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

ACADEMIC YEAR 2010–11
Newsletter
Greetings from Williamstown! Our alumni now number well over 400 going back nearly 40 years, and we hope this newsletter both brings back memories and informs you of our recent efforts to keep the program academically healthy and indeed second to none. To our substantial community of alumni we must add the astonishingly rich constellation of art historians, conservators, and professionals in related fields that, for a brief period, a summer, or on a permanent basis, make Williamstown and its vicinity their home. The atmosphere we cultivate is informal, collegial, but also intellectually intense. It is that combination, I think, that defines student experience in the graduate program, year after year.

We are thrilled this year to have James Elkins, from the Art Institute of Chicago, join us as Robert Sterling Clark Visiting Professor in the History of Art. Jim is truly one of the most interesting, wide-ranging, and original thinkers working in the field today—indeed the word “field” can scarcely convey the range and texture of his work across disciplines. In recent years we have reshaped the professorship so that our visitor may spend more time in Williamstown, more time with students, and circulate more widely within the art historical precincts of the village. Last year’s Clark Professor, Robin Kelsey of Harvard University, threw himself into campus and Clark life, and I know Jim will do the same. The Clark Professor teaches both graduate students and undergraduates, and we have taken special measures to try and bring these communities together.

New features of the program this past year include an internship for a Williams graduate student at the High Museum of Art. Many thanks to Michael Shapiro, Philip Verre, and all the High staff for partnering with us in what promises to serve as a key plank in our effort to expand opportunities for our graduate students in the years to come. We had a thrilling study-trip to Greece last January with the kind participation of Elizabeth McGowan; coming up we will be heading to Paris, Rome, and Naples. An ambitious trajectory to be sure, and in Rome and Naples in particular we will be exploring 16th- and 17th-century art—and perhaps some sense of Rome from a 19th-century point of view, if I am allowed to have my way.

Once again we will co-host an alumni reunion at CAA, and I know that many of our alumni regularly attend this event. But we will also be pursuing our goal of having more focused reunions in cities across the states, with Boston, Chicago, and of course New York and other cities on the horizon. Please feel free to contact me if you are interested in helping to organize such an event in your home city. Your initiative would be most welcome.

A word of special thanks to Marc Simpson, program associate director, and to Ashley Lazevnick, a second-year graduate student, for their efforts in bringing the newsletter out. I hope you enjoy the result. Do remain in contact, and let Marc or me know if you are planning to make a visit.
Congratulations to the Class of 2011!

Members of the Class of 2011 on the day of their Graduate Student Spring Symposium
Back row: Maggie Adler, Camran Manj, Nancy O'Connor, Oliver Wunsch
Front row: Allison Pappas, Amy Bridgeman, Miriam Stanton, Sarah Van Anden, Emily Leisz Carr, Jhari Derr-Hill

Congratulations to the Class of 2011!
Jay writes of a busy year, much of it working toward future projects (in addition to her teaching a graduate seminar, supervising private tutorials, and the like). One exercise that did come to splendid fruition, however, was *The Strange World of Albrecht Dürer*, which brought together many of the Clark’s finest works by the master in thematic groupings, dramatically displayed. Running from November 14, 2010, to March 13, 2011, the exhibition had a fine and informative video accompaniment explaining various printmaking methods; the video was the work of James Rosenow ’10.

**Michael Conforti** Michael completed his two-year term as president of the Association of Art Museum Directors (AAMD) in June 2010. He continues on the board as immediate past president and will chair the Nominating and Governance Committee in 2011. As a member of the board of ICOM/US, he asked the Clark to sponsor the U.S. delegation’s events at the triennial conference of ICOM in Shanghai in November 2011. Michael has continued his advocacy for cultural exchange by recently inviting senior officials within the Ministry of Culture and provincial archaeological authorities of the People’s Republic of China for a week of meetings and discussions with the Clark as well as with key individuals in the United States. The Clark also sponsored the lecture of Mr. Song Xinchao, Deputy Director of the State Administration of Cultural Heritage, at the ICOM/US meeting at the American Association of Museums (AAM) annual conference in Houston.

Michael spoke on the Clark at the Minneapolis Institute of Art and the Williams Club in New York as well as on the history of the Amon Carter Museum in Fort Worth at the 50th anniversary celebration of the Amon Carter (where he is a trustee). This spring Michael taught the course “Museums: History and Practice” in the Williams graduate program and will teach “Studies in Decorative Arts, Material Culture, Design History, 1700–2000” next spring. In addition to AAMD, the Amon Carter, and ICOM/US, Michael serves on the boards of the American Academy in Rome and MASS MoCA. He continues to serve on the National Committee for the History of Art (NCHA) and this past year joined the International Advisory Board of the State Hermitage Museum (St. Petersburg).

**Nicole Desrosiers** “Another busy, wonderful year has gone by! The motivation, the personal commitment in many shapes and forms, and the enthusiasm of the students again have made teaching French a most rewarding experience. In addition, I had the pleasure of teaching two undergraduate courses that I thoroughly enjoyed for many reasons, particularly because they allowed me to bring to light the close connection between language, literature, and art. All this said and done, I was able to go to Paris at the end of the semester and saw *The Caillebotte Brothers’ Private World* at the Jacquemart-André Museum, as well as *Manet, Inventeur du Moderne* at the Orsay and *Odilon Redon, Prince du Rêve* at Le Grand Palais! What more could I wish for?”

**Samuel Y. Edgerton** “This past year has been a relatively inactive one as I begin to feel the effects of creeping old age. At 84, I’m still quite healthy up top, but not so good at the bottom. My legs and feet seem to be giving out. If that’s an indication of my approaching demise, then it’s at least better than the other way around. Nevertheless, RLS and sciatic problems in my backside do now preclude me from making long tourist-class airplane flights to my old digs in Italy or Central America. Hence, I’m in the process of rediscovering North America; that is, anywhere that I can get to in less than three hours air travel time. Bob Behr has engaged me to lead a Williams alumni tour to Chicago in August 2011. Some grad student alumni will recall that I once gave a course on Chicago School architecture, ‘From
My essay ‘Respeaking Othello in Fred Speak of Me as I Am’ is included in Fred Wilson’s Speak of Me as I Am’ is included in *Fred Wilson: A Critical Reader*, ed. Doro Globus (London: Ridinghouse, 2011)—this is the first comprehensive collection of Wilson criticism. I have published two articles in *Nka: Journal of Contemporary African Art*: ‘Black Like Me: Reconfiguring Blackface in the Art of Glenn Ligon and Fred Wilson,’ *Nka* 25 (Winter 2009); and ‘Probing White Guilt, Pursuing White Redemption: William Kentridge’s 9 Drawings for Projection,’ *Nka* 28 (Summer 2011).”

**GEORGE FERGER** “The highlight of 2010 was our trip to Paris, where Mary and I did the predictable round of museum and gallery visits, not to mention memorable meals at Balzar. Also had a nice visit and a drink with Jessica Fripp ’05 and Jacob Lewis ’06 in the Marais. In the spring of this year we returned to France to spend some time in the south, a sojourn that ranged widely: Nice and the Côte d’Azur, Provence, Languedoc. Had brushed up a bit on the Romanesque (read Schapiro on Moissac and Souillac, and Tom Crow on Schapiro, as well as Whit Stoddard). When we came to the sculptures themselves, we were enthralled. Somehow managed to miss sampling foie gras the whole time, but the fresh croissants and homemade strawberry jam that appeared for breakfast every morning when we were at Les Olivettes in Lourmarin are unforgettable, as are the long hikes we took around Gordes overlooking the Abbaye de Sénanque and the trek up the valley near Fontaine de Vaucluse and down along the Mur de la Peste with the vineyards, orchards, and *villages perchés* spread out below. Other excitements included dinner at Eric Sapet’s Le Petit Maison de Cucuron and visits to St. Martin du Canigou; Grotte de Niaux; Saint Sernin and the Church of the Jacobins in Toulouse; the Cathedral and the Toulouse-Lautrec Museum in Albi; Château de Peyrepertuse; Conques; and the Millau Viaduct.”

cial neuroaesthetics issue of the new online journal Nonsite.org.” At the end of June Mark added: “I send this along as a possible tidbit for the newsletter. I was dining with a friend in a small neighborhood Berlin restaurant last night when suddenly I heard someone shout ‘Mark!’ It was Isabel Taube ’97 and husband, Greg—her first visit to Berlin since the 1996 winter study trip. How coincidental is that? Wednesday I will visit Robin Schuldenfrei ’00. . . . Berlin is a lot more pleasant in June than in January!”


