at the Musée d’Orsay. He participated in a panel of museum professionals for a discussion on museums and the art world at Skidmore College in April. Michael served as moderator for a panel at the National Conservation Summit, cosponsored by the Institute of Museum and Library Services and the American Association of Museums’ International Committee on Museums (AAM/ICOM). He remains board vice president of the American Association of Museum Directors (AAM/ICOM) and will serve as its president beginning in June 2008. He is currently vice chair of the National Committee for the History of Art and is a membre titulaire for the Comité International d’Histoire de l’Art (CIHA). Within Berkshire County, Michael serves as vice chair of the Creative Economy Steering Committee for the Berkshire Economic Development Corporation and remains on the board of the Berkshire Visitors Bureau and the Berkshire Business Roundtable.

Lisa Corrin Lisa completed work as artistic lead on Seattle’s Olympic Sculpture Park. Developed by the Seattle Art Museum, where she was the deputy director of art, the 8.5-acre waterfront park for art opened in January 2007 with works by Richard Serra, Ellsworth Kelly, Louise Bourgeois, Mark Dion, and Teresita Fernandez, among others. She also contributed to a monograph on the project. At the Williams College Museum of Art, Lisa balances her leadership role with teaching, supervising interns, and curating exhibitions. This year she curated a number of exhibitions including Jackson Pollock at Williams College, Drawing on Hopper: Edward Hopper/ Gregory Crewdson, and The Moon Is Broken, a collaboration with nine poets using the museum’s photography collection. Lisa also lectured in “Art and Controversy,” a philosophy course taught by Steve Gerrard, as well as in ARTH 102, where she reflected on her experience as curator at London’s Serpentine Gallery and the creation of the Sensation Generation of young British artists. She led an independent study in the Graduate Program on contemporary art and, this year, will teach “When Art Needs Room to Breathe: Public Art beyond the White Cube,” which will consider the history, controversies, and evolving aesthetic approaches to publicly sited art from Richard Serra’s Tilted Arc to the Olympic Sculpture Park. The course will also include a practicum in which students work together in teams to research, create, and problem-solve actual public art projects, including a work-in-progress for the Science Center with Jenny Holzer. Lisa is currently preparing a paper for the International Sculpture Conference this fall, a conference focusing on the Olympic Sculpture Park.

Nicole S. Desrosiers “The year went by very fast with an exceptional group of students. It is always so rewarding when towards the end of the year students expressed their interest in pursuing the study of French! Realizing that understanding the subtleties of the original language is so rewarding justifies all the hard work. And of course, the fact that there is so much more to proficient reading than ‘just’ translating! Yes, the AATF had its yearly workshop at Mount Holyoke. And, yes, the manual for Readers of French in Art History continues to progress. Congratulations to the class of 2007! The Symposium was a great success. I must add that it was so wonderful to see former students at Mark’s party. Their many accomplishments are a tribute to the program, and we are so proud of them! I would like personally to thank Mark Haxthausen, who has been the most inspiring and creative director, a true pedagogue as well as a brilliant scholar.”

Samuel Y. Edgerton Jr. “The biggest news coming from this address during 2006–7 is my full retirement
Holly Edwards “I spent the year on sabbatical as a fellow at the Oakley Center. Early in the fall I devoted considerable time to finalizing the exhibition catalogue for Beautiful Suffering: Photography and the Traffic in Pain. The show was a collaborative project (along with colleagues Mark Reinhardt, Erina Duganne, and John Stomberg) at WCMA, and the catalogue was published by University of Chicago Press. The rest of the semester was devoted to writing a lengthy piece on the genesis of photographic practices in Afghanistan (Artibus Asiae 64, no. 2). My third big project of the year was the revision of a book-length study of commemorative architecture in the Indus Valley.”

George Ferger “The high point of the 2006–7 academic year was Mary’s and my return to Italy over spring break. Our three weeks in Rome held delights too numerous to list, but there were some interesting challenges, too: accepting as real the snow and small hail adorning the windshields of the Smart cars snuggled up to the sidewalk on our way home from a comforting dinner of bucatini all’amatriciana one evening; overcoming the frustration built on the absurdly short time allowance at Galleria Borghese (solution: when the PA order to vacate the galleries cracked overhead, we just remained transfixed in contemplation of Apollo and Daphne and, when no one came to throw us out, spent another two hours on delicious details); and the most intransigent problem of all, still unresolved: deciding which establishment has the better gelato—Giolitti or Palazzo del Freddo Giovanni Fassi (didn’t really care, but did quickly learn not to order a double cone with just one flavor—choosing at least two ensured serious portions!).”

James Ganz “All of my energies this past year have been devoted to The Unknown Monet, Pastels and Drawings, an exhibition offering the first survey of Monet’s career as a draftsman that I organized with Richard Kendall. The show opened at the Royal Academy of Arts in London this spring and moves to the Clark this summer. I am especially grateful to the many graduate students who assisted with various aspects of this complex project over the past five years, including Esther Bell, Dan Cohen, Sarah Hammond, Darci Hanna, Yoko Hara, Jacob Lewis, Kori Yee Litt, Keelan Loftin, Josh O’Driscoll, Sasha Suda, and Viktoria Villanyi. I’m now starting to work on an exhibition of photographs by the late-nineteenth-century photographer Félix Thiollière that we are organizing with the Musée d’Orsay in 2009.”

Charles W. (Mark) Haxthausen Mark spent the fall of 2006 on mini-sabbatical and had a productive leave. He completed most of the translations for his volume on Carl Einstein’s theory and criticism and wrote two conference papers. The first, “Fictions of Facial Representation: Paul Klee’s ‘Portraits,’” he delivered at the February CAA meeting in New York; the second, “The Cathedral of Metropolis,” on the meaning of the Gothic in Fritz Lang’s 1927 silent classic, he presented in April at the annual conference of the Association of Art Historians in Belfast (former students Sabine Kriebel ’95, Jennifer Greenhill ’00, and Jennie King ’01 also delivered papers). His review of Keith Holz’s Modern German Art for Thirties Paris, Prague, and London: Resistance and Acquiescence in a Democratic Public Sphere appeared in the September 2006 issue of The Art Bulletin. Another, on Uwe Fleckner’s Carl Einstein und sein Jahrhundert, appeared this September (in English) in the German online journal Sehpunkte. After fourteen years as director, Mark is eagerly looking forward to having more time for research, which he will combine with half-time teaching in the Art Department. Over the summer he wrote “Space Explorations: On Sigmar Polke’s ‘Lens Paintings,’” the catalogue essay for Polke’s Rubens Prize exhibition at the Museum für Gegenwartskunst in Siegen. This fall he will travel in Europe and finish the introduction and

as of July 1, 2007. I am now officially Amos Lawrence Professor of Art History Emeritus. President Moriarty Schapiro and his wife, Mimi, generously threw a party for Dottie and me with 65 guests at their sumptuous President’s House on May 21. Prior to that, Carolyn Halpin-Healy ’86 and husband, Tim, threw another party in honor of my 80th birthday on July 1, 2006, with many members of the Graduate Program classes from 1984 to ’88 attending. Thanks again to all you graduate students during my tenure as director of the program between 1980 and 1993 for your kind thoughts and recollections. As to my present post-retirement career, I must say it’s been a little difficult getting used to being absent from the classroom. I’m particularly nostalgic in September, the traditional month when school begins and which has been the psychological commencement of every active year of my life since 1952, my first academic job as preschool art instructor and wrestling coach. Anyway, I am still engaged in scholarly research, and have managed to have an article published in the Brazilian journal Historia Ciencias Saude Manguinos (Oct. 2006) titled ‘Brunelleschi’s Mirror, Alberti’s Window & Galileo’s Perspective Tube.’ Also published in that year in a unique online journal edited by the University of Tampa, Florida, was a pair of articles jointly submitted by me and Williams student David Butts ’06 on the impact of Renaissance linear perspective on the history of art and science. My contribution was titled ‘Picturing the Mind’s Eye.’ Two more e-articles were published online by CAA Book Reviews; I reviewed respectively Jaime Lara’s City, Temple & Stage (Notre Dame University Press, 2004) and Gauvin Bailey’s Art in Colonial Latin America (Phaidon Press, 2005). Finally, my latest book in the works since 2004 and finished at last in 2007 has been accepted by Cornell University Press and will be published in the spring of 2009. Its title is The Mirror, the Window, and the Telescope: How Renaissance Linear Perspective Changed Our Vision of the Universe.”
commentaries for his translations of Carl Einstein (to be published by California), before he returns to teaching in February. He continues to serve on the Visiting Committee of the Harvard Art Museums.


Michael Ann Holly “Much has been happening over the year in the Research and Academic Program, as you will be able to see from Mark Ledbury’s report printed here. My own activities, besides teaching my favorite introductory ‘methodology’ graduate seminar and serving on the hiring committee to select the new graduate director, include teaching for a week in May with Keith Moxey at the University of Tallinn; serving as a consultant for Duke University’s new visual studies curriculum; co-convening with Mark Smith the April Clark Conference—‘What Is Research in the Visual Arts? Obsession, Archive, Encounter’—as well as giving my first lecture, ‘What Is Research in Art History, Anyway?’ in any Clark Conference; lecturing at the Royal Swedish Academy of Sciences in Stockholm, at the annual Renaissance Society meetings in Miami, and at Texas A&M; publishing an ‘Interventions’ essay in the March issue of Art Bulletin entitled ‘The Melancholy Art,’ along with a ‘response’ to my four ‘respondents’ (Stephen Bann, Karen Lang, Stephen Melville, and Hayden White); conducting an interview with Mieke Bal for the journal Art History; and writing an essay on Adrian Stokes for a Columbia University Press collection on aesthetics. Two other excitements to note: I had a small book written on my own writings by Michela dell’Acqua for a Roman press, and, with great glee and anticipation, welcoming Marc Gotlieb to the directorship at Williams.”

Eugene J. Johnson “I directed the Williams in New York program for the spring semester and will do so again next spring. In the fall I completely revised the architecture half of ARTH 101 to make use of the digital panoramas of important buildings that we are now able to enjoy in the course. A few of those are on line, www.williams.edu/art/architectureVR, for any alums who might want to check them out. They’re amazing. We now have panoramas of more than 60 buildings from Europe and North America, so we can cover the whole history of Western architecture from the Greeks to the Seattle Public Library. I’m spending the summer at Lake Tahoe, where we had to flee the fire for a few days (our cabin was unscathed, praise be) and where I’m working on an article on the Libreria de San Marco in Venice and the relation between Venice and Constantinople in the early 16th century.”

Libby Kieffer “A great group of students joined me for the German reading course in the fall. Last year’s translations included a review for the journal Gastronomica by Christian Witt-Dörring of a book entitled FOOD DESIGN: Von der Funktion zum Genuss. I served as a judge for the Northeast Regional Ethics Bowl. And my research project for ARTstor is ongoing. My voice joins those lauding Mark Haxthausen’s dedicated, gifted directorship of the program: ein dreifaches Hoch!”

Karen Kowitz “2007 marked my 25th anniversary as an employee at Williams College. I cut my Williams teeth for 2–1/2 years in the Department of Physics and Astronomy, and in February 1985 Sam hired me to work in the Graduate Program. Needless to say, I’ve never wanted to leave. During this year our normally busy spring semester included a clandestine appeal to the alumni to submit their personal anecdotes of Mark Haxthausen for a memory book. I particularly enjoyed having this extra reason to be back in contact with the students from Mark’s fourteen years as director.”

Mark Ledbury “Christopher Ledbury’s first words and steps were the highlight of 2006–7, of course, but when I wasn’t singing or reading about the very hungry caterpillar, I was gainfully and rather busily employed, both teaching on the Graduate Program—for the first time risking a course all about genre painting. The risks were that there might be just too much to cover, and that people just might not care about genre painting! But the class was a delight and exploited the Clark’s rich resources in this area. The period also saw the publication of David after David: Essays on the Later Work (Yale University Press, 2007), which I edited and which arose from the late David symposium in 2005. I wrote, too, for the French journal Perspective and for a book on
the origins of the French Revolution. I chaired the New Voices panel for the Historians of Nineteenth-Century Art and Architecture in February 2007 and chaired a panel at the Montpelier ISECS conference in summer 2007. At that conference I was reelected to the Committee of the International Society for Eighteenth-Century Studies.”

**Michael J. Lewis** “I contributed ‘The Architectural Library of Henry A. Sims,’ to Kenneth Hafertepe and James F. O’Gorman, eds., *American Buildings and their Architects, 1840–1915* (University of Massachusetts Press, 2007). It is a case study of creativity in the Victorian era and the role of the architectural library in the design process. For the annual meeting of the Society of Architectural Historians, I led a tour of the towns of the Harmony Society, the German communal sect that settled near Pittsburgh. These are among the most extraordinary examples of 19-century utopian urbanism, and are important for their relationship to Shaker architecture. I will be looking at them in my research project for my sabbatical next year. I also presented a paper on the motion study photographs of Eadweard Muybridge and how they related to the culture of the horse at the Wagner Free Institute of Science in Philadelphia. I edited *Expressing Abstraction*, an anthology of Lane Faison’s art criticism from *The Nation*, where he served as art critic from 1952 to 1955. The book was published to mark his 99th birthday, although he died just before it appeared. I looked at the meaning of Faison’s life and teaching in an essay called ‘An Art Teacher’s Art Teacher,’ in *Commentary* (April 2007). I wrote criticism for a variety of publications, including the *New Criterion*, *Atlantic Monthly*, *New York Times*, and *New York Sun* (where I reviewed Nicholas Fox Weber’s *The Clarks of Cooperstown*).”

**Peter D. Low** “I have been on leave the past year, after receiving a Getty Post-Doctoral Fellowship for 2006–7. I have spent the year working on a book, *Building a Dwelling Place for God: The Narthex Portals at Vézelay and Ephesians 2:11–22 in Medieval Art.*”

**Carol Ockman** Carol is going on sabbatical for the academic year 2007–8. She is working on two projects: *The Invention of the Modern Nude*, on which she taught a graduate seminar last spring, and Sarah Bernhardt’s *Handkerchief*. For the former she looks forward to a research stint in the Vatican archives and a Rockefeller Foundation residency at the Bellagio Study Center on Lake Como. For the latter, she will divide her time between New York and Southern California. In May 2007 Carol and Kenneth E. Silver received an award from the Metropolitan Chapter of the Victorian Society for the exhibition *Sarah Bernhardt: The Art of High Drama* and had the pleasure of being featured in the cover story “Who Was Sarah Bernhardt?” of *The New York Review of Books.*

**Marc Simpson** “Serving as Acting Director of the Graduate Program is always challenging and rewarding in equal measures. The challenge this past fall was augmented, however, by serving also on the committee to search for the new director—a tremendously rich and productive experience. Did I mention time-consuming? As was being one of three jurors for the Smithsonian American Art Museum’s Eldredge Prize for the best publication in the field. In addition, I was lucky enough to present lectures in places ranging from Newark to San Francisco (the latter, on the Clark Brothers as collectors of Homer and Sargent, prompting the first visit Fronia and I had paid to the city since leaving in 1994). I was also invited to participate in the symposium accompanying the Metropolitan Museum of Art’s venue of *Americans in Paris*, where I gave a talk on John Singer Sargent’s student years. The most memorable of my professional experiences away from Williamstown, however, was the three weeks I spent as the Terra Senior Visiting Scholar at the Musée d’Art Américain Giverny in the early summer of 2007—an invigorating time of being in community with young European and American artists and art historians, sharing ‘senior’ status with the French artists Anne and Patrick Poirier. The time in Giverny gave me my first sustained moment to begin writing what will be my major writing project of the coming year, the catalogue to accompany the Clark’s 2008 summer exhibition, *Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly.*”

**Joanne E. Thompson** “During the first of my two years as a visiting faculty member, I developed and taught four new courses in Greek and Roman art, including a Winter Study course on the Seven Wonders of the Ancient World. I also completed a reconstruction drawing to accompany a paper entitled ‘Politics and Priestesses: The Vestal Virgins on the Ara Pacis Augustae,’ for the annual meeting of the Archaeological Institute of America held in San Diego in January. I am now preparing the paper for publication as well as exploring new topics for research in Roman sculpture.”
Robert Sterling Clark
Visiting Professors in the History of Art

The appointment of Clark Visiting Professors allows the Program to bring distinguished and engaging faculty to campus, expanding its roster of courses and the experiences it can offer. In the fall James Meyer filled this role; in the spring, Miranda Marvin.

James, Winship Distinguished Associate Professor in Art History at Emory University, wrote of his time:

During my visit as Clark Professor, I had the opportunity to lead a graduate seminar on Minimal Art and an undergraduate class entitled “Art and Globalism” in which graduate students were enrolled. The former course involved weekly readings of the major critical debates inspired by Minimalist practice. The students were assigned the task of presenting the week’s reading on a rotating basis. Our discussions were heated, in keeping with the polemical nature of the historical and more recent debates around these notoriously “mute” endeavors.

The students’ final presentations covered a wide range of sixties practice, expanding our grasp of the Minimalism canon. . . . The course concluded with a class trip to Dia: Beacon, a major repository of Minimalist work. Yao Wu and Darci Hanna brought their respective expertises in Chinese and Mexican culture to the Art and Globalism course, and as interns at MASS MoCA, generously guided the class through a major exhibition of the artist Huang Yong Ping. James delivered his public lecture, “The Minimal Subconscious,” on October 24. Luckily for us, he stayed on in Williamstown as a Clark Fellow in the spring, allowing him to take full part in the preparation of the three Qualifying Papers and Symposium presentations—those by Laura Fried, Darci Hanna, and Allison Harding—that grew from his classes.

Miranda, Professor of Art and Classics at Wellesley College and, as she puts it, “a classical archaeologist masquerading as an art historian,” is no stranger to Williamstown. She served earlier as a Clark Visiting Professor, in spring 1985, and had also enjoyed a semester as a Clark Fellow in spring 2004. During her third semester in the Purple Valley, Miranda taught a graduate seminar dedicated to “The Other City: The Stone and Bronze Residents of Roman Cities” and an undergraduate class called “Art as a Tool of Empire.” In “Early Modern Assemblage: Creating Antiquities,” her public lecture delivered on April 10, Miranda considered the stones of Rome as they were mixed and matched during the Baroque, noting that antiquities “were admired, cherished, but also treated brutally,” and noting that 17th- and 18th-century practices call into question the modern use of such terms as “restoration,” “forgery,” and even what is meant by an “antiquity.”