MICHAEL HOLLY “The past year has been stuffed with many diverse activities and pleasures. The Research and Academic Program has been awarded a most generous three-year grant from the Mellon Foundation, as well as welcome support from the Getty Foundation and the Trust for Mutual Understanding, principally for international projects. It has hardly been a chore, I must say, to participate in a French institute weeklong seminar in the Côte d’Azur this past summer. Last fall I acted as the chair of an external review committee for the art history department at Yale, and in July as a faculty member at the Stone Summer Institute on Theory at the Chicago School of Art. Throughout the year I have served as the history and theory editor of caa.reviews, on the editorial board of the College Art Association, and as a trustee at the National Humanities Center. Perhaps it is all these administrative and pedagogical ‘labors,’ however, that have kept me from writing the last chapter of my book on melancholy and art history due to be published by Princeton in 2012 (or maybe it’s the subject matter of the study!). For some reason yet to be determined, I have also been recently elected to the Finnish Academy of Arts and Sciences.”

SCARLETT JANG “As I am on sabbatical this year, not much is going on with me, except doing research. My book manuscript ‘Art, Politics, and Palace Eunuchs in Ming China (1368–1644)’ is on its final editorial stage, and my essay ‘Art Collecting in Imperial China’ will appear in the Blackwell Companion of Chinese Art.”

KAREN KOWITZ “In mid-October 2010 I was able to fulfill a long-held dream of mine. My daughter treated me to a hot-air balloon ride over rural New York. It was a sunny 40-degree morning, and we floated through the air for 90 minutes. It was magical, and I highly recommend it. As we were about to leave the ground, I felt apprehensive; that lasted about one second since there was no scary feeling at all about taking off or being above the ground. The movement was completely smooth, and it didn’t even seem like we were that high. Our maximum altitude was about 2,000 feet, but we were lower than that a lot of the time. Once
the pilot even purposely skimmed the treetops so we could reach out and touch the leaves. Our view was the Catskills and Hudson River to the west, the Berkshires to the east, and breath-taking fall colors below. The balloon ride was an over-the-top, wonderful gift. Marta told me not to expect that kind of gift again!”

PETER LOW “I chaired the department again this year—my second of a three-year stint. I also enjoyed teaching a new undergraduate tutorial in the fall and a new graduate seminar in the spring. I presented a paper at Columbia University in January (on the materializing of metaphor in Early Christian art), I took a research trip to France in May (in particular to photograph Romanesque sculpture in situ), and I completed an article in June, entitled ‘Innovation and Spiritual Value in Medieval Monastic Art: An Early Twelfth-Century Case Study.’ This essay is to be published in a forthcoming special issue on comparative monasticisms in the Journal of Medieval and Early Modern Studies. I continue to work as well on a forthcoming book, tentatively entitled Building a Dwelling Place for God: The Narthex Portal Sculptures at Vézelay and Ephesians 2:11–22 in Medieval Art.”

PAUL PARK “My meta-fictional pseudo-memoir novella, Ghosts Doing the Orange Dance, originally in the Magazine of Fantasy and Science Fiction, was reprinted in two best-of-the-year anthologies and was nominated this spring for the Nebula Award and the Theodore Sturgeon Award, neither of which it actually won. It will also be published as a book by Postscripts, an English publisher, in an illustrated and expanded edition. A story called ‘Mysteries of the Old Quarter’ will be coming out in September in a steam-punk anthology called Ghosts by Gaslight. This spring I published Ragnarok, a pseudo-Norse Edda set in post-apocalyptic Iceland, on Tor.com. And finally, I am collaborating with the sound artist Stephen Vitiello on a permanent installation at MASS MoCA, which will open in September. I am providing the text.”

MARC SIMPSON “I had a variety of things come to print this year. Most fun, in terms of process and teamwork, were entries on works by Edwin Austin Abbey, Winslow Homer, John Singer Sargent, and James McNeill Whistler in the magnum opus of Sarah Cash ’86, American Paintings from the Corcoran Gallery of Art (Washington, D.C.: Corcoran Gallery, 2011), with other contributions by a good number of program graduates, including Frank Kelly ’79, Dorothy Moss ’99, Adam Greenhalgh, and Laura Groves Napolitano (both ’00); Fronia W. Simpson ’77 edited the massive tome. I also wrote a short article reviving dissertation work of long ago: ‘Caricatures for Ye Broadway Lily,’ Archives of American Art Journal 49 (Fall 2010); Christine Oaklander ’90 had a revelatory article on the Penguin, a modernist group, in the same issue. I had two reviews of recent books on Sargent appear in Burlington Magazine. the first, on the conservation-oriented treasure John Singer Sargent’s Triumph of Religion at the Boston Public Library: Creation and Restoration (in the December 2010 issue); and the other on Richard Ormond and Elaine Kilmurray’s John Singer Sargent: Figures and Landscapes, 1883–1899 (in that of April 2011).”
ROBERT STERLING CLARK
Visiting Professor in the History of Art

The appointment of Clark Visiting Professors brings distinguished and engaging faculty to the Williams campus, expanding the roster of courses and the experiences that the Art Department and the Graduate Program are able to offer.

ROBIN KELSEY
In July 2011, Robin looked back at his year in Williamstown and reflected on some of what had transpired during it. Here are thoughts he shared before heading back with his family to Cambridge, where he serves as Shirley Carter Burden Professor of Photography and Director of Graduate Studies in the History of Art and Architecture Department at Harvard University.

So eager were my wife, Sara, our daughters, Addie and Margot, and I to begin our stay in Williamstown that we arrived on July 1st, the earliest possible date. We drove up to the Southworth Schoolhouse, our residence for the year, late in the afternoon, and were still unpacking the car when a professor in the Williams English Department (and our new neighbor), invited us to join a cookout. This proved to be only the first of many warm welcomes we received.

For Addie and Margot (then 7 and 3), the Schoolhouse was ideal. With three other young children on our floor, the wide hallway outside our door became—to the dismay of the conscientious local fire authorities—a de facto playroom filled with bicycles, scooters, and balls of various sizes. In fine weather, of course, it could not compete with the playgrounds and athletic fields abutting our building. Finding diversions was never a problem.

With the help of Marc Gottlieb, Marc Simpson, Karen Kowitz, and George Ferger, I was soon ensconced in my office in the Clark, which I proceeded to fill with piles of books, making it a playroom of my own. As meteorological dramas played out across the Berkshires, I sat beneath the windows and wrote an essay on the historical meaning of the NASA whole earth photographs, recently published in New Geographies #4. Although I had promised myself never to write another book review, I wrote one more for Michael Ann Holly, because she asked.

My fall seminar addressed the use of photography as art in Europe from 1839 (when the invention of photography was announced to the world) to 1945. Eleven graduate students and five intrepid undergraduates took the class. We held several of our sessions in the print room, where we took advantage of the excellent photography collection that Jim Ganz ’88 and now Jay Clarke have assembled in recent years. I knew that the holdings in 19th-century French photography were strong (quelle surprise!) but was delighted to discover treasures in other categories, including works by Horatio Ross and Alfred Stieglitz. The students gamely indulged my insistence on weekly response papers,
and I learned a great deal from them. The final papers ran the gamut from Victorian photo-collage to Bauhaus photograms, and included the world’s first paper on Hegel and Lady Elizabeth Eastlake.

The spring semester shifted to the other side of the Atlantic, to photography as art in the United States from 1945 to 1989. The eleven graduate students and four undergraduates grappled with the tumult of conceptual art and the return of the tableau in large format color photography. The final project was a presentation, submitted first as a draft, and then revised. The students took up a wide range of projects, from canonical art photographers, such as Aaron Siskind and Lee Friedlander, to artists using photography, such as Andy Warhol and Sophie Calle, to photographers only recently brought within the ambit of art history, such as Morton Bartlett and O. Winston Link. Both seminars were a delight to teach, and I was sad to see them end.

In the spring, I had the added pleasure of supervising the excellent Qualifying Papers of both Nancy O’Connor and Allison Pappas. During the spring and early summer, Nancy’s expert research assistance and the serenity of Stone Hill enabled me to knock out a few more essays (one on Frederick Sommer; two on John Baldessari) and make progress on my book on photography and chance. In the spring, as in the fall, Karen, George, and the two Marcas made life at the Clark easy.

Throughout the year, evenings and weekends were filled with expected and unexpected pleasures. I did not anticipate playing a singing pirate in a musical version of Peter Pan in North Adams (Addie played Michael) or being called into the ring to perform at Circus Smirkus (thankfully no photographic evidence has yet surfaced on the Internet). Although the pleasures of the various dinners and events at the Gotliebs’, the Confortis’, the Fellows Residence, and the Holly/Moxey gingerbread house were not wholly unexpected, they satisfied every hope and were immensely appreciated. Most of all I am grateful for—and will miss—the many new friends Sara and I made here. It was a great year!”

[Ed. note: In addition to all that he details here, Robin also participated in scholarly events in Williamstown throughout the year, serving as panelist for WCMA’s “Posing Beauty in African-American Culture: A Discussion” with Deborah Willis and Carrie Mae Weems; moderating the panel devoted to photography in the Clark Conference “Fictions of Art History,” both in October (he also spoke at the Harvard Faculty Colloquium on the Supreme Court and photography that month), and in April participating in a Clark Conversation with philospher Frank Ankersmit. On December 4 he gave his CVP lecture, “War Work: The Photography of Frederick Sommer, 1938-1945”; and in July he lectured on Candida Hofer and Thomas Struth for the Clark. He escaped the Berkshires whirlwind in January only to land in Paris as a Terra Foundation Visiting Professor of American Art, during which he gave five different lectures in Paris and a sixth in Tours. In all, a productive year and, to boot, he says he made “significant progress” with his book on photography and chance.]
GRADUATE STUDENT PROSEMINAR

The impetus for the Graduate Student Proseminar, organized in September 2008, was to encourage students to assume responsibility for furthering intellectual interests as a community beyond the coursework and scholarly discussions prompted by the region’s various museum and academic entities.

The principal proseminar event of 2010–2011 was a colloquium devoted to feminism and art history. Three of the major figures in the field—Julia Bryan-Wilson, Aruna D’Souza, and Griselda Pollock—gathered with the students in the Scholars’ Seminar Room on the morning of May 5, 2011. Set up as a roundtable discussion, each scholar spoke to her perspective on the methods and impact of feminism on the discipline, then welcomed questions from the students. More informal discussion continued over lunch, with the session drawing to a close only with the start of Thursday afternoon’s seminar. Students prepared for the session by reading three essays suggested by each of the speakers: Bryan-Wilson’s “Queerly Made: Harmony Hammond’s Floorpieces,” Journal of Modern Craft 2 (2009); D’Souza’s “Float the Boat!: Finding a Place for Feminism in the Museum,” her introduction to MoMA’s Modern Women: Women at the Museum of Modern Art (2010); and Pollock’s “Inscriptions in the Feminine,” from Inside the Visible: An Elliptical Traverse of 20th Century Art, in, of, and from the Feminine (1996). The event was underwritten by the George Heard Hamilton Fund.

Ph.D. Questions?

On October 26 Aruna D’Souza and Clark Visiting Professor Robin Kelsey spoke with interested students on the ins, outs, and various twists of the Ph.D. application process (photo at right). The session included discussion, question-and-answer repartee, and a brown-bag lunch.
The Halloween Party 2010
The Theme? Everything Warhol!
On Thursday, November 4, Michael Shapiro ’76 (Nancy and Holcombe T. Green, Jr. Director of the High Museum of Art in Atlanta) returned to the Williams/Clark campus to run a workshop considering questions on museum collaboration. He and the students discussed such questions as:

Why do art museums lend their most important works of art? How has a globalized culture of museums transformed the ideas and practices behind lending? What new models for the lending of art works may emerge in the future? They also considered the recent development among art museums of forging international museum partnerships and pondered how such partnerships differ from historical practices, along with the benefits and stresses they entail. This is an arena in which the High has been a national leader. The particular geographic and historical circumstances of the High were also at the fore in the discussion of regional museums and their relations to the institutions of the largest American cities. Again, the High is in the process of acting upon such partnership agreements and coming to grips with what they mean for curatorial and institutional practices. The group then spoke of the criteria used to judge the successes and failures of these enterprises.

One happy outgrowth of Michael’s visit and workshop was the establishment of a summer internship at the High for a Williams graduate student, who will thus have the opportunity to see how some of the issues are playing out in real time at the museum. Zoë Samels ’12 has the inaugural internship for this summer.

The Fulkerson NYC Trip

Director Lisa Corrin and her staff at WCMA organized their third annual trip to New York City for those second-year students who were able to break away from their Qualifying Papers for visits behind-the-scenes at museums, galleries, and with private collectors. As Lisa explained to the students: “WCMA wants to give you something to look forward to this January since we know you will all be hard at work on your QPs.” This year the trip, which took place on January 28 and 29, included time at the Davidson Gallery and the David Tunick Gallery (the principals of each were Williams undergraduates); visits to MoMA, the Whitney Museum of American Art, the Jewish Museum, the Metropolitan Museum of Art, and the Frick Collection, with recent Graduate Program alumnae as in-house guides; meals with various Williams-connected art-world luminaries (Bob Buck, Eve Biddle, Laura Whitman, and others); and social gatherings with yet more recent alums now living, working, or studying in the city.

The trip is supported by the Fulkerson Fund for Leadership in the Arts, with the goal of introducing students to alumni working in a range of positions in the field, with chances to talk about career development and opportunities. “Meeting them,” writes Lisa, “will also give you a sense of the diverse and committed Williams art network and how you can connect with one another for years to come.”
THE GRADUATE PROGRAM AND CONFERENCES

2011 CAA ANNUAL CONFERENCE, NEW YORK

The College Art Association held its 99th annual conference in New York from February 9 to 12, 2011. The city provided a warm (indeed, an unseasonably balmy) welcome for artists and art historians alike. Many of the session presenters and organizers had ties to the Graduate Program. Alumni and Williams faculty who organized sessions included Laura Gelfand ’89, co-organizer of “Teaching to the Text: Session in Memory of Charles Cuttler”; Amy Golahny ’75, co-organizer of “Netherlandish Art (ca. 1350–1750): Reflecting on a Century of Scholarship”; Nancy Mowll Mathews, who co-organized the session “Defining an Artist’s Oeuvre: Problems and Issues of Authentication”; and Sheryl Reiss ’79, co-chair of the two sessions devoted to “Claiming Authorship: Artists, Patrons, and Strategies of Self-Promotion in Medieval and Early Modern Italy.” Sheryl’s first session included, among its speakers, Robert Glass ’00 on “Filarete at the Papal Court: Claiming Authorship and Status on the Doors of St. Peter’s in the Vatican.” Another twofer was the session “Art and Commerce: The Art Gallery in America,” in which Julie Aronson ’83 gave the talk “The American Museum as Dealer in the Early Twentieth Century” and for which Wendy Owens ’79 served as session moderator. Other alumni giving talks: Katherine Alcauskas ’08, “Eroding Documentary: Walker Evans and the Polaroid”; Angela Ho ’98 “The Pleasure of Novelty: Gerard ter Borch’s Courtship Scenes as Product Innovation”; Olivia V. Poska ’00, “Speaking of Modern Times in Ancient Rhymes: Printing, Invention, and the Painted Poetries of Adriaen van de Venne”; Jeffrey Saletnik ’01 “John Cage and the Task of the Translator”; and Kristina Van Dyke ’99 “Report from the Field: Art Historians Survey of Career Choices.” Michael Holly participated in the Centennial Session devoted to globalization (co-chaired by incoming Clark Visiting Professor James Elkins). Finally, as part of the Annual Artists’ Interviews sponsored by ARTspace, Miranda Lash ’06 interviewed Mel Chin, but only after bringing him to the Clark/Williams lunch on Friday and introducing him to her colleagues there. The lunch, as usual, was packed and noisy and bubbling over with greetings and cheers and good news shared and received. Coming up—Los Angeles!
In Greece, the expression “Halcyon Days” refers to a rare winter phenomenon when a week in January might be as sunny, warm, and clear as a week in October instead of the usual 40 degrees and raining. We arrived armed with fleece and umbrellas, which we easily abandoned, for we saw Greece at its halcyon best.