The Clark Visiting Professors for 2007–8 will both focus on African art, both contemporary and traditional, with Chika Okeke-Agulu (Pennsylvania State University) and Babatunde Lawal (Virginia Commonwealth University) filling the positions.
On November 11 President Morty Schapiro wrote to the Williams Community:

Williams has lost one of its most favorite sons with the passing this afternoon of S. Lane Faison ’29. To merely call him Amos Lawrence Professor of Art, Emeritus, would be to greatly understake his significance. As much as anyone, Lane personified Williams—a curious student of many talents, a sharp intellectual, an inspired and inspiring teacher, an able administrator, an incisive writer, a person of natural warmth and wit, and a mentor whose legacy will forever spread far and wide through the countless students he turned on to art. Many built careers in the field; all have bad their lives enriched by his contagious passion for art.

Lucky the student who walked into his class, the audience member who sat down at his lecture, the reader who picked up his essays, or the dinner guest placed next to him at table. All were in for a treat.

Having Lane here at Williams almost continually since he arrived as a freshman in the fall of 1925 has indeed been a long and wonderful treat for this College, which will never be the same because of him. Our thoughts and prayers are with his family. A memorial service is being planned for later this fall.

Even in our sadness there grows already a smile in recollecting a life so fully and so generously lived. Lane, as some of you will remember, served as acting director of the Graduate Program in the spring of 1979. Full obituaries appeared in the major newspapers and many can be found online.

The Sterling and Francine Clark Art Institute

This year has been an important one for the Clark, with several significant events taking place. Foremost among these was the announcement on June 15, 2007, of the most important gift the Clark has received since its founding: a collection of over 200 works by British artists such as John Constable (including The Wheatfield of 1816), Thomas Gainsborough, and J.M.W. Turner, accompanied by an endowment of $50 million that will support the collection and the Clark’s Research and Academic Program. In early August, the Clark’s red granite building, constructed in 1973, was renamed The Sir Edwin & Lady Manton Research Center in honor of this extraordinary gift. At the same time, the Clark is completing the first of its new buildings designed by Tadao Ando, Stone Hill Center, which will expand the campus to the south with a home for the Williamstown Art Conservation Center and new exhibition galleries for the Clark. Stone Hill Center will open in June 2008. Work is also progressing on the second phase of the Clark’s expansion and the renovation of the original white marble building by New York–based architect Annabelle Selldorf. The Clark-organized exhibition entitled The Unknown Monet: Pastels and Drawings opened at the Royal Academy in March to very positive critical reviews before traveling to the Clark in June.
The Sterling and Francine Clark Art Institute
Research and Academic Program
Mark Ledbury
Associate Director of Research and Academic Program

This was another extremely packed academic year for RAP. Our fellowship program continued to flourish, with a marvelous group of fellows in residence. In the summer, Thierry Davila, a contemporary art curator from Bordeaux; Ann Dumas, consultant curator at the Royal Academy of Arts; Erica James from the National Art Gallery in the Bahamas; Sarah Warren from SUNY Purchase; Bill Fox, independent scholar; and Jonathan Ree, philosopher, were with us, and our curators were once again supported by our generous Mellon Grant to enable curators from around the world to spend time with us. The fall saw the arrival of Ernst van Alphen from Leiden University as our inaugural Clark-Oakley Fellow, a fellowship designed to be split between Williams College’s Oakley Center and the Clark and to cement relations between our research networks. Ernst’s year-round presence in both communities was a tremendous success. Other fellows in the fall were Barry Flood, Heinrich Dilly, Serge Guilbaut, Arden Reed, and Ann Reynolds, and this lively group reached new culinary heights in their post-talk potluck suppers. In the spring, we were privileged to have with us Lowery Sims, former director of the Studio Museum in Harlem; Malcolm Bull, philosopher from Oxford University; Carolyn Tate, our first scholar whose project has focused on pre-Columbian material; James Meyer from Emory; and an old friend of the Clark in a new guise, Darby English, now at Chicago. Fellows’ lectures on Tuesdays continued to be extremely popular with students, faculty, and the community, and we regularly bumped up against capacity in the café. The Academic Program side of our operations is constantly expanding. We programmed workshops, colloquia, and symposia of all kinds—in the fall, a heavy emphasis was on thinking about museums and collections—Adrian Ellis, consultant, convened a high-powered group including Mark Jones, director of the V&A in London, to think about collections policy in an age in which the world has “tilted” eastwards; Dario Gamboni, professor at the University of Geneva, convened the symposium “The Collector’s Museum” with voices from the Clark, the Wallace Collection, the Isabella Stewart Gardner Museum, and elsewhere, talking about the special nature of collections-turned-museums. We also hosted a Clark-Getty Workshop on anti-art and a fascinating colloquium bringing historians of ancient art into dialogue with scholars of the postmodern, around the topic “Spolia and Appropriation.” This event ended Professor Mary Beard’s *A Don’s Life* blog (archived at [http://timesonline.typepad.com/dons_life/2006/12/index.html](http://timesonline.typepad.com/dons_life/2006/12/index.html)—a first for a Clark event!

In the spring we were again very busy, first with our first-ever symposium with MASS MoCA, held in conjunction with its provocative show on the uses of history in contemporary art, *Ahistoric Occasion*. This symposium, convened by our Assistant Director for Mellon Initiatives, Mora Beauchamp-Byrd, and MASS MoCA curator Nato Thompson (now departed, alas, for Creative Time in NYC), brought together artists and scholars in a new departure for RAP.

Our major conference for the year was provocatively entitled “What Is Research in the Visual Arts: Obsession, Archive, Encounter” and dwelt on the fundamental question about what we are doing when we say we are doing research? What drives scholars? What is involved? Why do we focus on one subject and not another? A fascinating two days, well-attended by students and the community as a whole, and which will of course be published soon as a volume of the Clark Studies in the Visual Arts.

As if all of this weren’t enough, we also had two advisory meetings of great importance this year. First, in the fall, Mora Beauchamp-Byrd convened a large and impressive advisory panel to help us shape our major Mellon-funded initiative, a workshop taking place here and in Africa. A wide variety of scholars from America, Europe, and Africa came to advise us on what we might talk about and how we might organize the workshop (planned for 2007–8). And in the spring, a group of academics, curators, and administrators gathered to advise RAP on how it should take its mission forward—a marvelous
opportunity to explore how RAP might maintain its profile and its successes while developing new directions. This gave us all food for thought but also confirmed our very special place and contribution to research and scholarship in our field.

We continued to enjoy a wonderful relationship with the students and the Graduate Program, through our teaching (Michael and I both taught courses this year) and through the wonderful support we and our scholars received from our interns. More important, our fellows this year developed strong relationships with the class by their own initiatives, and this was of great benefit to all. We emerge, then, exhausted but elated from another packed year, looking forward to an equally busy 2007–8.

WCMA and the Graduate Program
Lisa G. Corrin
Class of 1956 Director
Williams College Museum of Art

The Williams College Museum of Art is a teaching museum, where the study and presentation of art are invigorated by young eyes and a diversity of perspectives. Established in 1926, the Williams College Museum of Art (WCMA) has long served the students of Williams College as a premier arts venue, allowing them the opportunity for firsthand observation of art. Many members of the “Williams Mafia,” a remarkable group of alumni who hold executive and curatorial positions in the nation’s top museums, such as the Solomon R. Guggenheim Museum, the Museum of Modern Art, the Dallas Museum of Art, the St. Louis Art Museum, and the Los Angeles County Museum of Art, gained their first museum experiences working at the college museum. Indeed, MASS MoCA was founded by students working closely with WCMA’s former director, Thomas Krens.

Here at WCMA, we strive to give interns a holistic idea of a museum, where the academic study of art and art history translates seamlessly into the curatorial world of museums and galleries. Students in the Williams Graduate Program in the History of Art are given the opportunity to organize special exhibitions, contribute catalogue essays, deliver lectures, and participate in every aspect of the museum’s operations. The museum’s curators are actively publishing scholars who organize exhibitions that travel nationally. In addition, they teach in both the undergraduate and graduate art history programs. As mentors, the entire staff works closely with students during their time at Williams and beyond, providing guidance and support as graduates determine their career paths in university-based art history, as museum professionals, or other art-related fields such as galleries and auction houses.

An active, collecting museum, WCMA is renowned for its collections of American art from the late 18th century to the present and serves as a repository of the world’s largest collection of works by the brothers Charles and Maurice Prendergast. The museum is also committed to a global approach to modern
and contemporary art, photography, and prints as well as the further development of its significant collection of Indian miniature painting and burgeoning collection of African art. An initiative to increase the museum’s holdings of Asian art is also under way. Recent acquisitions include historic works from a 3rd-century Gandharan Buddha head, a Rembrandt etching, and a pastel portrait by the 19th-century master Pierre François Eugène Giraud, to modern photography by August Sander, contemporary works by Ellsworth Kelly, Nancy Spero, Gerhard Richter, Cindy Sherman, Liu Zhen, Laylah Ali, Patty Chang, and Carrie Mae Weems, and, finally, major works from sub-Saharan Africa.

MASS MoCA and the Graduate Program
Joe Thompson
Director, MASS MoCA

MASS MoCA could not thrive without the invaluable support of the Williams College/Clark graduate student interns. With each incoming class, MASS MoCA benefits from the assistance of an enthusiastic first-year student who hopes to round out his or her studies with practical museum experience. Each year one student is chosen for an apprenticeship in our visual arts department and is asked to make a two-year commitment to the museum, coinciding with his or her tenure at Williams. As the students provide much-needed help to our small staff, they learn the ins and outs of almost every aspect of a contemporary art museum and forge skills and relationships that will see them through their future careers. Unlike many larger institutions, the staff members at MASS MoCA often don many hats, pitching in wherever necessary to get things done. Our curatorial interns have installed artwork, designed and installed lighting, driven back and forth to the Albany Airport to welcome artists, and hosted members’ openings—all in addition to handling the more traditional curatorial tasks of sending out loan forms and writing texts for brochures, press releases, and catalogues. In addition to all this, during their first year the students are invited to propose an exhibition to open in the galleries during their second year. This proves to be a wonderful opportunity for the students to test out their ideas and interests, and an equally rewarding experience for the museum staff, especially the curators, as we ourselves learn while mentoring these young and often brilliant minds. Over the years Williams graduate interns have curated an amazing array of interesting, provocative, and thoughtful exhibitions. And we have seen these talented students go on to positions at distinguished museums all over the United States, widening the reach of the infamous “Williams Mafia.”

While they often leave like weathered pros, I imagine that many of the students have no idea what is in store for them when they first arrive at MASS MoCA’s curatorial offices. On her inaugural day, for example, Jennifer Sichel ’08 was charged with finding a thirty-foot statue for one of our most complex installations ever in Building 5. This kind of sink-or-swim test of resourcefulness and independence is not often included in the curriculum of most masters programs, but is very much part of what curating is all about. The students come to us well prepared with a knowledge of history and theory as well as honed writing skills, all of which they put to use here as they research upcoming exhibitions and draft educational materials. In addition to fostering the growth of this valuable repertoire, however, the hands-on experience they gain as they help to produce a range of exhibitions only adds to their academic experience. Working with contemporary art, our interns master what can be some surprising skills—ranging from the best way to feed young pythons (as Laura Fried ’07 learned to do while working on the Huang Yong Ping exhibition) to tracking down the best type of apples for a Rube Goldbergesque kinetic sculpture (as Jennifer Sichel so gamely did for the current Spencer Finch exhibition).
Strangely enough, real-world obstacles—born of resource and staff time constraints—provide the perfect learning environment for our student-curators. The struggles are welcomed, as are the triumphs; in the end, great curators must be great problem-solvers, producers as much as theoreticians. Laura Fried encountered perhaps more than her share of setbacks as she organized Unhinged and its accompanying catalogue. But we couldn’t have planned a better way to train an aspiring curator who overcame each bump to produce, in the end, a wonderful show and book. The initiatives these graduate students take are an inspiration to us all—they infuse the museum with a level of excitement and energy that we appreciate as much as their hard work.

Chapin Library and the Graduate Program
Wayne Hammond
Assistant Librarian, Chapin Library

Though it has neither art nor museum in its name, the Chapin Library is increasingly recognized as one of the major resources in Berkshire County for the study of art. This goal was advanced significantly this past year by two projects, one led by Chapin staff and the other by Graduate Program interns.

In May 2007 a team of three staffers led by Nancy Birkrem completed three years of hard work to clear the Library’s backlog of rare and reference book cataloguing. More than 25,000 records were added to the Williams College online catalogue, representing nearly 30,000 volumes (among them our most recent large acquisition, some 900 works by and about the architect Frank Lloyd Wright). With printed materials in the Chapin more easily located, use of our collections grew even as the first catalogue records were produced. Earlier readers needed to look online and at two internal card catalogues to cover most of our holdings, but also to seek out a librarian because so much material had not been processed! Our challenge now is to keep up with acquisitions, without the help of temporary cataloguers, as we continue to add to our collections in support of the Williams curriculum. We must also turn our attention to the Chapin’s extensive manuscript holdings, which will be described on our website, www.williams.edu/resources/chapin.

In addition to its books and manuscripts, the Chapin Library owns several hundred separate art objects. These include prints, drawings, paintings, medallions, and sculpture. Every rare book library accumulates odds and ends beyond its core holdings, but these have been a part of the Chapin’s collections since its founding. In 2003 our Graduate Student intern Yoko Hara ’05 began the process of recording
our art objects and making reference photographs. Her work was later continued, expanded, and refined by Amy Torbert ’07 and by Erin Corrales-Diaz ’08. Their combined data are now ready for mounting on the Chapin website.

Both of these projects are important to the Chapin Library not only to improve use of our collections but also to provide complete inventories as we prepare to move from Stetson Hall in advance of construction scheduled to begin in summer 2008. The bulk of our holdings will be stored temporarily in a high-density shelving facility to be built in Williamstown, while staff will take up residence in the old elementary school building on Southworth Street together with a working selection of books, manuscripts, and art. There we will “rough it” for three years, still offering service to researchers and class groups, until we can return to our historic rooms and to added space for special collections in a new library and information technology complex.

The Graduate Program and the 2007 CAA Annual Conference, New York

In recent years, the CAA annual conferences—the pinnacle of intellectual sharing and exchange in our field—have been populated by folks with a relationship to Williams College. Whether organizing sessions, responding to papers, or the meat of delivering new thoughts and research (some of it material first tried out in Williamstown), people with ties to Williams play significant roles in the conference. And that is not to mention the Clark/Williams reception, which has become the social gathering of the event. 2007 was no exception. In spite of winter weather that kept some away (including, sadly, yours truly), the conference was a lively and engaging place for art historians and artists of every ilk. Among those who played an active role: Austen Barron Bailey ’99 co-chaired the session “Nota Bene II: Spotlighting the Work of Students and Emerging Professionals”; Jennifer Greenhill ’00 co-chaired “What’s So Funny? Senses of Humor in 19th-Century Visual Culture”; Baird Jarman ’95 co-chaired “Depolarizing American Modernism: 1915–40”; Anna Kamplain ’01 delivered “Homage to Twombley: Rauschenberg’s Thirty-four Illustrations to Dante’s Inferno”; Jennifer King ’01 spoke on “Art without Objects: Michael Asher’s Empty Spaces”; David E. Little ’92 co-chaired “Object Lessons: Looking Closely at Museums and Universities”; Dorothy Moss ’99 spoke on “The College Art Gallery, the Museum, and the Student Room: Reading Photographs at Harvard and Smith, c. 1900”; and Sheryl E. Reiss ’79 considered “The Place of Drawings in the Art Patronage of Giulio de’ Medici (Pope Clement VII).” Among Williams faculty, Holly Edwards spoke on “Images in Afghanistan”; Mark Haxthausen addressed “Fictions of Facial Representation: Paul Klee’s Portraits”; and Nancy Mowll Mathews considered “Alternative Realities: Prendergast, Cézanne, and Early Film in 1908.”

Not content with mere continental presence, Mark Haxthausen sent me the following note concerning the annual conference of the Association of Art Historians (AAH), Great Britain’s equivalent of CAA: “Just got the AAH program. Perhaps you should consider a new feature for the newsletter. The Graduate Program at the AAH. Besides me, Jennie King, Jennifer Greenhill, and Sabine Kriebel are giving papers.” Those papers: Jennie ’01, “Painting and Sculpture at MoMA 1929–98: Michael Asher’s Catalogue of Deaccessions”; Sabine ’95, “Trockel’s Beuys: A Troubled Inheritance”; and Jennifer ’00 “Playing beneath the Surface: William Holbrook Beard’s Inferiority Complex.” Mark’s was “The Cathedral of Metropolis.” Happy but coincidental confluence? Or the start of Williams College going transatlantic? We will have to wait and see.
Williamstown and North Adams Museums, 2006–7
Exhibitions

Sterling and Francine Clark Art Institute

June 4, ’06 – Sept. 4, ’06
The Clark Brothers Collect: Impressionist and Early Modern Paintings

June 24, ’06 – Sept. 17, ’06
Delacroix and the Horse

Through Sept. 17, ’06
The Clark: Celebrating 50 Years of Art in Nature

Oct. 8, ’06 – Dec. 31, ’06
Alpine Views: Alexandre Calame and the Swiss Landscape

Sept. 23, ’06 – Jan. 7, ’07
Works on Paper: A Selection of Recent Gifts

Feb. 4, ’07 – April 29, ’07
Claude Lorrain—The Painter as Draftsman: Drawings from the British Museum

Jan. 13, ’07 – July 8, ’07
In Search of Lost Time: Ruins in Photography

June 3, ’07 – Sept. 3, ’07
Dutch Dialogues

June 24, ’07 – Sept. 16, ’07
The Unknown Monet: Pastels and Drawings

Williams College Museum of Art

April 14, ’06–Oct. 1, ’06
Jackson Pollock at Williams College: A Tribute to Kirk Varnedoe ’67

June 3, ’06–Oct. 29, ’06
Jacqueline Humphries: New Work

June 10, ’06–Sept. 10, ’06
Rhoda Holmes Nicholls

June 10, ’06–Dec. 3, ’06
Perry Hall: Material Intelligence

June 17, ’06–Dec. 3, ’06
Zhan Wang: Urban Landscape

Sept. 30, ’06–Feb. 11, ’07
Transforming the Language of Architecture: The Classical Tradition (with the Chapin Rare Book Library)

Sept. 30, ’06–Jan. 21, ’07
Creativity and Invention in African Art

Oct. 12, ’06–April 15, ’07
Drawing on Hopper: Gregory Crewdson/ Edward Hopper

Patternings: Ed Epping and Barbara Takenaga

Nov. 11, ’06–May 13, ’07
The Moon Is Broken: Photography from Poetry, Poetry from Photography

Jan. 13, ’07–April 29, ’07
Carrie Mae Weems: The Hampton Project: One Hundred Years of Difference

Jan. 27, ’07–June 10, ’07
Kota Ezawa: Re-Animating History

Feb. 10, ’07–June 10, ’07
Warhol Becomes Warhol: Andy Warhol: Early Work

July 8, ’07–Nov. 11, ’07
Making It New: The Art and Style of Sara and Gerald Murphy

July 14, ’07–Sept. 16, ’07
Karin Stack: Idylls

Chapin Library

June 5, ’06–Sept. 15, ’06
Frank Lloyd Wright: Collected by Robert P. Fordyce, Class of 1956

Sept. 22, ’06–March 23, ’07
The Haystack’s Soil: Early Missions to the Indians of the Americas and the United States

April 2, ’07–May 25, ’07
Nature’s Vast Frame: Natural Science and Poetry before Darwin and the Origin of Species

June 1, ’07–Aug. 22, ’07
Lewis and Clark, the Louisiana Territory, and On to the Columbia

Kidspace at MASS MoCA

Feb.–Sept. 4, ’06
The New Sound of Music: Hybrid Musical Instruments by Ken Butler

Oct. 12, ’06–Feb. ’07
It’s Elementary! Empowering Youth through Art

March 29, ’07–Sept. 3, ’07
Boxed Sets: Assembling Objects, Images and People
MASS MoCA

Jan. 21, '06–Nov. 1, '06  Karsten Höller: Amusement Park
March 18, '06–Feb. 25, '07  The House of Oracles: A Huang Yong Ping Retrospective
May 27, '06–April 22, '07  Abistoric Occasion: Artists Making History
Jan. 24, '07–April 27, '07  Adam Cvijanovic & Peter Garfield: Unhinged
Feb. 10, '07–Feb. 25, '07  Of All the People in the World by the collective Stan’s Café
April 7, '07–fall '07  The Believers
April 21, '07–fall '07  Erik van Lieshout
May 26, '07–spring '08  Spencer Finch: What Time Is It on the Sun?
June 2, '07–June 10, '07  Stephan Koplowitz: Revealed
June 15, '07–ongoing  Dré Wapenaar: Pavilion
June 15, '07–ongoing  Fransje Killaars

LECTURES AND PROGRAMS

Graduate Program

Oct. 24, '06  James Meyer, Emory University, Robert Sterling Clark Visiting Professor Lecture “The Return of the Sixties”
April 10, '07  Miranda Marvin, Wellesley College, Robert Sterling Clark Visiting Professor Lecture “Early Modern Assemblage: Creating Antiquities”
June 1, '07  Twelfth Annual Graduate Symposium. A day of GREAT papers delivered by members of the Class of 2007

The Sterling and Francine Clark Art Institute

Research and Academic Program

June 24, '06  Clark Conversation—A Short History of Contemporary Art
Sept. 16, '06  Clark Symposium—Private Realm and Public Space: The Collector’s Museum in the Twenty-first Century
Sept. 19, '06  Ernst van Alphen, Leiden University, “Toward a New History: Peter Forgács and the Aesthetics of Temporality”
Oct. 14, '06  Clark Conversation—Reshaping the Collection in the New Century
Oct. 17, '06  Heinrich Dilly, Martin-Luther-Universität Halle-Wittenberg, Germany, “The Vatican Apollo in the Musée Napoléon”
Oct. 21, '06  Clark/Getty Workshop—Art History and Anti-Art
Nov. 14, '06  Arden Reed, Pomona College, “Time and Tableaux Vivants”
Nov. 28, '06  Ann Morris Reynolds, University of Texas at Austin, “Film Cultures: Jack Smith’s Underground Playroom”
Dec. 9, '06  Clark Conversation—The Mirror of Spolia: Premodern Practice and Postmodern Theory
Feb. 20, '07  Carolyn Tate, Texas Tech School of Art, “Embryo Power: Ancient Concepts and Olmec Art History”
Feb. 24, '07  Clark Symposium—Ahistoric Occasion: Artists Making History (co-organized with MASS MoCA)
March 6, '07  Darby English, University of Chicago, “Must We Mean What We See?”
March 13, '07  Malcolm Bull, Oxford University, “Modernism and Trust”
May 1, '07  James Meyer, Emory University, “Entropy and Monumentality”
May 12, '07  Clark Conversation—The Portals of Art History

Clark Museum
June 4, '06  Michael Conforti, The Clark, “Art and Patronage: The Sterling and Stephen Clark Story”
July 2, '06  Michael Cassin, The Clark, “Sterling Clark Collects Renoir and the Impressionists”
July 16, '06  Sarah Lees, The Clark, “Stephen Clark Collects Van Gogh to Matisse”
Aug. 20, '06  Marc Simpson, The Clark, “Sterling Clark Collects Sargent to Homer”
Sept. 6, '06  Michael Cassin, The Clark, “Breaking the Mold: Post-Impressionism, Fauvism, Cubism”
Sept. 15, '06  Dario Gamboni, University of Geneva, “The Art of Keeping Art Together”
Oct. 8, '06  Alberto de Andrés, Clark Guest Curator, “Currents and Cross-Currents in Swiss Alpine Painting”
Nov. 1, '06  Michael Cassin, The Clark, “Painting in the Abstract: Kandinsky to Abstract Expressionism”
Nov. 12, '06  Mark Ledbury, The Clark, “An Agreeable Kind of Horror: Mountains, Caves, and the Painterly Sublime”
Dec. 6, '06  Michael Cassin, The Clark, “Campbell’s Soup to Christo and Jeanne-Claude: Pop Art to Post-Modernism”
Dec. 10, '06  Danielle Steinmann, The Clark, “Purple Mountain Majesties and the Manifest Destinies: Bierstadt and the American West”
Feb. 9–11, '07  The Berkshire Conference 2007, “At the Fair: The Shifting Economics of Art”
Feb. 23, '07  Martin Jay, University of California Berkeley, “Aesthetic Experience and Historical Experience in a 21st-Century Constellation”
March 1, '07  Timothy J. Standring, Denver Art Museum, “Rocky Mountain High: Daniel Libeskind’s Denver Art Museum”
April 22, '07  Ella Baff and Norton Owen, Jacob’s Pillow, “Jacob’s Pillow and Dutch Dance”
April 29, '07  Phoebe Dent Weil, Northern Light Studio, “Claude Lorrain and Seventeenth-Century Italian Studio Practice”
June 24, '07  James Ganz and Richard Kendall, The Clark, “Getting to Know the Unknown Monet”
### Williams College Art-related Lectures from Various Departments

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<tr>
<th>Date</th>
<th>Speaker</th>
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<tbody>
<tr>
<td>October 4, '06</td>
<td><strong>Margaret Livingstone</strong>, Harvard Medical School, “What Art Can Tell Us about the Brain”</td>
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<td>Oct. 16, '06</td>
<td><strong>Herbert Kessler</strong>, Johns Hopkins University and Croghan Bicentennial Visiting Professor, “Christ’s Dazzling Dark Face”</td>
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<td>Nov. 6, '06</td>
<td><strong>Herbert Kessler</strong>, “Evil Eye(ing): Romanesque Art as a Shield of Faith”</td>
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<td>April 17, '07</td>
<td><strong>Byron Kim</strong>, Artist Talk, “More than the Whole World”</td>
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### Williams College Museum of Art

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<tr>
<td>July 15, '06</td>
<td><strong>Jacqueline Humphries</strong>, Artist Talk</td>
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<td>Sept. 14, '06</td>
<td><strong>Perry Hall</strong> and <strong>Lisa G. Corrin</strong>, Artist Talk/Curator Discussion</td>
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<td>Sept. 24, '06</td>
<td><strong>Perry Hall</strong>, Artist Performance</td>
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<td>Nov. 11, '06</td>
<td><strong>Ed Epping</strong> and <strong>Barbara Takenaga</strong>, Artists’ Talk, “Patternings”</td>
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<td>Nov. 28, '06</td>
<td><strong>Carter Foster</strong>, Whitney Museum of American Art, “Sketched or Frozen? Drawing from Hopper to Now”</td>
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<td>Feb. 27, '07</td>
<td><strong>Ondine Chavoya</strong>, Williams, and <strong>Alex Donis</strong>, Artist, “Crumpled Butterflies and Borrowed Words: A Long Overdue Love Letter to Andy”</td>
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<td>April 12, '07</td>
<td><strong>Kristina Van Dyke ’99</strong>, The Menil Collection, “When Good Objects Go Bad: A Look at Recent Events in the Lives of Malian Antiquities”</td>
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<td>May 8, '07</td>
<td><strong>Kota Ezawa</strong>, Artist Talk</td>
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### Chapin Library Events

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<td>4 July, ’06</td>
<td>Annual readings of the Declaration of Independence and the British reply</td>
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<td>17 Sept., ’06</td>
<td>Charles B. Dew, Williams College, Constitution Day lecture</td>
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### MASS MoCA

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<td>Aug. 5, ’06</td>
<td><strong>Gunnar A. Kaldewey</strong> in the Galleries</td>
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<td>April 5, ’07</td>
<td>“In Conversation with Peter Garfield”</td>
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This does not include a bevy of lectures and gallery talks throughout the year given by staff members of the Clark and WCMA, including several past and present students of the Graduate Program, as with Yao Wu at WCMA, at right.
The Twelfth Annual Spring Symposium took place on Friday, June 1. As we have come to expect, each of the eleven papers offered a striking argument sheathed in a polished performance. The students prepared for their 20-minute presentations over the spring semester with a rigorous schedule of at least three dry runs in the Clark Auditorium before an ad hoc committee of faculty and students. This year’s speakers and their topics (and their principal faculty advisers) were:

**NADIA SERA BAADJ** Picturing Absence in Hendrick Andriessen’s Vanitas Still-Life Portrait of King Charles I  
(Zirka Z. Filipczak, Art Department, Williams College)

**LAURA FRIED** Silver Screens, Mirrored Surfaces: Robert Morris and the Filmic  
(James Meyer, Emory University and Robert Sterling Clark Visiting Professor, Williams College)

**DARCI E. HANNA** Ricas y Rebeldes: Daniela Rosell’s Rich and Rebellious Collaborations  
(James Meyer)

**ALLISON HARDING** Reading The Secret World of Frank Stella  
(James Meyer)

**AIMEE C. HIRZ** Taxonomy and Its Discontents: The Archives of August Sander and Fiona Tan  
(Charles W. Haixthausen, Graduate Program in Art History; John R. Stomberg, Williams College Museum of Art)

**KATY HOVER-SMOOT** The Art of History: Montage in Walter Benjamin’s Arcades Project and Aby Warburg’s Mnemosyne  
(Michael Ann Holly, Research and Academic Program, Sterling and Francine Clark Art Institute)

**SARAH LINFORD** Quantifying Art History: Robert Rauschenberg and ROCI Returns  
(Michael J. Lewis, Art Department, Williams College; Stephen C. Sheppard, Economics Department, Williams College)

**JOSHUA O’DRISCOLL** Image as Inspection: The Training of the Mind’s Eye in Tenth-Century Manuscript Illumination  
(Herbert L. Kessler, Johns Hopkins University and Croghan Bicentennial Visiting Professor in Art History, Williams College)

**AMY TORBERT** An Experiment in Japonisme: John Singer Sargent’s Woman in Furs  
(Marc Simpson, Graduate Program in the History of Art)

**YAO WU** Chinese Sons’ Solicitude: ‘Pietàs’ by Pang Xunqin and Wang Guangyi  
(Julia F. Andrews, Ohio State University and Robert Sterling Clark Visiting Professor, Williams College; Anne Reinhardt, History Department, Williams College)

**KORI LISA YEE LITT** Sensing the Insensibility of Hell: Visual Perception and Fra Angelico’s Last Judgment  
(Walter S. Gibson, Emeritus, Case Western University; Michael Ann Holly; Stefanie Solum, Art Department, Williams College)

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. It was particularly pleasing to welcome commentary from Hopkins Hall (President Morton Owen Schapiro, who continued his practice of participating in at least one dry run per year).

Our colleagues in the Clark’s Media Center (Keith Forman) and across campus in Jesup Hall worked hard for our benefit, as the staffs of the Visual Resources Centers at the Clark (with particular thanks to Laurie Glover and Regina Quinn) and at Lawrence (Linda Reynolds ’93) continued to do.
The Class of 2007 celebrated the traditional hooding ceremony on June 2, the day following the Symposium. The receipt of the hood is a medieval ritual marking the passage into the community of scholars. Even as these newly accredited Masters of Arts savored this sign of their achievement, the sight of the grander, more copious doctoral hoods on the director (Columbia 1976) and the associate director (Yale 1993), served, we trust, as an incentive to the pursuit of further study. Mark Haxthausen addressed the students, their guests, and well-wishers. An extract of his remarks:

First welcome to all, to the Hooding Ceremony of the Class of 2007 Graduate Program in the History of Art.

I had a drink earlier today with two alums, Kristina van Dyke '99 and Elyse Gonzales '00, and invited them to the hooding ceremony. They predicted: “You will say they were the most brilliant class, with the best Symposium ever. You say that to all the classes.” I chided them for their lack of faith in human progress, but what they said has made me choose my words carefully.

All of our classes are excellent, but yours has several objective distinctions. First, you represent our most successful recruiting year, the spring of 2005. You are also our most successful year for placement in Ph.D. programs. Four out of four, all of you admitted into the schools that were your first choice, with full multiyear fellowships. You are also the youngest class admitted to the Graduate Program in my fourteen-year tenure: 6 out of 11 straight from the B.A.; the class of 2006 and next year’s class of 2008 are more typical, with 4 of 14 and 3 of 11, respectively.

This last fact, I believe, is especially noteworthy in light of yesterday’s Symposium. I have
sometimes characterized the Graduate Program as a utopian experiment, an experiment to determine what gifted and committed young persons can achieve if their teachers are willing to take the time to mentor them. Yesterday we saw the results. I am still aglow—and I trust that you are—after yesterday’s amazing Symposium. Of course, I was familiar with all of your projects, focusing on them one by one through the QP and dry-run process. Yet that did not prepare me for the collective excellence of yesterday’s Symposium from start to finish.

It has become a tradition that every year I urge our graduating class never to underestimate the value of the skills you have learned here. For the most part, the objects you have studied are all grouped under the ever expanding but ultimately reductive concept “art”—reductive because it privileges aesthetic quality over the many different kinds of work that images do and have done in culture; your papers offered a range of examples of that: images and issues of religious faith, in which images serve as a medium of supernatural knowledge (as in Josh’s and Kori’s papers); of memorialization in Nadia’s, in which she showed how an unjustly neglected artist pushed the boundaries of the vanitas still life to incorporate topical historical reference; images as a mode of cultural exchange, as in Amy’s and Yao’s papers. In Yao’s case we saw how Chinese artists of two different moments deployed a Western religious motif as a mode of intervention in a political struggle.

In the afternoon’s papers, we had three dealing with issues of intermediality, of a dialogue or cross-fertilization between media—poetry, photography, and music in Allison’s paper; of film and photography in Aimee’s, in which she showed how Fiona Tan used film as a way to question the human penchant for classification; and sculpture and cinema in Laura’s, which went to the core of fundamental issues of spectatorship, of subject and object. In Katy’s paper we learned how the avant-garde visual technique of montage affected the search for new forms of historical representation, as two thinkers—Aby Warburg and Walter Benjamin—sought alternatives to traditional historical narrative to represent the past and its persistence into the present. In Warburg’s case, an attempt to offer a historical discourse on the survival of ancient motifs, a phenomenon for which verbal representation seemed to him inadequate. One of the most trenchant examples of the power of contemporary images to expose the power of cultural archetypes in the construction of gender was Darci’s wonderful paper on Daniella Russell. Finally, Sarah’s econometric analysis of Robert Rauschenberg’s declining market fortune was the most hardcore interdisciplinary paper ever delivered in the 12-year history of this Symposium, and opened up fresh paths for enriching the methodology of reception histories.

It has been thirty-nine years since I completed my M.A. degree. Most of these topics would have been unthinkable at that time, which leads me to comment on what has been one of the greatest rewards of the Symposium over the past 12 years: It is not merely all the art history I have learned from the Qualifying Papers, but the way in which intellectual intimacy with such a broad range of student projects has continually challenged me to reassess my own disciplinary values and methods. Teaching at this level is a fountain of intellectual youth.

This was my last Symposium as director—since it was launched in 1996 I have accompanied 144 students on this rigorous odyssey, and while I am happy to leave my administrative responsibilities behind, I know I will sorely miss the intellectual pleasures of the dry runs. Thank you for giving me the pleasure and privilege of working with you! I also want to thank your families for supporting you in your choice to study in Williamstown, allowing us that pleasure and privilege.

Preceding the hooding was the announcement of the class’s Clark Fellow, an award presented each year to the student judged by the selection committee to have combined a high GPA with the outstanding paper at the symposium. This year the award went to Joshua O’Driscoll.
The Class of 2007

Nadia Baadj (University of Virginia ’05) “The past year has been a whirlwind of Dutch-themed projects. Last summer, as a curatorial intern at the Clark, I worked with Gwen Tauber (Senior Paintings Conservator at the Rijksmuseum) on research relating to her conservation of a portrait by Frans Hals. During the summer and fall I organized an exhibition that reunites the portrait and its pendant, which have been separated for at least two centuries. A Dutch Master: Two Portraits by Frans Hals Reunited opens at the Clark in summer ’07 and will travel to the Ringling Museum and the Rijksmuseum. In conjunction with the exhibition, I am giving a public lecture and gallery talk at each venue. I also assisted with the Clark’s Dutch Dialogues installation, on view in summer ’07 in conjunction with the Berkshire-wide “NL” project. In spring ’07 I served as a T.A. for Professor Zirka Filipczak’s undergrad course “Dutch Art: Hals to Vermeer.” In March, I presented my symposium paper at the 7th Annual Mark Roskill Graduate Symposium at UMass-Amherst. After a much-needed break this summer, I will begin pursuing a Ph.D. at the University of Michigan in the fall.”