Although we had to plan our days around rolling transportation strikes and winter’s shortened hours for museums and sites, we covered an impressive amount of territory during 10 days of travel in Athens and around central Greece and the Peloponnesus. My greatest worry before the trip concerned the fact that 12 people interested in 19th-century and modern art were about to set off on a trip to study the archaeology, architecture, and art of a culture that predated by about 2 millennia their favorite areas of study. Athens cooperated beautifully by offering us a glimpse of its 19th-century neighborhoods, special exhibitions of 19th-century art, and a Munch prints show to counter the ubiquity of the ancient ruins.
We began our first day by skirting the foot of the Acropolis through the maze of streets in the Plaka to stop by the choregic monument of Lysikrates (340 B.C.), which Byron, no doubt, had admired from his room in a nearby monastery. We then made a brief visit to the tiny Byzantine church of Agia Aikaterina, which stands several feet below the modern street level. After saluting a statue of Melina Mercouri, the late Greek Minister of Culture (known best for her starring role in Never on Sunday), we paused by the arch of Hadrian and entered the sanctuary of Olympian Zeus (begun by Peisistratus and finished by Hadrian). A few of the massive columns with Corinthian capitals still stand and are incredibly photogenic. At the Byzantine Museum we saw a show on one of the quirkier personalities of the Greek Revolution, Sophie de Marbois, Duchess of Plaisance. We learned that the eccentric duchess helped fund the Greek government in exile in Paris, moved to Nafplion in the mid-19th century after the Ottomans were expelled, and was a lady-in-waiting to the first Queen of Greece. The duchess took to wearing white robes after the death of her only daughter, whose embalmed remains she kept in a glass coffin in her basement and visited every Sunday. (Whether or not she once shared the love of a Greek officer with her daughter or whether her daughter’s coffin really did explode and touch off a fire that burned one of the duchess’s houses to the ground remains conjecture.) We came away from the exhibition with a clearer understanding that the 19th-century buildings in Athens were a product of French, British, and Russian Neoclassicism rather than a style inherent to Greece itself. With the history of the Greek Revolution under our belts, we moved on to a show of Art Nouveau paintings at the National Gallery, where Clairin’s large canvas of Sarah Bernhardt, Russian wolfhound at her feet, impressed all. After a late lunch on the roof of the Benaki Museum, with a distant view of the Parthenon, we made our way through the rooms of Greek dress, furniture, jewelry, pottery from the Ottoman era, and a fantastic show of Greek icons. Our day officially ended, and half the group went off to shop for lighter clothing for the unexpectedly warm, sunny weather, and the other half attempted to find the contemporary gallery scene in the newly reclaimed neighborhood of Gazi, once occupied by an oil refinery. We didn’t find galleries, but we did find plenty of bars and cafés full of hip Athenians. We, of course, fit in beautifully.

Day 2 started off with a visit to the Acropolis to view the remaining buildings of the Periclean building program, the Propylaia, Erechtheion, Parthenon, and Temple of Athena Nike. We were able to look down on the Greek and Roman Agora, the theaters of Dionysos and Herodius Atticus, and look out at a vista of the city stretching for miles in all directions. Next, we walked the Sacred Way down to the Agora, the market place and political center of ancient Athens. When the site closed Marc Gotlieb and I checked out Thanasis, reputedly the best souvlaki place in the Plaka and were not disappointed. After a break, we returned to the new concrete-and-glass Acropolis Museum, designed by Bernard Tschumi, next door to our hotel, and spent two hours discussing the Archaic and Classical sculpture housed there, ending in the Parthenon galleries, filled, in large part, by plaster casts of the pedimental, frieze, and metope sculptures, the originals of which are in the British Museum. The galleries’ glass walls opened on to a view up to the Parthenon itself, lit up against the night sky.

All went their separate ways on the morning of the third day, and a group headed to the huge public markets on Athinas Street to marvel at masses of seafood, meats, and cheeses, and to buy olives and figs. The market seems unchanged since the 1930s with the exception of huge flat-screen televisions hanging from the rafters, advertising prices. We convened in the afternoon at the National Archaeological Museum, which is now understaffed due to recent government cutbacks. The vase painting and half the sculpture galleries were closed. We
are deeply indebted to the director, Nikos Katsas, who came to our rescue and, generously, assigned us a guard with keys to open the closed galleries. For the next three hours we had the unique experience of having the largest museum in Greece to ourselves. We saw all the “stars” of Greek art survey courses and many less-famous works, though some of them at a run as the museum closing time drew near.

The next morning we took a hydrofoil to the island of Aigina in order to visit the beautifully preserved early Classical Doric temple of Aphaia. After a fish lunch down in the port, we had time to explore the island architecture and buy pistachios and honey before heading back over the gulf of Salamis to Piraeus in the late afternoon. There some of us caught the commuter train back to Athens, and a small but dedicated group then went to a stunning exhibition of Edward Munch prints at the Herakleidon Museum, one of Athens’s new private museums.

We departed Athens for Delphi on Day 5. Low clouds, some mist, and a light rain set the tone for our visit to Hosios Lousas, the Byzantine monastery of “Holy Luke,” a local Greek religious figure. The sky began to clear as we wove our way towards Delphi, affording a spectacular view from Mt. Parnassos, over acres of olive groves, down to the Gulf of Corinth. We spent part of the afternoon in the newly refurbished Delphi Museum, where we encountered the Siphnian Treasury frieze and many votive objects from the sanctuary, including the famous bronze charioteer that has graced many a volume of Janson. The next morning we walked up the Sacred Way, past votive statue bases and treasury buildings to end at noon by the stadium for the Pythian Games. Some spent the afternoon hiking the ancient path that served pilgrims from many eras, while others explored the site of Athena Pronoia with its reconstructed circular temple. We traveled over to Arachova, famous for its baklava, ski shops, and 19th-century stone houses, for dinner.

Day 7 found us in Olympia, where we spent the afternoon in the main museum with its fantastic finds from the site, including the pedimental sculpture from the Temple of Zeus, and also in the new Museum of the Olympic Games, which houses bronzes, vases, and statues that refer to athletic endeavors. Some dined at the Europa hotel with its fine view of olive groves, while a number of us traveled to the Bacchus Taverna in nearby Archaia Pisa for a hearty traditional Greek meal. The next morning we meandered around the site, as the mist rose between the columns of the ancient gymnasion. We stopped by the remains of Phidias’s workshop, transformed into a Byzantine church in the 5th century, and visited the ruins of temples, treasuries, and the stadium. We then drove through the heart of Arcadia, rich in pine trees, to the seaside town of Nafplion, the first capital of 19th-century Greece. There we had no trouble adjusting to the piazza lifestyle inherited from its Italian past. Some climbed to the upper fortress, while others settled into a café for a coffee or glass of wine. A particularly hearty crew went swimming. The next day we were the only visitors to the ancient healing shrine of Epidaurus, dedicated to the doctor god Asclepius, a few miles from Nafplion. We wandered through the extensive ruins of temples, stadium, hostels, and a small Byzantine church before seeing the large and well-
preserved theater, first built in the 4th century B.C., renovated by the Romans, and still used today for the summer Athens-Epidaurus Festival. We tested the acoustics with a chorus of “Happy Birthday” for Jaimee Comstock-Skipp.

The weather in Nafplion began to turn blustery that afternoon, as if to remind us that it was, after all, January. Most gathered at the restaurant Alaluna for Jaimee’s birthday dinner, with gelato afterwards at the Antica Roma Gelateria. (N.B.: a free ice cream for anyone who can speak Italian! An incentive for language study.) The next morning, our last day on the road, was sunny, bright, chilly, and extremely windy. We started at Mycenae, where, once again, we were alone at the site. The massive “cyclopean” architecture from the 13th century B.C. still impresses as a major feat of engineering.

We entered through the Lion Gate, marked by the earliest architectural sculpture in Europe, then wandered through the site, and checked out a Mycenaean cistern before exiting through the postern gate. The huge corbel vaulted tomb, the “Treasury of Atreus,” offered some shelter from the wind. We briefly toured the new site museum before boarding the bus and heading to Corinth. At Corinth some visited the Archaic period temple, others the museum, and most walked along the Roman road through the ancient town. Mosaics, amphorae, fountain architecture, and the foundations of Roman shops and houses flanked the main road through the site. After our site visit, our driver, Demetrios, took us via the “old road” to the old bridge over the Corinth Canal at the Isthmus, and stopped briefly at a truckstop for the greasiest souvlaki in Greece. We arrived back in Athens in the late afternoon, windblown and slightly queasy. For dinner we opted for authentic taverna fare at Karavitis in Pangrati, behind the statue of Harry Truman and next to the old Olympic Stadium. In a fluorescent-lit taverna setting, unchanged since about 1940, we dined on sumptuous mezedes: tzatziki, keftedes, eggplant salad, mashed fava beans, dolmadakia, and the like, with a side of crusty bread, all washed down by the house wine. We spent our last night at the Hotel Herodion with its lovely view of the Acropolis and the Parthenon, lit up golden against the winter night sky. The next morning the group was off to Paris.

We owe thanks for a good part of the success of the trip to Nike Makris, our agent in Athens, who devised laminated “student cards” for our group members, complete with photos, stamps, and signatures in appropriate places, which gained us free admission to all sites and museums. Through Nike we learned that the worse the hotel, the better the wifi connection. The winner in the hotel competition for comfort, good wifi, and great breakfast was the Europa in Olympia.