Laura Fried (Amherst College ’03) “The spring was indeed a busy season! I recently concluded my two-year internship at MASS MoCa, where, in addition to assisting curator Susan Cross in the research and realization of a number of exhibitions, including her most recent project, Spencer Finch: What Time Is It on the Sun? I curated two shows of my own while there: Gunnar Kaldewey: Four Collaborations in Depth and Adam Cevianovic and Peter Garfield: Unhinged, for which the museum commissioned a new, large-scale, site-specific painting by Cevianovic. In the last year, I also worked with the directors of MASS MoCa, the Williams College Museum of Art, and the Clark to coordinate the 2007 Berkshire Conference, a forum that brings together international leaders in the arts and business communities to address issues facing the current cultural landscape. With five sessions ranging from the shifting economics of the art fair to the growing visibility of China and India in the contemporary art world, the conference convened an impressive group of scholars, museum directors, philanthropists, and business leaders in an important exchange of ideas. From here, and not long after we deliver our Qualifying Papers, I head out (mid)West to take up my new post as assistant curator at the Contemporary Art Museum St. Louis. I am thrilled to join the museum at such an exciting stage of its growth. Also I hear that St. Louis is home to Jesse James and the ice cream cone. A perfect combination.”

Darci Hanna (University of Kansas ’03) “In my first year at Williams, I worked as a curatorial intern at the Clark for Kathleen Morris and I began giving tours at MASS MoCA. During the summer, I kept myself busy with three museum positions. I was a curatorial intern for Nancy Mowll Mathews at WCMA and worked on the exhibition Drawing on Hopper: Edward Hopper / Gregory Crewdson. I also continued my job as a public tour guide at MASS MoCA and spent my weekends working in the Kidspace Gallery there. I helped kids make musical sculptures out of recycled materials during the exhibition Ken Butler: Hybrid Instruments. After the end of a day at Kidspace, I usually went home with ink on my fingers, a little Elmer’s Glue in my hair, and a big smile on my face. In my second year, I continued giving tours at MASS MoCA and I began working as a teaching assistant for the Art History 101 & 102 classes at Williams. Working as a T.A. is time-consuming, but it was an incredibly fulfilling experience; I’m so grateful I had the chance to work with the amazing Williams professors and undergraduates. In my experience, the work-study positions are one of the most valuable aspects of the Williams program. Aside from jobs and schoolwork, I kept up my martial arts training at the Berkshire Tae Kwon Do School and went for lots of long bike rides through the hills around Williamstown. This summer, I’m thrilled to begin working as a curatorial assistant in the Exhibitions and Visiting Artists Program at the Massachusetts College of Art in Boston.”

Allison Harding (Yale University ’01) Allison served as a liaison between the Graduate Program and the Art Department during her second year. An independent study on contemporary art in the fall inspired a trip to Asia in the spring—Allison hopes to make another trip to the East soon. After graduation, Allison will return to life in New York City, where she plans to expand her Qualifying Paper on Hollis Frampton’s photography and explore a growing interest in architecture and design.

Aimee Hirz (University of Southern California ’05) During her last academic year at Williams, Aimee worked at both Kidspace, giving tours to school groups and managing Saturday public hours, as well as multitasking with various exhibition projects at the Williams College Museum of Art. She helped complete the production for the Beautiful Suffering exhibition catalogue and also did research for future exhibitions. Beginning June 4, the day after graduation, Aimee began her full-time internship as a curatorial assistant at the Clark, where she will be for at least the next year or two, assisting with the upcoming Dye-O’Keeffe exhibition and anything else that needs to be done.

Katherine Hover-Smoot (University of California, Santa Cruz ’05) Katy did service in RAP for her work-study, as well as serving as a T.A. for ARTH 101-102, working especially with Carol Ockman. She delivered a paper at the 53rd Annual Meeting of the Society for French Historical Studies, “Material Force: Pissarro’s Crowds, Reading Revolution in the 1890s.” After
We asked the current students if they would be willing to share their memories and impart a few words of advice to prospective and incoming students. Their responses (in no hierarchical order):

- Take advantage of your beautiful surroundings.
- Take at least one hour each day to get outside and run, bike, hike, or walk.
- Leave your carrel and explore the galleries and print room at the Clark. Attend a gallery talk and get to know the curators and staff.
- Pursue a sport, hobby, or activity that you can enjoy outside of work and school. Make time for yourself and you will be more productive.
- Find a furry creature that loves you despite your writing capabilities and a good sweet shop (I recommend Chocolate Springs in Lenox, MA). You’re going to need the extra care that only puppies and chocolate can provide.
- The best advice I can offer to incoming students is that (even though it can be tricky to balance school, work, and their personal lives during such an intense program) they should try to take advantage of as many opportunities as they can while they’re here.
- My advice for the class of 2009? Be sure to participate in the full suite of Mountain Day activities in October, even if you don’t consider yourself to be an “outdoors-y” type. It’s a big hike to the top of Stony Ledge, but you won’t regret it!
- Advice to incoming students—keep your minds open with regard to what you think you want to study—be sure to take a broad range of classes.
- Be sure to take advantage of the perks you get by being “Williams” students—cheap Pilates classes, access to the gym, dance classes (I regret quitting the tango classes I was taking in the fall of my first semester here).
The more things you do unrelated to the library and the graduate program, the less Williamstown feels like a “small” place.

Summers here are glorious—don’t be eager to get away.

Make friends with the wonderful security guards at the Clark—exchanging smiles and waves with them (especially Fran, John, Eric, Gert, and Iris) helps to brighten up any day.

At least once, stay really late or arrive really early to the Clark—there’s something special about being the only student in this incredible library that really strengthens your bond with the place.

While others might disagree, I firmly believe that you’re missing something if you haven’t seen the sun rising over the fields on an early morning trip to the MetroNorth train station in Wassaic, New York, to catch the train into New York City for a day of museums.

Attend as many RAP programs as possible—you never know where and from whom you’re going to find inspiration.

Do not miss the Reindog Parade in early December! Take a break from writing final papers, grab a hot chocolate, and watch local dogs masquerade as reindeer in the town holiday parade.

Michael Conforti, Linda Schwalen, and Mark Haxthausen; Amy Torbert and Marc Simpson at the reception after the Hooding Ceremony

If you don’t have time to run over to Tunnel City for coffee refueling, the coffee and desserts at the café in the Clark lobby are really quite good (you can also find them at the scholars’ lunches)!

Take time to admire the cows in the field behind the Clark.

If you’re around during graduation weekend, be sure to attend the undergraduate art department’s reception for their senior majors (just prior to the opening of the senior studio major’s exhibition)—the champagne-cork-popping competition is an event not to be missed!
Katherine D. Alcauskas (Wellesley College ’04) “I’ve had a great year! After taking a couple years off, I love being back in school. I have been interning with the Clark Art Institute’s registrar, Mattie Kelley, researching recent acquisitions and observing all the ins and outs of the registrarial department. I’ll be continuing research on an exciting project this summer. I will also be working a couple days a month at Kidspace at MASS MoCA. I’m looking forward to seeing Williamstown at its liveliest! Extra-curricular activities will include hiking, taking road trips, playing tennis, celebrating my 25th birthday, hanging out with my other six classmates who will also be here for the summer, finishing Kafka’s *Amerika* (which I started during our winter study trip and never finished), and learning to speak French. Let’s hope I’m not burnt out by the fall!”

Julie Blake (Carleton University ’04) “This past year was my first in the program. I spent some time helping with the women’s varsity ice hockey team, but above all, I focused on my classes and work-study. My placement was as a curatorial intern at the Clark, working with Richard Rand. I will stay on this summer, working primarily on an upcoming show of Fragonard’s late allegorical paintings.”

Erin Corrales-Diaz (University of Washington ’06) “During the 2006–7 year I worked as an intern at the Chapin Library of Rare Books and Manuscripts. My project involved cataloguing, researching, and photocopying Chapin’s vast art object collection with the goal of producing a web database. Over the summer I will be at the National Gallery of Art as a curatorial intern for the British and American Paintings Department. There I will be working on a show on the American artist George deForest Brush. Also over the summer I plan on finally being able to knit with the yarn I bought in Scotland on the Winter Study Trip.”

Hannah J. Friedman (Kenyon College ’03) “This past year, I interned for the Clark’s Education Department for my work-study and had a fantastic time giving gallery talks and participating in docent training. All my future employers now have impossible standards to live up to, as my supervisors are some of the most pleasant and talented people I’ve ever worked with. I have spent my summer working at the Clark as a ‘gallery interpreter’ (giving even more gallery talks), watching M*A*S*H reruns, and cowering over Ph.D. applications.”

Sarah Hammond (Washington University ’04) “I thoroughly enjoyed my first year at Williams and the Clark—which isn’t to say that I sailed through! I dusted off my study skills and resurrected my school brain during the first semester, working through Jim Ganz’s ‘Photography and Graphic Arts during the Second Empire’ (in which we made great use of the Clark’s exquisite 19th-century photography collection) and, of course, Michael Ann Holly’s Methods seminar. I’ve gotten to know some of the rest of the Clark’s works on paper collection through my work-study position in the Print Room, a position I had the pleasure of sharing with Kori Lisa Yee Litt, a wonderful friend and mentor. The second semester proved to be even more challenging, but gratifyingly so: Clark Visiting Professor Miranda Marvin’s course on Roman
sculpture was a delight and Mark Ledbury’s Genre Painting seminar was lively and, well, full of fellow first years—so lots of fun. Getting to take the Conservation class was also great, challenging me to look at art in a new way—always object-based art history here at the Clark! Over the summer I’ll continue my work in the Print Room alongside new Curatorial Assistant Aimee Hirz, and hopefully I’ll get to bone up on some of my history readings, with some trips to Tanglewood thrown in!”

Amanda H. Hellman (Georgetown University ’05) “My first semesters at Williams proved fruitful both in the classroom and out. This year, I worked for Lisa Corrin, the director of WCMA. Under her tutelage, I curated two exhibitions, Sanguinary Vow for AIDS Day 2006 and Kota Ezawa: Re-Animating History. In collaboration with John Stomberg, I co-curated Places and Spaces: Collecting the Landscape of American Modernism, and we are currently working on a small exhibition of contemporary photography from the private collection of art critic Phyllis Tuchman. Additionally, I taught figure-skating classes for Williams. This summer I will continue to work with Lisa coordinating exhibitions in the Blashfield and Stoddard galleries for the upcoming year. Hopefully, I will find some time to check out the Grand Canyon. I will begin T.A.-ing in the fall.”

Tianyue Jiang (Peking University ’04; M.A., Economics, Northwestern University ’06) “During the first year, I was working in the Publications Department at the Clark. My job mainly involved requesting image reproduction permission and editing essays for Asian Art History in the Twenty-first Century and Architecture between Spectacle and Use—two books of the Clark Visual Art Study series. It was a rewarding process and I was exposed to many new things. This summer, I will work as an intern at the Peggy Guggenheim Museum, Venice, in June; since the Biennale is also going on, it will be fun to volunteer at the Chinese Pavilion. In July, I plan to join a German program in Munich and then intern at the Asia Society, NYC, in August.”

George P. LeBourdais (Middlebury College ’04) “This year I was especially happy to expand my love of French 19th-century art in a new direction: photography. An outstanding seminar with Jim Ganz in the fall on photographic art during the Second Empire formed a solid foundation for a paper I wrote in the spring for Carol Ockman, on Ingres’s Turkish Bath and stereoscopic photography. In my work-study this year at WCMA with Cynthia Way, Director of Education, I compiled pedagogical materials on the photographers represented in The Moon Is Broken exhibition and taught courses on photography and poetry to local primary school students through Inkberry, a literacy foundation based in North Adams. In June, I’m working an exciting ‘white-gloved affair’ at the Bowdoin College Museum of Art, helping the preparator, the registrar, and some friends from ARTEX rehang the collection in the recently renovated and expanded gallery space. Then, I’m off to Middlebury College to continue my study of German in its intensive language program. I greatly look forward to my duties as T.A. for ARTH 101-102 when I return to Williamstown in the fall.”

Stephanie Schumann (Duke University ’01) “After wrapping up first-year studies and an internship with Deborah Rothschild at WCMA (working specifically on the exhibition Making It New: The Art and Style of Sara and Gerald and Murphy), Stephanie spent the summer in New York researching and writing a contextual chronology to be included in the catalogue accompanying the upcoming Alexander Calder exhibition at the Whitney Museum of American Art. Additionally, she assisted the Director’s Office at the Clark with various research and development projects, where she will continue to work throughout the coming year.

Jennifer Sichel (Boston University ’06) “My first year in the woods of way-western Massachusetts was a busy one. First semester, in addition to French, German, Minimalism with James Meyer, and Methods with Michael Holly, I was lucky enough to receive a two-year internship at MASS MoCA. Under curator Nato Thompson, I began my internship by researching for Nato’s current show, The Believers, and scouring the greater Berkshire area for various objects—statues, soccer goals, a movie theater, political posters . . . —for Swiss artist Christoph Büchel’s large installation in Building 5 (a situation we’ve come to refer to as the Büchel debacle). Midwinter I began to work with Susan Cross, editing and compiling a bibliography for her now-exquisite monograph on the artist Spencer Finch. After helping install the exhibition Spencer Finch: What Time Is It on the Sun? I’ve spent much of the summer focusing, in part, on my own exhibition. Slated to open this spring, it will feature The Miss Rockaway Armada—a collective of about 25 artists and performers who travel down the Mississippi River on a fleet of rafts fashioned entirely of recycled materials. In addition to work at MASS MoCA, my summer included a six-week sojourn in Northampton, where I worked as a teaching assistant for SIAMS (Summer Institute in Art Museum Studies at Smith College) under Suzannah Fabing and fellow Williams M.A. Marion Goethals. Now I’m back in Williamstown, bracing myself for an even busier, and even more exciting, year.”

Katie L. Steiner (Case Western University, ’06) “For the 2006–7 academic year, it was my great pleasure to work in the Research and Academic Program office at the Clark as a research assistant to the visiting fellows. Happily, my work in RAP will continue this summer, as I will be assisting Michael Ann Holly, Mark Ledbury, and Gail Parker with a set of upcoming events. I am also looking forward to beginning a second summer internship in the Clark’s publications office, as well as preparing for a mid-August to early September sojourn in Scotland. For the first leg of the adventure, I will be
assisting Professor Margaret MacDonald of the University of Glasgow (whom our class met this January on our WSP trip) on a catalogue raisonné of Whistler’s etchings. Afterwards, I will be traveling to St. Andrews University in Fife to present a paper at a graduate conference, which will center on the topic of theatricality and European art from the last three centuries. Upon returning to Williamstown in the fall, I look forward to beginning classes and work-study once again. Though many of my plans for the coming year (and beyond) are unclear as of yet, I do anticipate serving as a T.A. in Michael Lewis’s American art survey course in the spring of 2008.”

2007: The January European Study Trip

The Winter Study trip this past January was focused north of the Alps, with stays in Edinburgh, Glasgow, London, Paris, Berlin, and numerous excursions to nearby sites of interest. The Scottish and English portion of the travel began in Edinburgh, with Marc and Fronia W. Simpson ’77 as cicerones, and included visits to Dean Gallery and Scottish National Galleries of Modern Art, the National Gallery of Scotland (meeting Michael Clarke, the director, who spoke about the architectural expansions he has overseen and the particular pleasures and challenges of the special exhibition Douglas Gordon: Superhumanatural). We spent a significant amount of time in the permanent collection of old masters, one memorable passage being the gradual revelations of the strategies Titian used to complicate spatial understanding of his Diana and Actaeon. Then we were off for several days in Glasgow, where we had our first collective experience of the British country house (Pollok House). A damp walk past the endearingly memorable Highland cattle (shaggy-haired and long-horned) brought us to the extraordinary riches of the neighboring Burrell Collection, which comes as close as possible to exemplifying the “art and nature” theme so important to the Clark. In the late afternoon and evening the collections and museum practices of the Kelvingrove Art Gallery and Museum provided much food for thought (as their cafeteria provided haggis and other Scottish delicacies, for the gustatorily adventurous). We started the next day at the Hunterian Art Gallery and Mackintosh House of the University of Glasgow, where Margaret MacDonald, coauthor of the Whistler catalogue raisonné and leading scholar of the painter, met us and

The Class of 2008 and Mark Ledbury at the Musée Condé at Chantilly
led us through the Whistler collections there. The immersion in Mackintosh material continued with lunch at the **Willow Tea Room** and an afternoon tour of the extraordinary **Glasgow School of Art**. The train to London, where we would spend the next 5 days, was a time of relative quiet and recuperation. We needed it for the rigors of London—a great city to walk about in, especially from our lodgings in Bloomsbury. Among the institutions we visited on that first day: **Sir John Soane’s Museum**, the **Dulwich Picture Gallery** (where Ian Dejardin, the director, joined us for lunch and introduced us to the gallery and its collection), and the **Courtauld Institute of Art Gallery** (where John House, Annenberg Professor at the Courtauld, met us and, after the galleries closed, spoke with us about the distinctions between advanced study programs in Great Britain and the United States). The next morning we began at the **Wallace Collection**, where, along with the extraordinary treasures of the place, we also had the opportunity of observing the director, Roz Saville, dusting the Sèvres and running an impromptu seminar on the porcelain for her staff. The remainder of the day and evening we were at the **National Gallery** on Trafalgar Square, surveying the collection and reveling in the Velázquez exhibition then on view. The next day we started with two relatively small institutions—the **Serpentine Gallery** (which had In the darkest hour there may be light: Works from Damien Hirst’s murderme collection on view) followed by an invigorating walk through the driving rain to **Leighton House**—one of the best-preserved of London’s great 19th-century artist’s mansions and studios (meeting up there with Elaine Kilmurray, coauthor of the Sargent catalogue raisonné). We spent the afternoon and early evening in an institution of vast magnitude: the **Victoria and Albert Museum**. There Frances Lloyd-Baynes (MA ’93 and V&A Documentation Manager) had arranged for Nick Humphrey, leader of one of the three curatorial teams responsible for the innovative British Galleries installation, to walk us through those spaces and share some of the decision-making that went into the installation. At the end of the afternoon we met up with Beth Wees (MA ’77 and Associate Curator, American Decorative Arts, Metropolitan Museum of Art) who happened to be in London for a silver symposium; she generously walked us through a special installation of British 18th-century silver then on loan to the V&A. We spent the next day at the two bastions of British collecting and culture, the **British Library** and the **British Museum**. At the latter, Liz McGowan, Williams professor and codirector of the Williams-Exeter College Programme at Oxford University, met us and took us on a tour of some of what she considered the most engaging antiquities on view. The final full day in London we spent at **Tate Britain** and at **Tate Modern**, where Carsten Höller’s Test Site filled the main hall and everyone who wanted could become a child again on those extraordinary slides. One of my favorite photo-op moments came on that day, as we walked in front of the Houses of Parliament. The plinth where Rodin’s Burghers of Calais normally resides was eerily, oddly empty. The group immediately took action to rectify the lack, assuming appropriately noble, deeply humane poses. We began our final day together in Great Britain back at the **National Gallery** (we had optimistically planned for **Kenwood**—the Iveagh Bequest, but decided that it was too risky to walk on Hampstead Heath, see Kenwood, and still have time for the students to head off on their journey to meet **Mark Ledbury** in Paris. By mid-afternoon, the students were on their way to France.
Mark and the students reconnoitered that evening to orient each other and explore the neighborhood that would be their home base for the next week. They began their first day at the Château de Versailles, taking an “empty Versailles” tour with Valerie Bajou, the curator, which included the petits appartements, opera, and other less-visited or non-public rooms. In the afternoon they explored the Gustave Moreau Museum. The next day, they were at the Musée d'Orsay bright and early to see the permanent collection as well as the special exhibition devoted to Maurice Denis. In the afternoon they were off to the Musée des Arts Décoratifs. The next day, they journeyed to Lille, seeing the Musée des Beaux-Arts, the Euralille architectural development (Rem Koolhaas and others), and the Piscine de Roubaix, a museological experiment in an old Art Deco swimming pool in the suburbs. The next day, back in Paris, they spent the morning in medieval France (via Sainte-Chapelle and the Musée du Cluny). Then, in the afternoon, they began to see the wonders housed in the Louvre. On Friday the group left the city for a morning at the Château de Chantilly (Musée Condé). In the afternoon they returned to the city for time at the Musée de l’Orangerie and a suggested “nocturne” at the Louvre, with Mark in the Grands Formats galleries from 8 onward, happy to talk to one and all “about all those wonderful big French History Paintings!” Saturday, their last full day in Paris, began at the Cité Universitaire (to see Le Corbusier’s Swiss Pavilion and other examples of modernist architecture). Midday was free time, although Mark made suggestions of visiting the Musée Carnavalet in the Marais, the Musée Cognacq-Jay, or the Musée Nissim de Camondo. Then, in the late afternoon, everyone assembled at the Centre Georges Pompidou, where Mark Ledbury relinquished his leadership of the group to Mark Haxthausen. Mark H. supplied an account of the rest of the trip.

My thirteenth and final European tour was a memorable and intensely enjoyable one, thanks to the enthusiastic and spirited Class of 2008. Even though I got them at the end of a strenuous tour and they later admitted to being weary, they kept their fatigue well disguised. I met them in Paris, where Mark Ledbury passed me the baton of Reiseleiter, and I launched my segment of the tour at the Musée National d’Art Moderne in the Centre Pompidou. There the permanent collection had been reinstalled with an interesting twist—paintings, sculptures, collages, films, and video were grouped in categories defined by cinematic practice. Amazingly, quite a few students were still standing when, at 10 that night, we dragged ourselves up the escalator to view the Yves Klein retrospective.

The next day was a welcome off-day, as we traveled by train to Leipzig and then, the next morning, on to Dresden. When, in 1994, I led my first winter study trip to Dresden, the Frauenkirche and the palace were in ruins, as they had been since the Allied bombing of February 1945. Now the Frauenkirche is completely restored; and the historic Kupferstichkabinett, which in 1720 became the first discrete curatorial department of prints and drawings to be established anywhere, is in its old home in the partially restored palace. The same is true of the historic Green Vault, established in 1721 on the ground floor of the Palace, and now reopened in its original location with, astonishingly, some of its original furnishings. In the Kupferstichkabinett, Hans-Ulrich Lehmann, the curator for modern art and photography, spent two hours with us, showing us highlights from the collection. And of course, we visited Gottfried Semper’s Gemäldegalerie, which remains largely a document of the taste of the Electors August the Strong and Friedrich August III. But for me—and probably for many others—the high point of our Dresden visit was our viewing of the Codex Dresdensis, the 13th-century Mayan codex—the only accessible work of its kind in the world—in the vault of the Saxon State and University Library.

The remainder of the trip was spent in Berlin. Again, as was the case last year, Tom Beischer ’96 generously funded a group meal and this year he even enlisted his dad, George, to sponsor another one! As usual, the various components of the Staatliche Museen were on our itinerary, but this year there was an addition. The Bode-Museum, named after the great director who commissioned and dedicated it in 1904, was now reopened for the first time in several years as home to the
State Museums’ great sculpture collections. True to the installation practice of its founder, the curators did not show sculpture alone, but complemented them with paintings and decorative arts from the same period, creating the period ensembles that were a hallmark of Bode’s installation practice.

Following a well-established tradition, the artists Renata Stih and Frieder Schnock gave us a tour of their Holocaust Memorial in Berlin’s Barvarian Quarter, followed by lunch at Café Einstein.

On the second night in Berlin the Graduate Program treated the students to a performance of Monteverdi’s great masterpiece of sacred music, the Vespro della Beata Virgine, composed in 1610, performed at the Staatsoper. For most it was their first encounter with this glorious music, a musical experience that for many will remain inseparable from the staging, which featured a nude woman who slowly climbed up the terraced set past the rows of singers and instrumentalists.

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

The number one tip is always, I’m sure, “pack light.” We pitched in helping some of the more heavily packed suitcase-toters get their things down steps at Métro stations (Paris definitely wins as the most escalator-deficient city). But the smaller the suitcase, the happier everyone will be.

Laundry facilities are always around if you are on the lookout for them.

Stock up on snacks like trail mix and dried and fresh fruit at grocery stores.

English and French cuisines don’t necessarily have lots of fresh green things in them, so fruit stalls and vendors on the street provide some much-needed vitamins. Also remember that cheaper meal alternatives to restaurants are out there—several of us got dinner from the local Waitrose’s salad bar on more than one occasion in London.

Don’t forget your passport on days when you use your Eurail pass! About half the group did so on the morning we were supposed to go to Lille, and so we ended up missing the train while they returned to the hotel to fetch what they needed.

STAY HYDRATED. Buy a water bottle to hang on to and refill for as long as you can. It was almost impossible to find anywhere in Germany that sold bottled spring water, and it IS essentially impossible to order it in restaurants there—ask for water, and they bring you a tiny bottle of fizzy stuff that’s smaller and more expensive than a beer.

Do try to organize ahead of time to have a theater or opera night! Antony and Cleopatra in London was great, and while I heard not-so-good reviews of the comedic opera some folks went to in Berlin, they still were glad for having gone. On a related note, do take advantage of what the cities have to offer beyond the scheduled museum stops, but do also realize that you don’t have all the time in the world to take in all the sights and sounds of a particular city. You may come away in the end feeling like you never quite got your bearings around town. But that gives you every reason to go back and explore again at a later date!

In all, just relax and go with the flow. I found that the more I worked on my peace of mind—quiet evenings spent reading; long walks alone (in safe areas!) or with one partner at the end of the day; meeting up with friends living abroad—the more I was able to enjoy myself. Don’t get too caught up in details like worrying about where to go to dinner. Splitting off into small groups of threes or fours makes these sorts of simple decisions less of a group effort and more like fun.

The Class of 2009

Katherine (Kate) Albert (University of Washington ’06)
Layla Bermeo (Northwestern University ’05)
Emily Crow (Columbia University ’07)
Rebecca (Ruthie) Dibble (Hamilton College ’07)
Erica DiBenedetto (Carnegie Mellon ’04)
Melina Doerring (St. John’s College ’02)
Rebekah J. Flake (University of Pennsylvania ’06)
Andrea J. Gyorody (Amherst College ’07)
Alan Hirsch (Amherst College ’81; Yale Law ’85)
Diana Nawi (UCLA ’06)
Brooks Rich (Bowdoin College ’03)
Jamie Sanecki (Rutgers University ’06)
Rebecca Shaykin (Oberlin College ’07)
Veronika Totos (Colgate University ’07)
Reunion of the Class of 1977 (and Others)
Fronia W. Simpson ’77

When in one's twenties, thirty years seem a long time. From the vantage of one's fifties, though, thirty years seem but a blink. Therefore, when the graduating class of 1977, the third to go through the program, gathered on August 17 and 18, 2007, in New York City to catch up on three decades of professional and personal activities, we were astounded to see how little we all had changed. Attending were classmates Deborah Coy, Susan Dodge Peters Daiss, Eileen Casey Jachym, Robert Mattison, Fronia Wissman Simpson, John Stamper, and Beth Carver Wees. Henry Duffy and Judith Weiss Levy were unfortunately unable to be there. We were joined by Michael Klein, now officially one of our class; Stephen Edidin, Class of 1978; Christopher Noey, Williams Class of 1977; and spouses Jack Daiss, Peter Jachym, Liza Mattison, Marc Simpson, and Dustin Wees. On Friday evening we enjoyed a lovely, festive dinner arranged by Eileen at the Colony Club. On Saturday morning, Beth welcomed us to the Metropolitan Museum of Art, where she had reserved a conference room, and Deborah brought pastries to keep up our strength. Marc Simpson, associate director of the program, brought the class up to date on the many changes that the program has undergone, particularly in reference to new programs at the Clark, the Williams College Museum of Art, and the existence of MASS MoCA. A good, informative, and enriching time was had by all.
Graduates’ News

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

1974

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

Jeanne Bresciani (Isadora Duncan International Institute, New York, Artistic Director, Director of Education; Ph.D., New York University School of Education '80, 'Myth and Image in the Dance of Isadora Duncan") "As the IDII nears its 30th Anniversary, 2007, many events flank the commemoration: a recent residency at Skidmore College entitled 'The Greek Fire' in October '05; 'Alchemical Journey, Sicily,' July '06; 'Myth of the Art of the Solo' at the Baltimore Museum of Art (September '06 and at the Kennedy Center in Washington, D.C., in April '07); 'The Greek Fire' at the Greek Embassy in Washington in November '06; 'Isadora Duncan from East and West' in Tokyo, Asahi Performance Series, December '06 (and in New York at thearkness Dance Center in January '07); 'Myth, Movement and Metaphor Tour': Sacred Topographies of the Body and the Land: Ceremonies of the Conjunctio," in Hawaii, June '07. We near the final stages of completion for the DVD Documentary on IDII's Festival of the Delphic Games, held in June '05. My lifelong work in the dance of Isadora Duncan and myth and movement studies is greatly indebted to the foundation received at Williams in iconography with George Heard Hamilton, Lane Faison, and others, who encouraged me to recognize and develop a niche within archaeology for dance and movement archaeology, to embolden the task for 'the living work of art,' and to follow the thread of the story and the picture, the myth and the image wherever it leads." Later Jeanne noted other performances, lectures, and exhibition work, including 'The Progress of Spring' at the Jane Voorhees Zimmerli Museum, Rutgers, May '07; 'The Dawn of Modern Dance,' The National Museum of Dance, Saratoga Springs, NY, May '07-'08 (an exhibit); and 'Isadora Duncan & the Muses Among Us' at the Lifebridge Foundation, Rosendale, NY, June '07.

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") Although reporting a dearth of "pertinent" professional news, Elizabeth did note that daughter Emily was graduating from Vassar College.

Francesca Eastman (Family & Children Services, Palo Alto, Calif., Board of Directors) "Recently appointed to the Board of Directors of Family & Children Services, a 60-year-old agency providing a range of health and human services of the San Francisco Peninsula, with a client base of 8,000."

William J. Gavin (Independent scholar) "Continuing research in Italian 16th- and 17th-century art, with an emphasis on Michelangelo and Caravaggio. I am available for architectural archival research in the greater Boston area on an hourly basis."

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


Gregory Allegire Smith (Art Academy of Cincinnati, President/CEO)

Cynthia Winter

1975

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

Elizabeth M. Ely (InfoEdit, Partner)


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") "I held a visiting fellowship at the CASVA (Alisa Mellon Bruce Visiting Senior Fellow) early in 2007, where I was happy to meet so many Clark-Williams graduates [her general topic was Rembrandt and Italy], in various capacities. I co-edited a collection of 32 essays, In his milieu: essays on Netherlands art in memory of John Michael Montias, Amsterdam University Press, 2006, and wrote a lot of articles on Rembrandt for various publications for the Rembrandt year. The NEH awarded me a summer stipend, and I just spent several weeks in Florence." And, as usual, Amy also gave several papers during the year, including "Peter Lastman, Rembrandt's Teacher: Narrative Exteriority and Interiority" at "Motions of the Mind: Representing the Passions in the Arts of theEarly Modern Netherlands" at Queen's University, Kingston, Canada, and "Rembrandt and Italy: Beyond the 'Disegno-Colore/Paradigm'" at "Rembrandt—Wissenschaft auf der Suche" in Berlin, both in November 2006.

Johanna Halford-MacLeod (The Phillips Collection, Washington, D.C., Director of Publications) "I have been director of publications at the Phillips Collection since 1999. I am also executive director of the Franz and Virginia Bader Fund. The fund gives grants to artists aged 40 years and over who live within 150 miles of Washington, D.C."

Peter deCourcy Hero (Community Foundation Silicon Valley, San Jose, Calif., President and CEO; M.B.A., Stanford University Graduate School of Business; Honorary Doctor of Laws, Maine College of Art)

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

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

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

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

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

1976

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

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

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

Lois Fichner-Rathus (The College of New Jersey, Ewing, N.J., Professor of Art History; Ph.D., Massachusetts Institute of Technology '81, "Jack Tworkov's Work from 1955 to 1979: The Synthesis of Choice and Chance") "I am currently Professor of Art at The College of New Jersey, where I served as Chair of the Art Department for eight years, and am also a member of the Honors and Women's and Gender Studies faculties. Inspired by my own study abroad opportunity as a graduate student at Williams, I have taken groups of students from area colleges to Paris and Barcelona and am planning a trip to Rome. I am the author of three books: Understanding Art (in its eighth edition; Thomson, 2007); Understanding Art: A Concise History (Thomson, 2008); and Foundations of Art and Design (Thomson, 2008)."

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

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

Michael Shapiro (The High Museum, Atlanta, Ga., Director; Ph.D., Harvard University '80, "The Development of American Bronze Foundries, 1850–1900")

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

Judith McCandless Williams

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

1977

Deborah Irene Coy (Christie's, Inc., New York, Department Head, 19th-Century European Art; J.D., Villanova University '80)

Henry J. Duffy (Saint-Gaudens National Historic Site, Cornish, N.H., Curator/Chef of Cultural Resources; Ph.D., Rutgers University '01, "New York City Collections 1865–1895") Henry reports that he was curator of the exhibition Augustus Saint-Gaudens: scultore Americano dell'Ieti
American Ceramic Circle and as chair of the selection committee for the Attingham Summer School: see www.attinghamtrust.org. Deborah Coy, Eileen Casey Jachym, and I (with input from Dustin) are working on organizing a mini-reunion of our Williams graduate class this August in Manhattan [see above for the report of that gathering]. Amazingly enough, after 30 years most of us are still involved in the art world, in one way or another."

1978

Leonard N. Amico

Lucinda Barnes (UC Berkeley Art Museum and Pacific Film Archive, Associate Director for Art, Film & Programs)

Jane M. Boyle

John W. Coffey (North Carolina Museum of Art, Raleigh, Deputy Director for Art/Curator of American and Modern Art) “What have I been up to? The Museum has begun construction of a new gallery pavilion scheduled to open in late 2009. At the same time we are in the early phase of a capital campaign. I am spending a fair amount of time as a rainmaker, finding funds to support the Museum’s curatorial and conservation program. We’ve had some early successes, most notably last year’s award of a $1.5 million challenge grant from the Andrew W. Mellon Foundation to establish an endowment to undertake curatorial and conservation research and professional travel. When fully funded, the Mellon Endowment will change life as we know it down here in North Carolina. And this month the Museum was awarded a major grant from the Henry Luce Foundation to support the reinstatement and reinterpretation of the American art galleries. In this I hope to enlist the collaboration of the Museum of Early Southern Decorative Arts in Winston-Salem and other decorative arts collections. Much of my limited time as curator has been spent enhancing the Museum’s collection of Jewish ceremonial objects. (It has been a steep and enjoyable learning curve for this lapsed Presbyterian). Our successful bid for an opulent pair of 18th-century Dutch Torah finials at the Sotheby’s Judaica sale this past December was a high point of my career.”


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”) Along with her work for Princeton’s students, Laura welcomed a seminar from the University of Delaware to her Study Room, where they held three sessions focused on the world-class collection of Italian baroque drawings in her care.

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

Franklin W. Kelly (National Gallery of Art, Washington, D.C., Senior Curator of American and British Paintings, and University of Maryland, College Park, Professor, Department of Art History and Archaeology; Ph.D., University of Delaware ’85, “Frederic Edwin Church and the North American Landscape, 1845–1860”) Among his many tasks and achievements, Frank gave a lecture at the National Gallery on “Cole, Church, and the Hudson River School” (January 14, 2007), and spoke on Asher B. Durand’s imaginary landscapes at the conference “American Views: A Symposium in Honor of Prof. John Wilmerding,” at Princeton University on May 5, 2007.