II: PARIS
And then they went to Paris…
THE GRADUATE PROGRAM

Commencement Activities, 2011

THE GRADUATE SYMPOSIUM

The Sixteenth Annual Spring Symposium took place on Friday, June 3.

Maggie Adler  Powerful Bodies, Forceful Waves in Homer’s Undertow
Amy Bridgeman  Ford Madox Brown—Working Artist
Emily Leisz Carr  Marcel Broodthaers’s Museum, Unrevealed
Jhari Derr-Hill  Female Cross-Bearers of the First World War
Camran Mani  The Prodigal Son: Brancusi at the Crossroads
Nancy O’Connor  The Promise of Photography in Maruja Mallo’s Surrealist Moment
Allison Pappas  Beyond Black and White: Color Photography from the Depression Era
Miriam Ashkin Stanton  Inside Maya Lin’s Blue Lake Pass
Sarah E. Van Anden  The Lives of Mantegna’s Triumphs
Oliver Wunsch  Picturing Touch: Maurice-Quentin de La Tour’s Pastels

Jay Clarke, Michael Cole, Zirka Filipczak, and Richard Rand served as moderators of the day’s four question-and-answer sessions. WCMA continued its grand custom of hosting a reception in honor of the graduates—good treats and good cheer filled the museum’s courtyard and atrium, and all enjoyed the institution’s striking reinstallation, Reflections on a Museum. In all, a stimulating and rewarding day.
**The Hooding Ceremony**

The Hooding Ceremony, held on Saturday, June 4, included more than a dozen faculty marching in academic garb, an introductory talk by Marc Gotlieb (which added significantly to the growing mythology of the Edgerton hall tree), and the conferring of 10 M.A. hoods on the members of the class of 2011. In the midst of this, Professor Michael Cole, returned to the Purple Valley from his berth at Columbia University, provided a wry, dry-witted reconsideration of the South Italian journey he had led the students on in January 2010 while he was Clark Visiting Professor. Relating to us his own path in the thicket of art history, he also provided both visual and audio support for his commentary on the pragmatism and the dedicated seriousness of the students during their travels, although some in attendance later confessed to feeling a delicate disconnect between his words and much of the pictorial evidence he had mustered. In spite of this tension, “a good time,” as they say, “was had by all.”

**Commencement**

Commencement began under a sunny sky that had students and marshalls basking in the full warmth of their achievements. President Adam Falk conferred honorary degrees on, among others, artist Marina Abramovic, who received the degree of Doctor of Fine Arts. Her citation read in part: *No artist has ever given more of herself.*

Beginning in your native Yugoslavia and now around the globe, you have sacrificed your body in feats of staggering physical and mental endurance—exploring, at the cost of great pain, the limits of human capacity, consciousness, and art. These vulnerable performances of physical and emotional danger have produced in audiences moments of intensely focused presence, as a kind of medicine for our distracted age. Forty years of this pioneering work led to last year’s retrospective at the Museum of Modern Art. . . . Now, as the self-described grandmother of performance art, you give yourself also to the form’s cultivation and preservation—establishing protocols for its capture and re-performance so that such audience experiences can remain forever present.

Documentary filmmaker Ken Burns, too, received the degree of Doctor of Fine Arts from Williams, with President Falk asking both him and the crowd: *Would there be a PBS without Ken Burns? Would there have been a Civil War? Some might wonder, so thoroughly are you identified with both. The most prolific and, according to The New York Times, “the most accomplished documentary filmmaker of your generation,” your twenty-one, mostly multi-episode works have explored for broad audiences so many facets of the American experiment: studies of Jefferson, of Huey Long, of the Shakers, of the West, National Parks, and baseball. Your largest achievement is regarded to be the fifteen-part series on the war between the states—seven years in the making, during which you served as executive producer, co-writer, director, cinematographer, and music director. Study guides were sent to every high school in the country, and an untold number of your countrymen and -women of all ages were reengaged with this dark but pivotal piece of our collective past. The Washington Post’s Tom Shales called it “not just good . . . nor even just great television” but “heroic television.”*

Then the M.A. graduates had a front-row seat for the electrifying oratory of the mayor of Newark, New Jersey, Cory A. Booker. The talk was filled with personal anecdote and sound counsel (and a couple of purposefully bad, highly memorable jokes), and the mayor—speaking without notes—inspired one and all. You can see a podcast of the talk at [http://commencement.williams.edu/commencement-2011/commencement-2011-re-cap/](http://commencement.williams.edu/commencement-2011/commencement-2011-re-cap/)
Students’ News

**THE CLASS OF 2011**

**MAGGIE ADLER** (Williams College ’99) “In this, the second year of my graduate studies, I felt myself thriving as I pursued my scholarship more deeply and honed my scholarly tools. I was proud of my qualifying paper, which addressed everything from the mythic status of the ocean’s undertow to the fine musculature of Victorian bodybuilders and boxers as vernacular classical sources for Winslow Homer’s 1886 *Undertow*. My work-study at WCMA offered the opportunity to benefit from the mentoring of Director Lisa Corrin and to collaborate with amazing contemporary artists—Jenny Holzer, in particular—whose new piece, *715 Molecules*, permanently resides in the campus Science Quad. *715 Molecules* will forever invite people to sit and peruse its constellations of molecular diagrams. I was also responsible for helping the new Williams president select and hang art in his home. In addition, I brought new attention to the existing public art on campus while pursuing the installation of new works, including a George Rickey sculpture installed by the Center for Theatre and Dance. Working at WCMA provided a contemporary bookend to my historical studies. This fall, I will be on my way to the Philadelphia Museum of Art to serve as the Barra Foundation Fellow in the Center for American Art. I look forward to working on my own exhibition for the museum and providing assistance for the forthcoming Winslow Homer exhibition of *The Life Line* and sea rescue culture of Victorian America.”

**AMY BRIDGEMAN** (Vanderbilt University ’08) “This year I worked as a teaching assistant for ArtH 101–102, which gave me an interesting peek into the Williams undergrad curriculum. In the fall I took classes on photography and Albrecht Dürer (with Robin Kelsey and Jay Clarke, respectively) that challenged me to explore material with which I had previously had little experience. In the spring I explored, with most of my fellow second years, Early Christian art with Peter Low. This class and my classmates’ presentations made for a truly memorable academic experience. What I have learned in my time at Williams is to always remain open to new possibilities. I came in hoping to work on French Orientalist painting, but ended up with a QP about the Pre-Raphaelite associate Ford Madox Brown. I truly feel that intellectual openness is the key to making the most of your two years at Williams.” In September Amy started work in the curatorial department of the Vanderbilt University Fine Arts Gallery in Nashville.

**EMILY LEIZ CARR** (University of California, Berkeley ’09) “I have come to appreciate very much the great magnitude of everything offered to me in and through the Program. I spent last year living in a home larger than I will likely ever have again: three stories fitted out with the domestic luxuries of a washer and dryer, dishwasher, walk-in closets, screened-in porch, even a creek in the back. But the Program has offered me more than just a sizable living area—its resources and opportunities are perhaps even more vast than its
Jhari Derr-Hill (Marymount Manhattan College '08) “During my second year in the program I sought out places, new places beyond my carrel, to read and research papers, throughout the Williams campus and Williamstown. By second semester I became acclimated to Tunnel City Coffee Shop. The revolving sounds of students, professors, parents with children, and the grind of the espresso machine were a salve of charm and liveliness that soothed my mind, addled by the limitations of small town life. I often went to the coffee shop with a sack of books from Sawyer and thick folders of photocopied articles and essays and read for hours. It was there that I had some of my best ideas about the direction for my QP on the subject of American Red Cross posters from the First World War. It was also there that I read through and commented on the short writing assignments submitted by students from ARTH 102 at intervals over the course of the semester [Ed. note: Jhari was a TA for both ARTH 101 and 102]. Now that I have graduated, I am taking time to read fiction, look for work, and daydream about Ph.D. programs.”