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., Dean of the Arts & Humanities, Professor of Art History & American Studies; Ph.D., University of Pennsylvania ’86, “Thomas Eakins’ Artistic Training, 1860–1870”)

Wendy Owens (Canadian Centre for Architecture, Montreal, Québec, Consulting Curator) “I am finishing up a project to catalogue the archive of Gordon Matta-Clark at CCA, Montreal; I taught at John Abbott College this spring, and contributed an essay to the Whitney Museum’s exhibition catalogue on Matta-Clark that was published by Yale.”

Sheryl E. Reiss (University of California Riverside, Visiting Assistant Professor; Ph.D., University of Delaware ’85, “Joseph Michael Gandy: The Poetical Representation and Mythography of Architecture”)
Princeton University ‘92, “Cardinal Giulio de’ Medici as a Patron of Art, 1513–1523”)

Jennifer Wade

1980

Cheryl A. Brutt (Museum of Fine Arts, Boston, Beal Curator of Contemporary Art, Head of Department of Contemporary Art)

Paula Koromilas Burke Robyn (Country Lane Landscape Associates, LLC, Darien, Conn., Owner) “In case I didn’t mention it in earlier correspondence I got re-married in 2003 to Christopher Robyn from New Canaan, Conn. We have recently relocated to Wilton, Conn. However our long-term goal is to relocate to Florida.”

Martha Krom Chiarriacho (UMass Memorial–Clinton Hospital, Worcester, Vice President, Human Resources)

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

Christine Knoa (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) “I’m still traveling about 20 weeks out of the year managing conventions/congresses for the 14th largest pharmaceutical firm in the world. Luckily, I still manage to visit many museums during my travels—not just for pleasure rather than compensation. I’d love to hear from fellow grads in Connecticut; I still correspond with David Martocci, and we manage to see one another about once a decade! Paula, Vivian, and Ned—are you where are you? Please email!”

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, Chadis Ford, Pa., Associate Curator for Wyeth Collections)

1981

Laurie McCavin Bachmann (M.P.S Interactive Telecommunications, New York University, Tisch School of the Arts ‘98)

Rachel J. Burbank

Bonnie A. Campbell (Museum of Fine Arts, Houston, Director of Bayou Bend Collection and Gardens)

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

Kenneth LeDoux

Jennifer G. Lovett

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


John Pultz (University of Kansas, Lawrence, Associate Professor, Kress Foundation Department of Art History; Ph.D., IFA–NYU ‘93, ‘Harry Callahan and American Photography, 1938–1990’)

Ann Rosenthal (Multi Arts Projects & Productions, New York, Executive Director and Producer) At a program at the Reading Room, Ann noted that “MAPP works in close partnership with theater, dance, music, and multidisciplinary artists throughout the world to develop, create premier, and tour new works….”

Catherine B. Scallen (Case Western Reserve University, Cleveland, Associate Professor; Ph.D., Princeton University ‘90, “Rembrandt and St. Jerome”)

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”) Julia’s exhibition of Madeline Keesing’s work was at the Corcoran College of Art and Design.

Sandra Ludig Brooke (Marquand Library of Art and Archaeology, Princeton University, Head Librarian) The Williams College Library Update for the spring/summer of 2007, announcing Sandy’s move to Princeton’s Marquand Library, whose “collections are regarded as some of the finest in the world,” gave her a glowing tribute, one small part of which read: “In her seven years at Williams, Sandy has been the driving force in building a strong network of librarians, faculty, donors, and dedicated staff to collect and integrate a wide array of digital, print, image, and data resources to complement the liberal arts mission of Williams College Libraries. . . . Her strong leadership and scholarly perspective will be missed, but the ethic she established will live on for many years to come.”

Wanda A. Bubrinski (Beverly Willis Architecture Foundation, New York, Director) “In 2004 I moved from DC to NYC, to head up the newly founded (2002) Beverly Willis Architecture Foundation, whose mission is to support the contributions of women to the production of architecture. At present our focus is more a history project that funds individuals as well as institutions (see our website for listings www.bwaf.org/grants.html) to help create a robust architectural tradition for women. For those of you in DC, we sponsor an annual program during Women’s History Month at the National Building Museum, and for those in NY, we are collaborating with the Museum of Modern Art for our October colloquium, ‘Women in Modernism: Making Places in Architecture.’ Please feel free to contact me for more details whether about our public programs or our fellowship opportunities.”

Maura Feeney

Minott Kerr (Metro Data Resource Center, Portland, Ore., Assistant Regional Planner: Geographical Information Systems [GIS] Specialist; Ph.D., Yale University ‘94, “The Former Clinica Priory Church at Paray-le-Monial: A Study of Its Eleventh- and Twelfth-Century Architecture and Sculpture”) “Received GIS professional certification in March; one of the first 1,500 people internationally, so now I can have GISP after my name. . . . Bicycled about 6,500 miles last year with my partner Fierté Sernota. My final art history-related work on Notre-Dame at Jumièges is due out in 2009 . . . or so I am told. Working part time at a wine shop—so after all these years I am putting all my work on Burgundian geography and art history to perfect use. Grape of the moment: corvine (non-burgundian I admit).”

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

Anne Reed Shannon

Nancy Sojka (The Detroit Institute of Arts, Curator and Department Head, Prints, Drawings, and Photographs)

John Wetenthal (Ringling Museum of Art, Sarasota, Fla., Executive Director; Ph.D., Stanford University ‘98, “The Ascendancy of Modern Public Sculpture in America,” M.B.A., Vanderbilt University)

1983

Julie Aronson (Cincinnati Art Museum, Curator of American Painting and Sculpture; Ph.D., University of Delaware ‘95, “Bessie Potter Vonnoh [1872–1955] and Small Bronze Sculpture in America”) “My exhibition Perfect Likeness: European and American Portrait Miniatures from the Cincinnati Art Museum traveled to the Columbia Museum of Art in South Carolina, where I gave a gallery talk in October. I curated a small, gem-like exhibition Natural Moderns: Georgia O’Keefe and Her Contemporaries of modernist landscapes from the Phillips Collection. Recently I was invited to serve on a panel at the Midwest Archives Conference in Columbus, Ohio, where I gave a presentation on the use of library and archives objects in art exhibitions. For a change of scenery, I help out with the 600 kittens at Save the Animals Foundation, a no-kill shelter here in Cincinnati entirely staffed by volunteers.”

Vincent Carnevale

Cynthia Deith

Thomas W. Fels (Independent art historian, North Bennington, Vt.) Tom Fels (class of ’83, graduated ’84), who claims to have retired from work in the arts, still managed in 2005-2007 to organize five exhibitions in photography, sculpture, and painting, and organize an annual festival of the arts, in San Francisco, Santa Barbara, Bennington, and Brattleboro. His new focus on contemporary history is reflected in symposium talks and public lectures in Amherst and Middlebury (see www.famouslongago.org), a biographical essay (“Troubled Prophet,” The Mind’s Eye, Spring 2006), and other forthcoming articles. His memoir Farm Friends, following the histories of some of his comrades from the 1960s, as well as his own, is due out later this year from Beech River Books.

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

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

James L. Weiss

Ellen Wood

1984

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

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

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

H. Rodney Nevitt (University of Houston, Department of Art, Associate Professor and Area Coordinator; Ph.D., Harvard University ’92, “Studies in Dutch Art and the Literature of Courtship, 1600–1650”)

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

Charles A. Shepard III (Fort Wayne Museum of Art, Executive Director)

Nancy Spector (Solomon R. Guggenheim Museum, New York, Curator of Contemporary Art) Nancy was the Commissioner for the American Pavilion at the Venice Biennale, for which she organized a showing of work by Felix Gonzalez-Torres. She also wrote in Tino Seghal for the catalogue accompanying the 2007 Hugo Boss Competition.

1985

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

Susan Holmberg Currie (Vancouver Art Gallery, Vancouver, B.C., Assistant Registrar for Touring Exhibitions, and The Leon and Thea Koerner Foundation, Vancouver, B.C., Executive Director)

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”)

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

Steven S. High (Telfair Museum of Art, Savannah, Ga., Director) Congratulations to Steven on his new position and move eastward from Reno.

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

Greg Rubinstein (Sotheby’s, Inc., London, Senior Director, Worldwide Head of Old Master Drawings)

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

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

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

1986

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

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

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

Laura Coyle (Independent curator, Washington, D.C.; Ph.D. Princeton University ’97, “The Still-Life Paintings of Vincent van Gogh and Their Context”) *I’m DELIGHTED to let you know that I successfully defended my dissertation, “The Still-Life Paintings of Vincent van Gogh and Their Context,” at Princeton on May 29, 2007. Our conversation over dinner in Williamstown was one of the motivating factors in FINALLY bringing it to completion, though I must confess my advisor’s—John Wilmerding’s—retirement this spring was the deciding one. I am so happy and relieved and light in a way only someone who has been through a similar experience can understand… Other professional news: Nora Heimann ’85 and I opened our first Joan of Arc show, Joan of Arc, at the Corcoran in November 2006, and published a sweet little book, Joan of Arc: Her Image in France and America. I’m attaching the jacket; the cover image is by Louis-Maurice Boutet de Monvel, c. 1896. We’d be thrilled to have a detail of the jacket printed in the newsletter, space permitting, of course. The publisher is Dan Giles, Ltd. We opened our second Joan show, Joan of Arc: Medieval Maiden to Modern Saint, in May 2007, on view at the Knights of Columbus Museum in New Haven, Connecticut, through Labor Day. I’m also working for AFA on a show titled A Passion for Flowers: Painting in France from Courbet to Monet, and I received a Visiting Senior Fellow appointment at CASVA for November–December 2007 to write the publication for the show. On a personal note, we are all very well. Mariana begins High School in the fall. Doug bought himself a ‘triple-black ‘stang,’ a black Mustang convertible with black interior and black canvas hood. It’s all decked out, and so exceedingly atypical of Doug, which makes it all the more fun. We had a great time taking John Wilmerding around Princeton in it (after the defense). We (not John, of course, who is off to Maine) are all planning to go to Paris this summer, me for six weeks if possible, courtesy of the American Federation of Arts. If they want me to write something new, they’ve got to let me go over there and find something to write about.*

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

Carolyln Halpin-Healy (New York City Department of Education, Project Coordinator and Consulting Museum Educator) “I’m working on a Teaching American History grant as a consultant for the NYC DOE putting together a program of professional development for middle school social studies teachers. The idea is to improve their knowledge, appreciation, and teaching of American history. I bring in historians, work with museum educators, and teach the art historical and material culture components of the program.”

Committee, New York, Research Manager)

Deborah K. Leveton

Diana L. Linden (Ph.D., City University of New York ’97, “The New Deal Murals of Ben Shahn: The Intersection of Jewish Identity, Social Reform, and Government Patronage”) “I wanted to share with Williams-folk that I just completed training in grant proposal writing at the Grantmanship Program in Los Angeles. Please contact me if you are seeking assistance with a grant proposal. (I discount for artists!) Although she notes that her current employer is “uh, my twins Alex and Emily [4 1/2],” She adds: “I looked forward to seeing my wonderful Williams Women—Lily Milroy, Carol Clark, Wendy Owens, Carolyn Halpin-Healy, Sarah Cash—at CAA, but Jet Blue was having none of it! Sigh. Tom McGrath & I have been in greater phone touch. Still tinkering with my book—not sure if it’s possible to produce (afford) as an independent scholar. Emily makes artwork every day, has done artists’ exchanges with my friend, and loves to mail her work to others. She introduces herself as an artist, and when her twin, Alex, encroached on her territory by saying he was an artist, she sharply told him: “Boys can’t be artists! Only girls can be artists!” There’s a little Linda Nochlin fermenting in her soul. Other than that, I am counting the days till Bush is out of office.”

Thomas E. (Tod) Lippy Jr. (Independent writer and filmmaker, Esopus, New York, founding editor)
Thomas H. McGrath (Harvard University, Associate in History of Art and Architecture; Ph.D., Harvard University ’94, “Disegno, Color, and the Disegno Colorito: The Use and Significance of Color in Italian Renaissance Drawings”)

Denise Krieger Migdail (Independent textile conservator, San Francisco)

Scott Opler Although the memorial foundation established after Scott’s death in 1993 distributed the last of its grants in 2004 (including a significant gift to the Clark, which resulted in the library’s Reading Room being dedicated to his memory), its impact continues through endowment support in the fields of architectural history, Italian cultural history, the environment, and gay rights. One significant manifestation: The Scott Opler 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 Navarre”) “Last summer I received an NEH grant for my book project on Christian imagery of Jews in medieval Iberia; it took me to Spain for research in Madrid, Barcelona, and the Escorial (where I was able to spend a magical hour with the Cantigas de Santa Maria). This spring I am using my sabbatical to work out a full draft before returning to Spain and France for a bit more library time in the summer. I’m looking forward toCAA at ‘home’ in Dallas next year and hope to see many fellow grad students.”

Xia Qiu

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

1988

Becky A. Briesacher (University of Massachusetts, Worcester, Assistant Professor of Medicine; Ph.D., University of Maryland)

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

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

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

Marguerite H. Modan

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

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

1989

Jenine Gordon Bockman (Independent publisher, New York)

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

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

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

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

Marion Goethals (Independent Art Historian and Museum Consultant, Richmond, Va.) In December Marion was a panelist at the Wolfsonian’s symposium “Creator, Collector, Catalyst: The University Art Museum in the Twenty-First Century”; Lisa Corrin was among the other speakers. Over the summer, Marion was one of the two principal faculty members of Smith College’s Summer Institute in Art Museum Studies. Jenn Sichel (MA ’08) was an RA for the institute.

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

Marni R. Kessler (University of Kansas, Lawrence, Assistant Professor, Art History; Ph.D., Yale University ’96, “Sheer Material Presence, or the Veil in Late Nineteenth-Century French Avant-Garde Painting”) In January Marni wrote: “I am delighted to tell you that my book, Sheer Presence: The Veil in Manet’s Paris, has just been published by the University of Minnesota Press. Forgive this seemingly shameless act of self promotion. I have convinced myself that since I am always happy to receive emails like this, it must be ok to send one.”

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

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

Rebecca E. Nanovic

Nora L. Nirk

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

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

Christina R. Yang (The Kitchen, New York, Director of Media Arts; CUNY Graduate Center, Ph.D. program in art history)

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

1990

Michele M. Bernatz (University of Texas at Austin, Ph.D. program in art history)

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

Lauren B. Hewes (American Antiquarian Society, Worcester, Mass., Special Assistant in Graphic Arts; Print Council of America, Project Bibliographer, Oeuvre Catalogue Project)

Patricia R. Ivenski

Pamela Kachurin (Harvard University, Center for Russian, East European, and Central Asian Studies, Associate Director and part-time faculty; Ph.D., Indiana University ’98, “One Step Forward, Two Steps Back: The Retreat of the Avant-Garde in the Early Soviet Era”)

Robert Lach (Chicago Board Options Exchange; M.B.A., 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, “Claara Davidge and Henry Fitch Taylor: Pioneering Promoters and Creators of American Modernist Art”) Christine left her position as Director of Collections and Exhibitions at the Allentown Art Museum in order to take on the position at the Lehigh Valley Hospital & Health Network. On April 14, 2007, she was one of the speakers at the symposium “The World of Asher B. Durand: The Artist in Antebellum America,” sponsored by the New-York Historical Society, where she spoke on “Asher B. Durand and Jonathan Sturges: An Exceptional Relationship.”

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

Ann MacNaty Shafer (The Baltimore Museum of Art, Assistant Curator, Prints, Drawings, and Photographs)

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

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

1991

M. Darsie Alexander (The Baltimore Museum of Art, Senior Curator of Contemporary Art) Among many projects and responsibilities, Darsie served as one of the jurors for the PEI (Philadelphia Exhibitions Initiative).

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

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

Kathryn C. Galitz (The Metropolitan Museum of Art, New York, Assistant Curator, Department of Nineteenth-Century, Modern, and Contemporary Art; Ph.D., IFA—NYU ’98, “The Family Paradigm in French Painting, 1789–1814”) Among many
Victoria C. Gardner Coates (University of Pennsylvania, Philadelphia, Graduate Arts & Sciences Faculty; Ph.D., University of Pennsylvania '98, "Cardinal Camillo Massimo, Nicolas Poussin, and Claude Lorrain: A Study in Neo-Stoic Patronage in Baroque Rome")

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

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


Tim Peterson (Franklin Art Works, Minneapolis, Executive Director) Tim writes: "Over the past seven years, Franklin Art Works has grown to present museum-quality exhibitions premiersing new work by highly sought-after artists from Minnesota and around the globe. . . . (noting the number of his artists included in recent Whitney biennials or among the finalists for the Hugo Boss award and other honors, and highlighting collaborations with various major institutions. He goes on with pride) All of this is provided free to all our visitors, many of whom come from area neighborhoods and have no access to high-quality, multicultural arts programs." This year featured artists included Beth Dow, Jay King, Mario Diaz de León, Willa Villalongo, Robert Blanchon.

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

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

Amy Oliver Beaufre (Independent fine art appraiser and consultant; Middlebury, VT.)

Rachel Bronwyn (Orange Glen High School, Escondido, Calif., National Board Certified Teacher)

Stefanie Spray Janidi (Williams College Museum of Art, Williamstown, Andrew W. Mellon Foundation Associate Curator for Academic Programs) In August 2007, WCMA announced that Stefanie would "be leaving WCMA after 16 years at Williams. Stefanie came to the museum in 1991 to work with Deborah Rothschild [whose retirement was also announced in the same message] while a graduate student in the art history program. She has played a leadership role in our Mellon program aimed at further integrating the museum’s resources into the Williams curriculum. . . . Her direction of this program is renowned among college and university museums as one of the finest in the nation. . . . Stefanie also originated the LabelTalk series in 1995 with former director Linda Shearer. . . . In addition, Stefanie organized a number of other exhibitions with Williams faculty guest curators."

Susan I. Johnson

Tania Lee (Freelance illustrator, Washington, D.C.)

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

Frances Lloyd-Baynes In the fall Frances wrote: "I'm still Head of Records (i.e. collections information management) at the Victoria and Albert Museum in London, having been here for 11 1/2 years now. This year I was accepted on a new post-graduate diploma course on Cultural Leadership at City University, London. It's a work-based program, fully funded in its first year by the European Social Fund, and addressing the need to develop leadership skills across the cultural sector. (The course initially focuses on women, but will be opened out to men from next year.) It's quite a challenge incorporating the academic work required with a busy work schedule, but extremely stimulating. I am certainly looking for new challenges and using this course as a means to explore my options. That may mean leaving the V&A in future or finding a new role within the organization—only time will tell. Hope all are well. If you come to London, please feel free to get in touch." It seems that options presented themselves. This summer Frances—who in January gave the first-year students a wonderful and full afternoon at the Victoria and Albert Museum—announced that she had resigned that position and was moving to Northern California. She wrote: "If you know of any other alums in San Francisco or surrounds, doing any sort of cultural sector work, let me know! All contacts are welcome."

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

Dorothy Belknap Munson (Chicago Albumen Works, Housatonic, Mass., co-owner) Dorothy's firm offers digital and preservation services for photograph collections; see www.albumenworks.com.

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

Melanie Pong

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

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

Meagan Hayes Shein (Artist, New York)

Todd Donington Weyman (Swann Art Galleries, New York, Director, Prints and Drawings; plus appearances on Antiques Roadshow) Todd’s biography on WGNY’s website makes much of Williams College. ‘After a year with the British Arts Center, he applied to Williams College’s prestigious master’s program in art history. Accepted into the program, he studied print history and book illustration and pursued related independent studies. He loved every minute of it. ‘The Williams Art Mafia has incredible connection to the people who direct major museums,’ Todd smiles, referring to the graduates of Williams’ art history master’s program. ‘They helped me land my next full-time job—at Cornell University’s Johnson Art Museum.’ Johnson’s director [Frank Robinson], had served as director of Williams’ graduate program. What’s more, the curator who
hired Todd was herself an alumna of the Williams program [Nancy Green].

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

1994

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

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

Susan A. Dimmock

Shannon L. Donovan (Glasgow School of Art, Glasgow, Scotland)

Anne C. Dowling (Federal District Court, Middle District, Fla., Clerk; J.D., William and Mary ’02)

“Still living in Florida, collecting art, working, and raising my family.”

Sarah Botts Griffin


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 Ditter Curator of Contemporary Art)

1995

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

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

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

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

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

Ingrid Gustavson (Sage Hill School, Newport Coast, Calif., History Department Chair)

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

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

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

Sabine T. Kriebel (University College Cork, College Lecturer in the History of Art; Ph.D., University of California, Berkeley ’03, “Use Photography as a Weapon!” The Photomontages of John Heartfield and the Crisis of the European Left, 1928–1938”)


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”)

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

Thomas J. Loughman ( Phoenix Art Museum, Curator of European Art; Ph.D., Rutgers University ’03, “Spinello Aretino, Benedetto Alberti, and the Olivetans: Late Trecento Patronage at San Miniato al Monte, Florence”)

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

1996

Thomas Beischer (California College of the Arts and Stanford University, Adjunct Lecturer; Ph.D., Massachusetts Institute of Technology ’04, “Great Expectations: Provisional Modernism and the Reception of J.P. Oud”)

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

Kathryn Brownell (Independent writer and researcher, Miami, Fla.)

Kate Burke Charuhas (Mount St. Mary’s University, Emmitsburg, Md., Director of Marketing and Business Development)

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

H. Gifford Eldredge (Art Guild, Philadelphia, Project Manager) “Tidbits for the newsletter: my children are fantastic. Peirce (his full name is Charles Peirce) starts second grade in the fall and he loves playing sports and doing art projects with Mom. Daisy turns five in November and is my best assistant when doing projects around the house. Daisy starts her second year of pre-k classes in the fall, and both children go to the Friends School in our hometown of Media, Penn. Jessica makes beautiful artworks in collage and works part time for the Greater Philadelphia Cultural Alliance co-managing outreach programs in the five suburban counties. Our home is great and now complete with a recently renovated kitchen and downstairs bath. I work at Art Guild as Director of Project Management in the Museum Services Division. Art Guild is an exhibit fabrication company that operates a 185,000 square-foot fabrication facility near Philadelphia. Our division builds and installs museum exhibits throughout the country and abroad. Some notable, and recent, projects that I’ve been a part of include the Hall of Human Origins at the American Museum of Natural History, the Alexander Hamilton exhibit at the New-York Historical Society, the Education Center at Mount Vernon, Liberty Science Center in Jersey City, N.J., the new Gettysburg Battlefield Visitor Center, the Museum of the African Diaspora in San Francisco, the NBC Broadcast Pavilion at the Olympics in Athens and in Torino, and several others. I just realized, this is the closest I’ve ever gotten to writing a ‘Christmas Letter’...”

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

Sara M. Krajewski (Henry Art Gallery, Seattle, Associate Curator) “Would love to see anyone who might be passing through the Northwest”

Rebecca Molhoit (Columbia University, Ph.D. program in art history) Rebecca continued as the David E. Finley Fellow at CASVA (she holds the fellowship from 2005 to 2009) for work on her dissertation, “On Stepping Stones: The Historical Experience of Roman Mosaics.”

Miriam L. Pomeranz Mimi wrote from Denver in June 2007: “My main focus for the past six years has been motherhood. Alan and I just welcomed number 3 baby girl, Ella, into our estrogen-heavy household on August 16, 2006. So now it’s Sophie (age 6), Lena (age 4), and Ella (9 months)—and me—a house full of women for Alan! He accepts all sympathy—please throw it his way. Although I have not been involved in a ‘paid’ capacity in the art world here in Denver, I have watched with a keen eye and participated in the exciting growth, particularly in the contemporary art scene that is my passion. Last October the Denver Art Museum opened the eagerly anticipated new building, designed by Daniel Libeskind, housing solely modern and contemporary. It is a destination—so when/if you find yourself in Denver please let me know!”

Gretchen R. Sinnett (Salem State College, Salem, Mass., Visiting Lecturer; Ph.D., University of Pennsylvania ’96, “Envisioning Female Adolescence: Rites of Passage in Late Nineteenth- and Early Twentieth-Century American Art”)

Bethany R. Velasco Bethany asked that we update our listing to show that she no longer works for the American Association of Museums. As she wrote, referring to her son, “Lucas gets my full attention!”

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; University of Texas at Austin, Ph.D. program in art history) Kristen wrote in November 2006: “I’ve been working at the J. Paul Getty Museum for the past 4 years—I moved to LA to do a one-year internship in the Department of Manuscripts and...”
then was hired as assistant curator of manuscripts—the past three years have been a wild ride. When I was hired as assistant curator I was assigned an exhibition on Byzantine icons from the Monastery of Saint Catherine in Sinai, Egypt, to co-curate with a professor of Byzantine art from Yale University. The focus of my dissertation and most of my academic training was western medieval art, and I neither speak nor read Greek—Saint Catherine’s is a Greek Orthodox monastery in the Egyptian desert and the repository of most of the Byzantine icons remaining in the world today. I had to familiarize myself with a whole new field of study and part of the world. Over the past two years I’ve spent almost three months at the monastery, working to select icons and manuscripts for the exhibition, negotiating the loans, doing study photography and assisting with condition reports, and finally, riding out with an armed convoy to escort the objects to the airport where they were flown to Los Angeles. In all my time spent training to be a medievalist and historian, I never thought I’d have the opportunity to work closely with a living monastery. We’re in the process of installing the show, which opens Nov 14. It’s been an amazing adventure so far!” Kristen was one of the featured characters—with some great quotes—in a rich New York Times article (November 12, 2006) about the Getty’s Byzantine show.

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

Lillian Nave Goudas (Caldwell Community College and Technical Institute, Hudson, N.C., Instructor) “I just finished teaching my first online course and enjoyed it very much, although it was a little different not to see the students’ faces even once during the semester. I also learned that it is not a good idea to write my comments and corrections in caps because the students thought I was yelling at them. That was remedied quite quickly and the rest of the semester was quite enjoyable. I’m looking forward to more courses at the college in the fall. Oh, and it is much easier to teach an online course from home now that we have 3 children—Emma, 5, John Thomas, 3, and Garrett, 1. I can grade papers in between feedings and violin practice!”

David C. Johnson (Williams College, Williamstown, Assistant Professor of Physical Education/Associate Dean of the College/Lecturer in Art History) Dave Johnson writes of being “thrilled” to be added to the Eva Grudin ARTH 102 conferences “team” for next spring as he begins his sixth year in the same capacity with E.J. Johnson in ARTH 101.

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) On March 17 Sarah spoke at a day of Fellows’ talks on “Nostalgia, History, and Regionalism: The Case of Thomas Hart Benton.” There was a nice feature on Sarah in the spring 2007 issue of Insight, the newsletter of the University of Delaware’s Art History Department. It reports that, in addition to Benton, her dissertation will focus also on Charles Sheeler and Edward Hopper, examining the urban/rural contrast in the art of the three men as the nation’s identity shifted during the inter-war years. It quotes her as saying, “This group of artists fascinates me because they approached the representation of the city and the country with very different ideas about style, language, and content. I’m looking at how their works deal with broad concepts like nostalgia, history, and myth, modernity, commercialism, and technology.”

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

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

Luciana Shirado

Isabel Louise Taube (School of Visual Arts, New York, Instructor; Ph.D., University of Pennsylvania ’04, “Rooms of Memory: The Artful Interior in American Painting, 1880 to 1920”) In February 2007 Isabel took over the responsibilities of newsletter editor for the Association of Historians of American Art (AHAA).

Jacqueline van Rhyn (The Print Center, Philadelphia, Curator of Prints and Photographs) “My big news—after 7 years, I’m leaving The Print Center (June 2007) to pursue independent projects, one of them being my 8-month-old daughter, the other an Australian contemporary print exhibition (scheduled for 2009). To all my classmates, happy 10 year anniversary! Can you believe it?”

Ashley West (National Gallery of Art, CASVA, Washington, D.C., Paul Mellon Postdoctoral Fellow; Ph.D., University of Pennsylvania ’06, “Hans Burgkmair the Elder [1473–1531] and the Visualization of Knowledge”) In the CASVA Center 27 annual, for which Karen Binswanger was project manager, Ashley wrote: “My work this year has involved a two-pronged approach to reexamining the relationship between artists and humanists in the Northern Renaissance and their valuation of antiquity as a source for both artistic invention and documentation. The first project entails close study of a painted pastoral scene by Albrecht Dürer, in the National Gallery of Art, which will culminate in a focused exhibition of works in a range of media, including prints, books, medals, and plaquettes. The second is a book manuscript that builds on the findings of my dissertation.”

1998

Brian Boucher (Brant Publications, New York, Associate Directory Editor)

Mikka Gee Conway (Minneapolis Institute of Art, Assistant Director for Collections and Programs) “I left the Getty in March after 8 1/2 years there (having gone to the Getty directly from Williamstown). I started at the MIA on April 15 and 3 weeks later my boss, Bill Griswold, who had recruited me to Minneapolis from LA, told me that he had—unsolicited—been offered the directorship of the Morgan Library. He ultimately accepted the job (announced last week) and so I am busy adjusting to the change of plans, and trying to figure out how best to still be successful and happy here. The good news is that Bill’s staying through next January, Minneapolis is a wonderful city, and the MIA in particular has tremendous potential. Keep your fingers crossed that the next search yields a fabulous new director, and I’d love to hear from any fellow alumni who pass through the Twin Cities.”

Alessis Goodin (Brown University, Ph.D. program in art history) Alessis participated in the spring 2007 Frick/IFCNYU Symposium, presenting a talk “The Portrayal of Egypt at the Sydenham Crystal Palace.”

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

Angela Ho (University of Tennessee, Knoxville, Lecturer; Ph.D., University of Michigan ’07, “Rethinking Repetition: Constructing Value in Dutch Genre Painting, 1650s to 1670s”) Angela was the non-resident Robert H. and Clarice Smith Predoctoral Fellow at CASVA in 2006–2007. She wrote later: “I filed my dissertation two months ago yesterday, and I just had my first day of teaching yesterday! So it’s been pretty crazy. . . . I hope to see you at CAA next year. I will be giving a paper.” As well, Angela published an article, “Gerit Dou’s Niche Pictures: Pictorial Repetition as Marketing Strategy,” in Athenor 25 (2007).

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

Peter Benson Miller (Musée d’Orsay, Service Culturel, Paris, Ph.D., IFA—NYU ’03, “Théodore Chassériau and the French Colonial Project in Algeria”)

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

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

Megan Smetzer (University of British Columbia, Vancouver, Ph.D. ’07, “Assimilation or Resistance? The Production and Consumption of Tinglit Beadwork”) “At long last I can report that I successfully defended my Ph.D. dissertation titled: ‘Assimilation or Resistance? The Production and Consumption of Tinglit Beadwork.’ I will be graduating from the University of British Columbia on May 22nd and am really looking forward to wearing the squishy maroon hat with a gold tassel. I’ll be teaching a course in UBC’s Anthropology Department this summer, and then will be looking for a job or a post-doc in my very specialized field. At the moment, I’m figuring out how to be a full-time mom to Lily, who coincidentally turned 3 the same day I submitted my thesis to the external examiner—it was a momentous day for us all!”

Kara Vander Weg (Gagosian Gallery, New York)

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

1999

Scott Allan (Getty Museum, Los Angeles, Assistant Curator, Princeton University, Ph.D. program in art history)

Austen Barron Bailey (Los Angeles County Museum of Art, American Art Department, Assistant Curator, University of California, Santa Barbara, Ph.D. program in art history) Among
many other projects, Austen spoke at the National Gallery of Art’s CASVA on “The Galerie Contemporaine, 1874–1886,” for the 9–10 March 2007 conference “Art and the Early Photographic Album.”

Lucretia Baskin (York University, Schulich School of Business, Toronto)

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

Anne M. Lamp (Demuth Foundation and Museum, Lancaster, Penn., Executive Director) Anne’s busy schedule included the activities of the Demuth Foundation and Museum, as well as a Valentine’s Day 2007 lecture at the Woodmere Art Museum in Philadelphia.

Dorothy Moss (University of Delaware, Ph.D. program in art history) “Happy new year! I’m writing to share the happy news that Stockton and I have a beautiful little son named James Stockton Williams, who was born on January 6. He has brought us great joy in his first week and we’re looking forward to the adventures ahead, especially the day when he makes his first trip through the American paintings galleries of the Clark!” In the summer 2007 issue of American Art, Dorothy published an article called “Considering the Copy.”

Kristina Van Dyke (The Menil Collection, Houston, Tex., Associate Curator for Collections; Ph.D., Harvard University ’05, “The Oral-Visual Nexus: Rethinking Visuality in Mali”) Kristina was in town several times this year, once to deliver a lecture at WCMA. “When Good Objects Go Bad: A Look at Recent Events in the Lives of Malian Antiquities,” on April 12. This lecture was co-designed with Mellon Postdoctoral Fellow Professor Randall Bird and addressed a group of African art objects that are moving through the market without context information and how art historians are dealing with this—an issue that archaeologists, anthropologists, and art historians, among other specialists, routinely confront. She came back for Mark Haxthausen’s retirement celebrations, too, which she helped organize and focus.

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 Contemporary Art)

Alanna E. Gedgaudas (Jenny Holzer Studio, Frankfurt, Germany; Project Manager) Alanna wrote in May, “Ralph and I are the happy new parents of Kai Benjamin Uhl, born on April 14th! I’m still living in Germany and looking forward to introducing Kai to several Williams friends as they pass through Europe this summer for Documenta and Venice.”

Robert G. Glass (Princeton University, Ph.D. program in art history) Bob noted in July 2007 that he was “working really long hours on my dissertation right now.” From 2004–2007 Bob was the Paul Mellon Fellow at CASVA, working on his dissertation devoted to “Filarete’s Sculpture and the Taste for the Antique in the Mid-Fifteenth-Century Italy.” On November 16, 2006, Bob delivered his CASVA ShopTalk, “Filarete’s Bronze Doors for Saint Peter’s: Princely Patronage, the Taste for the Antique, and the Status of the Artist.”

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

Adam R. Greenhalgh (University of Maryland, Ph.D. program in art history) Adam received a SAAM Predoctoral Fellowship for the coming year to work on his dissertation, “Risky Business: Chance and Contingency in American Art, 1876-1907.”

Jennifer A. Greenthall (University of Illinois, Urbana-Champaign, Assistant Professor of American Art; Ph.D., Yale University ’07, “The Plague of Jocularity: Contesting Humor in American Art and Culture, 1863-93”) In the summer 2007 issue of American Art, Jennifer published a long article called “The View from the Outside: Rockwell and Race in 1950.”

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

Laura Groves Napolitano (University of Maryland, Ph.D. program in art history, University of Maryland Museum Fellow; Smithsonian American Art Museum, Sara Roby Predoctoral Fellow in American Realism) On May 16, 2007, Laura was among the speakers at a day of Smithsonian Fellows’ talks at the SAAM, speaking on “Domestic Happiness: Lilly Martin Spencer’s Paintings of Infant Death and Family Redemption.”

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

Robin S. Schultenfri (Harvard University, Graduate School of Design, Ph.D. program in History and Theory of Architecture) The picture below shows Williams friends celebrating at the Schultenfri-Ackerman wedding!

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”) ’2006-2007 was a gratifying, if also exhausting, year. I managed to finish my dissertation in time for a January 2007 degree from the Institute of Fine Arts at NYU. That Mark Haxthausen generously agreed to be a member of my committee made all the difference; his continued support and his insight into Max Beckmann, whose early work and critical reception I explored in the dissertation, were invaluable. Since January, I have had the rewarding opportunity, as an adjunct instructor, to teach visual artists at Parsons the New School for Design. Concurrently, I am gearing up for the next round of applications for tenure-track positions. I hope to see fellow alumni at CAA in February, and do be in touch if you find yourself in NYC in the coming months.” Amy was among those who visited campus for the 2007 Symposium and Mark’s retirement—it was great to see her.

Beth (Elizabeth A.) Mangini Kantor (City University of New York, Ph.D. program in art history)

Tess Mann

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

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

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

2001

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

Rachel Butt (Ohio State University School of Law, Columbus) In the summer Rachel left Chicago and her position at Susanin’s Auctions as Director of Consignments. She wrote: “I have decided to go to Ohio State Law School this Fall. Go Buck!! I am finally moved into my new digs. I will miss Chicago terribly, but am excited about this next chapter in my life.”