Camran Mani (Washington University '06) “My second year of the program started off on the right foot. A week before classes began, I went to MoMA with Mark Haxthausen for a look at Matisse: Radical Invention, 1913–1917, an exhibition I did research for at the Art Institute of Chicago. The experience—a morning of lively conversation in front of some challenging artworks—grew into a rewarding independent study with Mark on Matisse’s many approaches to drawing. Robin Kelsey’s seminar, ‘Photography as Art in Europe, 1839–1945,’ was also a remarkable experience, not least because we regularly met in the Clark print room, where he led great discussions not in front of slides but examples of early photography from the collection. In the spring my main occupation was, of course, the QP. I wrote about how Brancusi transformed his method of making sculpture during World War I by reimagining Rodin’s sculpture in light of Cubism and (vice versa) Cubism in light of Rodin, initially with The Prodigal Son (1914–15, Philadelphia Museum of Art). As a research assistant in the Clark’s Research and Academic Program, I also assisted with the organization and documentation of two conferences on the state of art history in East-Central Europe. This work was eye-opening because of the subject matter addressed at the conferences, but also because it took me to the Czech Republic and Romania for the first time. The trip to Romania enabled me to deepen the Brancusi research I had done in Philadelphia over winter study. I saw both the most significant collection of Brancusi’s early works, in Bucharest, and Brancusi’s only public commission—the incredible monumental group of sculptures in Targu Jiu. Working for RAP, I also assisted several Clark fellows: Susan Siegfried and Dario Gamboni in the fall; Adrian Sudhalter, Dario Gamboni (again), and Tom Crow in the spring. Their projects added another dimension of intellectual excitement to my second year. Next year Williamstown will be my home base once again. I’m looking forward to starting work as a curatorial associate at the Clark in August. I’ll apply to Ph.D. programs in the fall.”

Nancy O’Connor (Rice University ‘08) “It’s hard to believe my time at Williams has come and gone so quickly. I continued working in the Print Study Room this year with Sarah Hammond ’08 and under the guidance of Manton Curator Jay Clarke. One of the highlights was working for the past year on the exhibition Spaces: Photographs by Candida Höfer and Thomas Struth, which will be at the Clark for the summer. I had the opportunity to work as the research assistant for this year’s Robert Sterling Clark Visiting Professor, Robin Kelsey, who also served as my mentor during the Qualifying Paper process. For my QP I wrote on a couple of very strange photographs taken in 1929 by the relatively unknown Spanish artist Maruja Mallo, further strengthening my commitment to the study of photography. These past two years have been incredibly rewarding, and I want to thank especially my classmates from whom I learned so much.”

Allison Pappas (Brown University ’08) “The second year at Williams flew by. Work as the Lenett Fellow at the Williamstown Art Conservation Center rounded out my academic attentions, allowing the opportunity to study photographs in a new capacity. Meanwhile, frequent excursions to Mezze broadened my understanding of a neighborhood joint, a place where everybody not only knows your name but the topics of your seminar papers as well. Now, after shoveling my car out of the snow for many months, I eagerly look forward to moving to LA, where I’ll be the Graduate Intern in the photography department at the J. Paul Getty Museum.”
MIRIAM STANTON (Grinnell College ’05) “It seems fitting that I am writing this update from France, after having spent an evening in Paris with Oliver Wunsch ’11 and Charles Changduk Kang ’10. While our reunion in the Marais felt delightfully familiar—transporting me back in time to paper-brainstorm-sessions on the Clark balcony in the dark of night—it also seemed a prophecy of interactions to come. Surely, the Graduate Program extends far beyond its two-year duration—yielding a lifetime of connections and convergences. My experience in the program itself is a sleepless blur of scintillating conversations, Cumberland Farms coffee, and Post-it note arrays—of questions discovered and friends found. But throughout, my ties to art history were renewed and refreshed. Aside from coursework, my work-study commitment at WCMA came to fruition this spring. I served as Project Manager for one of the galleries of the newly opened permanent collection reinstallation and assisted with the project as a whole. In fact, my ties to WCMA within the galleries of the newly opened permanent collection reinstallation and assisted with the project as a whole. In fact, my ties to WCMA continue. After traveling in Europe for the summer, I am returning to Williamstown briefly to serve as Interim Assistant Curator at WCMA—where I will focus on creating and maintaining permanent collection exhibitions. I look forward to actually living in the Berkshires instead of looking longingly at Stone Hill through the window of my Clark carrel!”

SARAH VAN ANDEN (Temple University ’08) “It is hard to believe my time at Williams is finished but already the days of carrel living and QP dry runs seem in the distant past. I have taken the summer off and have been relaxing, hiking, boating, and fishing in the Adirondacks! Come the fall, I will be moving to NYC. In our busy second year in Williamstown I continued my work for RAP during the summer and had the incredible opportunity to work as a research assistant for Hans Belting and Richard Wrigley. Additionally I worked as a TA for ARTH 101 and 102. I thoroughly enjoyed working with the undergraduate students and took a lot away from the experience that I hope to use teaching in the future. In my own work and courses I continued to focus on the history of early modern collecting. I hope to continue exploring this interest as I move forward.”

OLIVER WUNSCH (Haverford College ’07) “I write this update from Paris, where I’ve been relaxing/recuperating for a month after two packed years in Williamstown. My state of recovery quickly turned into a moment of retrospective reverie while nursing a glass of wine in the company of other alumni in France this summer (several generations, in fact: Erica DiBenedetto ’09, Charles Kang ’10, and Miriam Stanton ’11). Of course, the highlights of the past year need not be filtered through the fuzzy haze of nostalgia/Côte-du-Rhône: with my classmate Emily Carr, I had the pleasure of curating a show at MASS MoCA on the Internet and cultural memory. Mark Haxthausen gave me the opportunity to TA his undergraduate methodology seminar—a stimulating job from which I was surely the greatest beneficiary. My independent study with Michael Holly on theories about blindness during the Enlightenment led me to write a Qualifying Paper on the sense of touch in 18th-century pastels. I hope to pursue some of these interests in the future and will be entering the Ph.D. program at Harvard University in the fall.”

Over the summer, Marc Gotlieb reported that Oliver had won this year’s Clark Graduate Summer Fellowship, awarded on the basis of a combination of GPA and the character and quality of the QP/Symposium presentation.

THE CLASS OF 2012

SUSANNAH BLAIR (Swarthmore College ’08) “It’s been quite an exciting first year here in the Graduate Program. From snow that seemed to pile as high as my second-story Fort Hoosac window to palm trees amongst the ruins in Greece, I’ve seen quite the spectrum of weather. All that snow helped keep me in the Clark, for seminars and for many weekends of studying. In addition to my classes, I spent the past nine months working in the Print Study Room with Jay Clarke. I enjoyed being thrown into all things paper so much that I’m spending the summer here in Williamstown working at the Clark and looking forward to my second year.”

CHRISTIANNA BONIN (Amherst College ’07) “Returning to western Massachusetts this past fall to begin my graduate studies felt a bit like a homecoming. I had spent the past three years living in Dessau and Düsseldorf, Germany, and moving back to this part of the world recalled my four years as an undergraduate, over the mountains and through the woods, at Amherst College. But for all their geographic similarities, my time in Williamstown has proven different—and not just because Williamstown has more cows than Amherst has (or will ever want to have). The Graduate Program has challenged me to grow intellectually, to think, write, and research about art in my coursework, internships, and travels. It is a total immersion in art history, unique in my studies thus far. For my work-study internship, I have had the pleasure of assisting Professor Mark Haxthausen in planning an exhibition on the art of Sol LeWitt. The exhibition is scheduled to open at WCMA in September 2012. Our trips to the LeWitt Estate in Chester, Conn., and several museums in the Northeast, as well as conversations with LeWitt’s closest collaborators, have been engaging aspects of the planning process. I have also learned a great deal about LeWitt’s rich and expansive body of work, much of which scholars have only begun to discuss. I look forward to working with Mark next year and bringing the project to fruition.

A recollection of my first year would be incomplete without mentioning our study trip to Greece and France. While there, Professor Liz McGowan guided us through the oracle site at Delphi,
the so-called Navel of the Earth, and the restoration of Walter Gropius’s Bauhaus Building and Masters’ Houses in Dessau. The topic first came to mind during my work at the Bauhaus Foundation from 2007–08, and it has been immensely rewarding to collaborate with Michael on this project. This summer I return to Germany to conduct research and work as a German-English translator. I also plan to travel to Switzerland and France, and look forward to meeting up with Caitlin Condell and James Pilgrim ‘12 in Venice to explore the Redentore and Biennale. Overall, it has been an enriching first year. I look forward to the next!"