Jennifer T. Cabral

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 (National Gallery of Art, Washington, D.C., Curatorial Intern; Princeton University, Ph.D. program in art history) The September 2006 CAA News reported that Jennie received the CAA Professional Development Fellowship for Art Historians, funded by the
Wyeth Foundation for American Art, in addition to CAA and AAH talks listed elsewhere, also gave a lecture at the National Gallery of Art on February 12, 2007: “Perpetually Out of Place: Michael Asher and Jean-Antoine Houdon at the Art Institute of Chicago.”

Jeffrey Saletkin (University of Chicago, Ph.D. program in art history) Jeffrey continues to write his dissertation, “Pedagogy, Modernism, and Media Specificity: The Bauhaus, John Cage, and Fluxus” at the University of Chicago. In 2006 he presented a paper at the College Art Association annual conference, participated in a panel discussion at Tate Modern in conjunction with the exhibition Albers & Moholy-Nagy: From the Bauhaus to the New World, and published “Josef Albers, Eva Hesse, and the Imperative of Teaching” in the 2007 Tate Papers. He was also awarded a writing fellowship from the Terra Foundation for American Art in Giverny France and an Abba Lipman dissertation grant from the University of Chicago.

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

2002

Brett S. Abbott (J. Paul Getty Museum, Los Angeles, Photography Department, Assistant Curator)

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

Sarah K. Kozlowski (Yale University; Ph.D. program in art history)

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

Tara McDowell (University of California, Berkeley; Ph.D. program in art history) “I’m just finishing my first year at Berkeley (in the PhD program). It’s going very well. I’m still curating a bit for SFMOMA and have begun writing art criticism for Artweek and Artopur.com. It’s exciting! I’m also going to Berlin for two months this summer (hoping really to learn German). Mark would be proud, I think.” She added, “In my globalism class we’re traveling to Spain to see the Seville Bienale . . . not bad.”

Kathryn A. Price (Williams College Museum of Art, Williamstown, Assistant Curator)

Victoria A-T. Sancho (Columbia University; Ph.D. program in art history) Victoria was one of the speakers at the Princeton University Art & Archaeology Conference “The Making of Artists” on 14 October ‘06, discussing “Rubens’s Early Drawn Copies and the Expression of Individual Style.”

Rob Siltkin (Reed College, Portland, Ore., Assistant Professor; Ph.D., Yale University ’07, “Figuration in post-war American art: Philip Guston at the Marlborough Gallery, 1970”) “As I go through the pile of papers I have been avoiding for the past month I came across the newsletter questionnaire and thought I could attend to that as well. Of course the big news for me is my graduation and subsequent employment as an Assistant Professor of Art History and the Humanities at Reed,” which he started in the fall of 2007. In addition, in the midst of a busy year, Rob served on the Search Committee for the director of the Graduate Program, and published at least one review— in the Oxford Art Journal, June 2007, “One more time with feeling.”

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

2003

Esther Susan Bell (IFA–NYU, Ph.D. program in the history of art)

Christa Carroll (CUNY Graduate Center, Ph.D. program in art history)

Kim Conaty (Whitney Museum of American Art, New York, Biennial Coordinator; IFA–NYU, Ph.D. program in the history of art) “After taking orals in May, I immediately started a job as the Biennial Coordinator at the Whitney. So far it’s been very exciting and a big change from reading all day in the library! it will be a busy year, but I’m looking forward to it and already learning a lot (since my orals ended at about 1985, I thought I should brush up on my knowledge of the last few years . . . ). You’ll be happy to know that we’re building more Williams connections here at the Whitney—one of our Biennial interns, Andrea Gyroody, will be heading up to the Clark as one of the class of ’09 incoming MA students. We’ve already discussed the Fort, Methods, and all of the really important details. I’m definitely feeling nostalgic for Williamstown!”

Ellery Foutch (University of Pennsylvania, Ph.D. program in the history of art) “I’m happy to report that I’m now officially ABD. I’ll soon be ‘coming to a town near you’ for dissertation research.” This spring, I gave a talk on ‘The Gas Station in the American Imagination’ at the Penn Humanities Forum (a paper based on research started in Wanda Corn’s seminar at Williams!). My most recent good news is that I’m a lucky recipient of a CASVA travel grant [an Ailsa Mellon Bruce PreDoctoral Fellowship for Historians of American Art to Travel Abroad]. . . . I’ll be traveling to Europe to study Wunderkammers, Kunstkammers, and natural history museums (there will probably be some art museums in there, too!).”

Katie L. Hanson (City University of New York, Ph.D. program in art history) “In March 2006, I gave a paper on the mythological paintings of Pierre Guerin at the graduate student symposium at the Dahesh. I will be pursuing this topic further, to consider other Neoclassical painters in France who turned from subjects from Roman history toward subjects from Greek mythology, as my dissertation topic with Dr. Mainardi. It is a challenge trying to teach the history of European art to non-majors while dodging tourists at the Louvre, etc., but on the whole it has been a lot of fun! So as not to get too far away from objects and from curatorial work, I have also been working part-time as an intern at the Morgan Library and Museum in the department of drawings. The Morgan recently received a bequest of German and Austrian drawings from the early twentieth century from the collection of Fred Ebb, for which I built research files for the catalogue and exhibition “From Berlin to Broadway,” which opened Spring 2007. In other news, my brother and I successfully climbed Mt Kilimanjaro to celebrate his 30th birthday. I can now truly appreciate the expression ‘once in a lifetime,’ but it was a fun (and much needed) change of pace from New York and from teaching!”

Patty Hickson (Des Moines Art Center, Curator)

Jordon Kim (Cooper-Hewitt National Design Museum, New York, Assistant Curator)

Catherine Malone (University of Virginia, Ph.D. program in art history)

Don Meyer (Yale University, Ph.D. program in art history) Donny was among the organizers of the 2007 Graduate Student Symposium at Yale, “The New American Art History: Against the American Grain.”

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

Ben Tilghman (The Johns Hopkins University, Ph.D. program in art history)

Pan Wendt (Yale University, Ph.D. program in art history)

Elizabeth Winborne

2004

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

David Breslin (Harvard University, Ph.D. program in art history) In July 2007 David reported that all was going well for him.

Dina Deitsch (IFA–NYU, Ph.D. program in art history)

Emma Hurme (Princeton University, Ph.D. program in art history)

Emy Kim (IFA–NYU—Conservation Center)

Keelan Loftin (UCLA, Ph.D. program in art history) “Finishing up my first year of doctoral study at UCLA. I have a wonderful team of advisors and couldn’t be happier with the program. I have been focusing on the early modern Deccan and am pursuing a dissertation related to Sufism. I will work at LACMA this summer in the Islamic department and am off to the Deccan in September to clarify the parameters of my dissertation. I hope to follow this up with a trip to Iran later in the fall.”

Catherine Mooking (James Brooks Foundation, New York, Director)

James P. Nisbet (Stanford University, Ph.D. program in art history)

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

Claire de Dobay Rifelj (Hammer Museum, Los Angeles, Curatorial Assistant)

Alison Weaver (Guggenheim Museum, New York, Director of Program and Operations, Affiliates)
2005

Elizabeth Athens (Metropolitan Museum of Art, New York, Research Assistant, Department of American Paintings and Sculpture)

Dan Cohren-McFall (Louisville Slugger Museum & Factory, Louisville, Ky., Curator)

Bryan Frank (Sterling and Francine Clark Art Institute, Special Project Assistant to the Director; University of Chicago, Graduate School of Business, MBA program) After four years in Williamstown, Bryan has left his position as Special Assistant to the Director at the Sterling and Francine Clark Art Institute to matriculate in the full-time MBA program at the University of Chicago Graduate School of Business. He will graduate in 2009 with an emphasis on entrepreneurship. During his two years at the Clark, Bryan worked closely with Director Michael Conforti on the Clark’s major expansion project, strategic planning, fundraising, economic development, among other special projects under the purview of the Director’s Office.

Jessica Fripp (University of Michigan, Ann Arbor, Ph.D. program in the history of art) Jessica was one of the speakers at the Princeton University Art and Archaeology Conference “The Making of Artists” on 14 October ’06, discussing “Painting Community in Eighteenth-Century France” (drawn, no doubt, from her QP work here). Jessica was in Paris for the summer of 2007, and made a daytrip to visit Marc and Fronia Simpson during their stay in Giverny.

Jamie Franklin (Bennington Museum, Bennington, VT, Curator of Collections) “Only two years out of the program and I’m already up to my eyeballs in the joys of curatorial work. This summer has been especially busy in Bennington with two exhibitions, Rockwell Kent to Norman Rockwell and Masters of Impressionism and Beyond. I’m continuing to love Vermont and its unique combination of natural beauty and cultural sophistication. They may never get rid of me around here!”

Mari Yoko Hara (Sterling and Francine Clark Art Institute, Publications and Curatorial Intern; University of Virginia, Ph.D. program in the history of art)

Diana Kurkovsky (Princeton University School of Architecture, Ph.D. program in architectural history)

Matt Levy (Iafa–NYU, Ph.D. program in art history) Matt wrote in June: “Things in New York are going well. I passed oral exams a few weeks ago (Kim Conaty took them just an hour after I finished—she passed, too, of course), so I am now officially ABD. I actually refer to my status as ABTD, since I’m still deciding on a topic (hence the T). In the midst of orals, I managed to squeeze out my first real publication, and I wanted to share it with the members of my old QP committee. The National Gallery of Canada invited me to write an essay on Carsten’s Amusement Park for their current exhibition of his work at their Shawinigan Space. The catalogue was just published. . . . It was nice to revisit the work I did on the QP and to apply it to a new context. This publication wouldn’t have happened without the QP process.”

Andrea McKeever (Smithsonian Museum of American History, Washington, D.C., Intern) “I will be working for one of the curators, Ellen Roney Hughes, doing research for the sports, leisure and entertainment exhibit reopening.”

Christine Paglia (Yale University Art Gallery, New Haven, Conn., Florence B. Selden Curatorial Intern)

Cara Starke (Museum of Modern Art, New York, Curatorial Assistant) In September 2007 Rebecca Uchill sent in the good news that Cara had recently received a Lee Tennenbaum award, given by the administration of the Museum of Modern Art to its outstanding employees, for her work on the project Doug Aitken: Sleepwalkers.

Sasha Suda (IFA–NYU, Ph.D. program in art history) Sasha is in her second year of studies at the Institute of Fine Arts, focusing on western medieval art and working with Professor Jonathan Alexander. A travel grant afforded her the opportunity to spend three weeks in Greece during the month of May, while the rest of the summer was spent working on Qualifying Papers—oh the qualifying papers! This fall, Sasha will be finishing coursework and working as an adjunct instructor at NYU with Professor Pepe Karmel, who is teaching a History of Western Art II (Renaissance to Contemporary) undergraduate survey.

Rebecca Uchill (Indianapolis Museum of Art, Assistant Curator, Contemporary Art) “I’m working away on a number of projects here at IMA. This past spring, I organized the first US museum exhibition of German artist duo RothStauffenberg [and was the author of a handsome brochure on the pair]. Lisa Dorin participated in a video art lecture series in connection with that show. In September I’ll open the Midwest premiere of Omer Fast’s installation Godville, and in October the first US solo museum exhibition of work by Adrian Schiess. Claire Schneider will conduct a public interview with Adrian during the opening. I’m also hard at work on a large group exhibition, On Procession, which kicks off on April 26th, 2008, with a downtown art parade. I hope lots of folks will come out to visit! Busy and happy.”

Viktoria Villanyi (Budapest Museum of Contemporary Art)

2006

Hannah Blumenthal (Guggenheim Museum of Art, New York, International Museum Projects Coordinator) Last fall Hannah wrote: “I had a wonderful summer in New Orleans and moved back to New York at the end of September. And today is my first day at my new job here! I’m working at the Guggenheim on their international museum projects and traveling exhibitions. My main focus will be the new museum in Abu Dhabi, although my specific role is still a bit fluid at this point. I’m hoping to define it soon, but also know that a big part of this job will be to learn as much as possible from this rather unusual museum and to seize opportunities as they present themselves. I’ll keep you posted! My office is just a few doors down from Alison Weaver, and it’s nice to see a friendly Williams face.”

Susanna Brooks (Morikami Museum and Japanese Gardens, Delray Beach, Fla., Curator of Japanese Art) In fall 2006 Susanna wrote with great enthusiasm from Japan, both about the pleasures of teaching English to high school girls in Kyoto and the opportunity of seeing the iki-ninjo that was the topic of her QP on display as a source in civic pride in Kumamoto.

Later she sent an update: “Greg [Lavallee] and I were married on New Year’s Eve. We had an intimate ceremony in Easthampton, MA, attended by family and a few friends. I was thrilled that my dear friend and esteemed colleague, Susannah Maurer, was able to attend.” Then, in the summer of 2007 she updated us again: “Greg and I have been living in Boca Raton, Florida, for the past three weeks. We are enjoying it very much. My two boys, now ages 13 and 17, are visiting. . . . I am curator . . . a position I am greatly enjoying. I feel as though I am living in Japan again, and, thus, right at home in my new surroundings!”

Rachel B. Hooper (Walker Art Center, Minneapolis, Minn., Curatorial Intern)

Emilie Johnson (University of Virginia, Ph.D. program in the history of art)

Miranda Lash (Menil Collection, Houston, Curatorial Assistant) “It’s been a good, fast-paced, highly educational year at the Menil for me. I can’t believe I’ve worked or have been working on nine shows! Particular highlights: learning about the Menil’s stunning Henri Cartier-Bresson archives for our show Everyday People: 20th Century Photography in The Menil Collection [for this project Miranda presented the Members’ Gallery talk on “Building the Menil Photography Collection’”, getting to know the Menil’s ‘treasure rooms’ of visible art storage, exploring concepts of contemporary spirituality in the Americas for our upcoming show NeoHooDoo: Art for a Forgotten Faith, and of course, working alongside my Williams colleagues Clare Elliott and Kristina Van Dyke. Outside the Menil, life has been busy too. I’m very proud to be publishing a version of my qualifying paper in the anthology Baroque Tendencies in Contemporary Art. I was also happy to have been invited to contribute to the catalog and wall text for Frida Kahlo: Homenaje Nacional 1907-2007 at the Instituto Nacional de las Artes in Mexico City. I’ve started writing for the magazines Artlies and Spot, the Houston Center for Photography’s publication. This October, I will be presenting a paper at NYU on Roberto Matta’s drawings at the triennial conference for the Association for Latin American Art. And last but not at least, I am looking forward (immensely) to marrying Jim Mulvihill this fall.”

Jacob Lewis (Northwestern University; Ph.D. program in the history of art)

Susannah Maurer (University of Arizona Museum of Art, Tucson, Assistant Curator) Among other projects, Susannah was curator of Louis Serpa: American Rodeo Pictures, which AUMA presented in conjunction with Goya’s Mastery in Prints: La Tauromaquia, and was the first in a series entitled
“Correspondence: In Relation to Goya” which presented the work of contemporary artists in dialogue with Goya’s four major print suites. On April 15, 2007, she appeared in conversation with Serpa at the museum.

Mary Dailey Pattee (Yale University; Ph.D. program in the history of art)

Allison Perdue (Westover School, Middlebury, Ct., Teacher of Art History) Ali writes: “After enjoying a year teaching art history electives, humanities courses, and AP Art History at Westover School, I am looking forward to impacting the lives of these young girls in the field of art history as I continue to teach an additional year at this institution.”

Amanda Potter (Wexner Center for the Arts, Columbus, Ohio, Educator for Public and University Programs) In the spring, Amanda wrote: “The Ohio State University Art History Department holds a lecture series of recent Ph.D.s each year, and so I attended last night’s to get my art-historical fix, so to speak. It turned out that the speaker was Peter Benson-Miller, who (as I’m sure you know) is now at the Musée d’Orsay, and so we had a nice time after his talk reminiscing about the grad program and Williams. We both send our greetings from Central Ohio! I hope you are doing well—please give my regards to everyone! Though I am enjoying my work at the Wexner, I truly miss Williams and all of the friendly faces there.”

Toward the end of summer she added: “It’s been a great first year at the Wexner Center—highlights include coordinating a symposium around Le Corbusier’s posthumously completed church in Firminy, a public conversation with Glenn Ligon and Darby English, and Ohio’s first Slideluck Potshow (an evening that combines a potluck dinner and a multimedia slideshow of local artists’ work). I’m enjoying the work, and look forward to another year of exciting programs, including an exhibition of new works by Kerry James Marshall and a lecture by Robert Storr.”

Miranda Routh (National Gallery of Art, Washington, D.C., Intern in the Museum Profession; University of Pennsylvania, Ph.D. program in the history of art) “This past year I have worked at the National Gallery of Art as an Intern in the Museum Profession for the Department of Southern Renaissance Paintings with David Alan Brown. This spring I presented papers at the Renaissance Conference of Southern California (RCSC) at the Huntington Library, and at the 42nd Annual Medieval Congress at Kalamazoo. Both papers concerned Vittore Carpaccio’s Vision of Saint Augustine, the subject of my Qualifying Paper at Williams. In the fall, I plan to enter the doctoral program in art history at the University of Pennsylvania to study American art and architecture.”

Liza Statton (SITE Santa Fe, Santa Fe, New Mex., Thaw Curatorial Fellow)

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

Jason Vrooman (National Gallery of Art, Washington, D.C., Intern, IFA–NYU, Ph.D. program in the history of art) Jason spent the past academic year in Washington, D.C., interning at the National Gallery of Art, where he split his time between the Education Division and the Department of French Paintings. His projects included drafting the wall texts for the exhibition Eugène Boudin at the National Gallery of Art, leading high school tours of Jasper Johns: An Allegory of Painting, and conducting a series of gallery talks about artistic innovation in the paintings of Edgar Degas (done in partnership with Ann Hoenigswald, NGA Chief Conservator of Paintings). In September of 2007, Jason entered NYU’s Institute of Fine Arts, where he plans to focus on late 19th-century French art.

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 e-mail msimpson@williams.edu. Don’t forget to check out the Program’s website at www.williams.edu/gradart. And consider subscribing to the list-serv! Over 200 people now belong—and have calls for papers, job announcements, doings here in Williamstown, and more sent to their e-mail accounts.
Mark Haxthausen and Michael Conforti address the families and friends of the Class of 2007 at the reception following the Hooding Ceremony