JAIiEE COMSCtOCK-SKiPP (University of California, Berkeley ’09) “As one of the few scholars with interests in Islamic art at Williams College, I supplemented my ‘Western’ (European/American/Judeo-Christian-based) coursework with my work duties at WCMA. As a curatorial intern, in the fall I assisted with a display of various Qur’ans and Arabic materials. Springtime found me immersed in Persian manuscripts (miniatures and law-related), drinking in the jewel-like colors of the collection’s miniature paintings featuring lines of the classic Persian poets Nizami, Hafez, Sa’di, and Firdowsi: composer of the great Shahnnameh ("Book of Kings") epic. Strolling through 15th-century Tabriz and Herat in my mind was better than slogging through the snows of reality! My two term papers were on ladies’ fashion turbans in interwar America and an Adoration of the Magi painting done in a Persian miniature style from 1917. This summer will find me gallivanting around Tajikistan and Istanbul on a Critical Language Scholarship for Persian immersion (filled with excursions and other diversions). I plan to come back with a fully formed unibrow (the aesthetic of the countryside). Then off to Los Angeles to visit Disneystan (make that Disneyland)!”

CAiiiLTiN CONDEll (Oberlin College ’07) “After a few years out of the classroom, it has been a thrill to return to school and pursue with rigor so many of the ideas and flickering moments of revelation that fell by the wayside in my professional career. Unsurprisingly, I have found an inspiring group of professors, colleagues, and fellow students at Williams, whose generosity and dedication to my education have been invaluable. The galleries of the Clark and the footpaths to Stone Hill have provided idyllic counterpoints to the many hours spent cloistered in the library, as have the pancakes at the Blue Benn Diner. At MASS MoCA I have continued to indulge my love of museums, working closely with curator Susan Cross ’94 on her exceptional exhibitions. Her guidance and mentorship have been essential as fellow student Alexandra Nemerov ’12 and I begin work on our own upcoming exhibition at the museum. A sucker for humorous language mishaps, I am headed to Düsseldorf this summer to continue my study of German and drink some beer.”

JESSIE FEiMAN (Wesleyan University ’05) “Returning to school was a big transition for me and I’m glad that I did it. I did work this year that was challenging and ultimately rewarding. I was able to pursue my interest in copies and reproductions, while being exposed to amazing art and ideas. I enjoyed working with John Stomberg at WCMA and will be sad to see him go. I liked it enough to stay in Williamstown over the summer. I now understand why people are obsessed with this place.”

ALAN HiRSCH (Amherst College ’81; Yale University Law School ’85) “The highlight of my year was, without doubt, the Winter Study trip. Walking through the Agora where Socrates grilled the unsuspecting, and the grounds of Aristotle’s Academy, or locating the cave that allegedly served as Socrates’ prison pre-hemlock (that’s apocryphal, but still gave me goose bumps)—I can’t finish this sentence without sounding like a Hallmark Card. Traversing the stadium of the ancient Olympic games, and the mountaintop where folks learned the future from the oracle of Delphi—another sentence and sentiment I can’t adequately complete. The great ancient art and artifacts were an expected pleasure; appealing 19th-century Greek genre painting a most sweet surprise (for this devotee of American genre painting). Did I mention the glorious week in Paris?”

ASHLEY LAZEVNICK (Colgate University ’10) “In Williamstown, I can easily divide my life into two worlds: the Clark and anywhere-but-the-Clark. Inside the Clark, I’ve worked with RAP as a graduate assistant for Aron Vinegar, Michele Hannooch, Griselda Pollock, and Julia Bryan-Wilson. It has been a true pleasure to get to know these scholars better and help with their research, even if it means countless hours at the scanner. Throughout the year, I’ve enjoyed (maybe too much) taking courses with Michael Holly, Marc Gottlieb, and Robin Kelsey. As a lover of literature, my favorite Clark event this year was the conference ‘Fictions of Art History,’ and, to that end, I was fortunate enough to study early-20th-century poetry in a private tutorial with Bernie Rhie, professor of English at Williams. I look forward to continuing my interest in word and image next year."
Outside of the Clark, I’ve had several opportunities to travel this year: first to Greece and Paris for our Winter Study, then to Bucharest with RAP, and finally to Norwich, England, where I presented a paper at a conference on the American Image/Text. This summer I will continue to work for RAP and will attempt to re-teach myself Italian. Since the weather has warmed this spring, I’ve enjoyed going for bike rides and runs in the countryside and look forward to soaking up the sun before the Clark beckons again in September.

ED LESSARD (School of the Art Institute of Chicago ’05; University of Chicago ’08) “Last semester was strange. I learned a lot about how to work and be productive in a graduate program, what my interests really are, and how to live in the woods. I won’t say it was easy, but it was actually kind of fun, and I am glad I did it. As part of my work study position at WCMA, I enjoyed the opportunity to work on a ground-breaking show of the often overlooked Chicano artists group Asco, which opens at LACMA this fall. I am looking forward to next year, writing my QP, and the future beyond Williamstown.”

ALEXANDRA NEMEROV (University of Pennsylvania ’07) “My first year at Williams has been a careful, oftentimes overwhelming, but always thrilling balancing act. A rigorous course schedule and an internship with Susan Cross ’94 at MASS MoCA working primarily on The Workers: Precarity/Invisibility/Mobility have kept me so busy that it’s hard to believe that the year has already passed. This summer I am looking forward to planning an exhibition with Caitlin Condell ’12 to open at MASS MoCA next year, although physically I’ll be in Washington, D.C., working as an Interpretive Guide at the Hirshhorn Museum and Sculpture Garden. The warm weather will be a welcome change from frigid (if beautiful) Williamstown!”

JAMES PILGRIM (Colby College ’07) “My first year in Williamstown has proven a wonderful, revelatory experience, both in and out of the classroom. Each seminar and tutorial was a fabulous opportunity, and the countless hours spent in the library reading were rewarding, if at times exhausting. The delights of the region—from the Blue Benn Diner to Jiminy Peak to Sanford and Kid—are endless. Fellow first-year Jesse Feiman and I occupied luxurious quarters on Hoxsey Street. Had the opportunity to travel not once but twice this year with Williams and Clark faculty. This summer I spent a blissful six weeks in Venice (and a few other places, including a mind-boggling first trip to the Prado). Now looking forward to returning to the Clark in August and picking up the pace a bit on my summer reading list. Thoughts now turn to the coming school year and the possibility of Ph.D. programs.”

ZOË SAMELS (University of Chicago ’08) “This year, in addition to late-night paper writing and impromptu fitness classes in the Fort living room, I had the opportunity to serve as the curatorial and publications intern at the Clark, researching and writing on a series of recently acquired works for the upcoming European paintings catalogue. With the guidance of Senior Curator Richard Rand, this project turned into an exciting art-historical treasure hunt as we uncovered hidden artist monograms and paged through giant tomes to locate the original inspiration for an oil sketch. This summer, I am serving as the first Museum Collaboration Intern at the High Museum in Atlanta, a new partnership between the museum and the Graduate Program. I’ve been trading Williamstown stories with three graduates of the Graduate Program here at the High: Michael Shapiro ’76, the Nancy and Holcombe T. Green, Jr. Director; Philip Verre ’76, Chief Operating Officer; and Brett Abbott ’02, Curator of Photography. My work will focus on projects related to the museum’s ongoing collaboration with the Museum of Modern Art, and I also hope to conduct an extensive search for Atlanta’s best banana pudding.”

LUCIE STEINBERG (Bryn Mawr College ’09) “As a lifelong New Yorker, I had some reservations about relocating to rural Massachusetts. For one thing, I didn’t yet know how to drive a car. My classmates and courses at the Graduate Program however, proved well worth the driving lessons and culture shock. I particularly enjoyed Michael Ann Holly’s methodology seminar. Throughout pages of provocative critical theory, my peers served as both supportive friends and challenging intellectual interlocutors. I also benefited greatly from the mentorship of Lisa Corrin during my work study at the Williams College Museum of Art. Lisa allowed me the opportunity to work directly with Williams’s faculty artists on their annual exhibitions, and she encouraged me to develop my curatorial perspective in concert with my academic pursuits. This summer I will be returning to my native habitat of Manhattan, where I will be interning at Independent Curators International. I am looking forward to reconnecting with friends, family, and taxis!”
THE GRADUATE PROGRAM AND
The Clark

MUSEUM ACTIVITIES
SUSANNAH BLAIR ’12

The 2010–11 academic year at the Clark began with the culmination of an exciting summer season of exhibitions and programming. In September, Picasso Looks at Degas finished its successful run. The show, which then moved to the Museu Picasso in Barcelona, considered the significance Degas’s work held for Picasso, illuminating both artists’ practices and themes. Elizabeth Cowling, Professor Emerita of History of Art and now Honorary Fellow at the University of Edinburgh, and Richard Kendall, the Clark’s Curator at Large, organized the project; Liz Tunick ’10 contributed to its research and preparation.

The fall also saw the close of a thought-provoking show of contemporary art. This exhibition, Juan Muñoz, presented sculptural work by the late Spanish artist and featured installations both in the Stone Hill Center and amongst the Clark’s collection in the 1955 Building. The show was curated by Carmen Giménez, Stephen and Nan Swid Curator of Twentieth-Century Art at the Solomon R. Guggenheim Museum, New York, with independent curator David Breslin ’04 for the Clark.

As the summer season came to a close, the museum geared up for a November opening of The Strange World of Albrecht Dürer. The exhibition displayed 73 of Dürer’s prints, thematically examining the transhistorical visual power of his work. Over the course of the fall, James Rosenow ’10 assisted Manton Curator of Prints, Drawings and Photographs Jay A. Clarke with research that was vital to the conception and installation of the exhibition. Along with Clarke and Michael Cassin, Director of the Center for Education in the Visual Arts, James created videos about printmaking processes and about Dürer’s life. The videos played outside the galleries and are still available on the special exhibition website (http://www.clarkart.edu/exhibitions/durer/content/exhibition.cfm).

Dürer’s presence at the Clark extended far beyond the galleries this fall. Clarke taught a graduate seminar on Dürer’s practice and its influence on art and culture over the course of modern German history. Students in the class observed the preparation of the exhibition while reading broadly about Dürer’s work. Classes often met in the Manton Study Center, allowing students to take advantage of the Clark’s collection of more than 300 Dürer prints and drawings. As the fall progressed, students in the seminar wrote blog posts for the special exhibition website, drawing on their research and personal experiences with the works of art.

While it often felt like Germany in Williamstown this fall, the museum’s international program generated a more immediate link between the Berkshires and Europe. In October 2010, an exhibition of the Clark’s celebrated collection of paintings by Pierre-Auguste Renoir opened at the Museo Nacional del Prado in Madrid. The exhibition, the first monographic showing of Renoir’s work in Spain, drew 370,000 visitors. Sarah Hammond ’08, curatorial assistant at the Clark, traveled as a courier for the exhibition, and came back raving about the Prado and about the Spanish food. She happened to have an impromptu Williams reunion right in the middle of the Plaza Mayor, where she ran into fellow alumna Nadia Baadj ’07, who was visiting Madrid while doing research on her dissertation.
Back at the Clark, two winter openings enlivened a snowy season. In January, *Eye to Eye: European Portraits 1450–1850*, an exhibition of portraits from a private collection, opened in the permanent collection galleries. Curated by Richard Rand, Robert and Martha Berman Lipp Senior Curator and Curator of Paintings and Sculpture, and Kathleen Morris, Sylvia and Leonard Marx Director of Collections and Exhibitions and Curator of Decorative Arts, the show presented a variety of portrait types, demonstrating both the range and the power of the genre. Liz Tunick ’10 and James Pilgrim ’12 contributed to research for the exhibition and the accompanying catalogue.

While the Clark remained busy in Williamstown, its collection continued to impress overseas. In March 2011, an exhibition of some of the Clark’s best-known 19th-century French paintings opened at the Palazzo Reale in Milan, launching the first international tour of works from the Clark. The tour moved to the Musée des Impressionnismes, in Giverny, France, in July 2011, and will go on to other sites in Europe, the United States, and Asia over the course of the next two years.

In Williamstown this spring, preparations moved forward for the upcoming summer of exhibitions. The three shows for the season, *Pissarro’s People*, *Spaces: Photographs by Candida Höfer and Thomas Struth*, and *El Anatsui* benefited from the contributions of graduate students and alumni of the Graduate Program. *Pissarro’s People* was curated by Richard R. Brettell and organized by the Clark and the Fine Arts Museums of San Francisco. The show explored Pissarro’s portrayals of human subjects across media, from images of his family and rural workers to representations of an anarchist future based around communal work. Sarah Hammond ’08 played a central role in the exhibition, assisting Brettell and Richard Rand to coordinate many aspects of the exhibition’s development, including loans, wall labels, and installation. Alice Sullivan ’10 contributed to the exhibition’s development, conducting research for Brettell and writing preliminary loan correspondence.

*Spaces: Photographs by Candida Höfer and Thomas Struth*, curated by Jay Clarke, presented works by the two German artists from a private collection. These large-scale photographs offered a thought-provoking opportunity to explore the history and use of spaces and the act of viewer-ship itself. Nancy O’Connor ’11 conducted research and worked on the checklist in preparation for the exhibition. Both Robin Kelsey, the 2010–11 Robert Sterling Clark Visiting Professor, and Mark Haxthausen, Robert Sterling Clark Professor of Art History at Williams, gave talks in connection with the exhibition.

At the Stone Hill Center, David Breslin ’04 curated an exhibition of work by the Ghana-born sculptor El Anatsui. Anatsui’s work, made from discarded aluminum tops from Nigerian liquor bottles, explores issues of waste, consumerism, and colonialism through his material choices and their discordance with the beauty of his sculptures. The Clark also welcomed back former Sterling Clark Visiting Professor Chika Okeke-Agulu of Princeton University, who conducted an interview with the artist that was published in the exhibition catalogue.

Over the course of the year, many projects and programs moved forward behind the scenes. In the Manton Study Center for Prints, Drawings and Photographs, Nancy O’Connor ’11 and Susannah Blair ’12 assisted Sarah Hammond ’08 over the course of the year. Visitors included scholars and researchers as well as a number of high school and college classes interested in learning more about works on paper. A highlight for Susannah was watching Hans Belting brought nearly to tears as he looked at one of the Clark’s impressions of Dürer’s *Melencolia I*. Nancy, at the end of her two-year work study, organized a small showing of her favorite photographs and drawings for Clark staff and the Graduate Program.
In addition to working with the collections, graduate students and alumni offered vital support to the Clark publications team. Lead by Curtis Scott, Director of Publishing and Information Resources, and Sarah Lees, Associate Curator of European Art, work continued on the forthcoming comprehensive catalogue of the Clark’s collection of European paintings. Over the course of the project, now nearing completion, Dan Cohen ’05 has played a central role as the Senior Project Manager for Publishing and Information Resources. Many other graduate students and alumni of the Graduate Program have contributed important research into provenance, attribution, and subject matter in addition to writing entries, providing editorial support, and fact-checking. They include Fronia Wissman ’77, Zoë Samels ’12, Katie Price ’02, Alexis Goodin ’98, James Rosennow ’10, Kate Albert Ward ’09, and Mari Yoko Hara ’05.

Also on the publications side, Sarah Hammond ’08 and Susannah Blair ’12 worked with Clarke to research and organize a catalogue of the Manton Collection of British Art. Given to the museum in 2007 by the Manton Family Foundation, the collection was created by Sir Edwin A. G. Manton and his wife, Florence, Lady Manton, over the course of their lifetimes. The collection now includes over 250 paintings, drawings, and prints by 18th- and 19th-century British artists. With the help of Williams College undergraduate Elleree Erdos ’12, the catalogue will be sent to press in the fall.

It was a busy and enriching year for both the Clark and the graduate students and alumni of the Graduate Program who worked there.

RESEARCH AND ACADEMIC PROGRAM
ASHLEY LAZEVNICK ’12

Tuesdays are the new Friday in Williamstown—at least for those graduate students who, over the course of the year, have planned their social calendars around the many Tuesday events hosted by the Clark’s division of Research and Academic Program. Every other Tuesday, RAP held a lecture by one of the Clark Fellows: Hans Belting, Susan Siegfried, Aron Vinegar, Michele Hannoosh, and Richard Wrigley, in the fall, and Dario Gamboni, Julia Bryan-Wilson, Thomas Crow, Griselda Pollock, and Adrian Sudhalter in the spring. Topics ranged from a reconsideration of the flâneur and 19th-century French fashion to Tristan Tzara’s unrealized Dada Globe and the AIDS quilt. Graduate students were always in attendance, eager to ask questions after the talk or, often, during the following day’s lunch. Tuesdays were especially busy for first-year students who had more intimate talks with each of the fall Fellows in Michael Holly’s seminar “Methods of Art History.” The scholars were invited to discuss their intellectual careers and their preferred methodologies. Memorable moments include Aron Vinegar’s rousing encouragement to be intellectually adventurous and a heated discussion with Dario Gamboni on the merits of the “toolbox” metaphor for art-historical methodology.

Tuesday was also the night of RAP’s two Clark Conversations, informal discussions between Clark academics and esteemed scholars: Hans Belting, of the Hochschule für Gestaltung in Karlsruhe, and Frank Ankersmit, a philosopher of history at the University of Groningen. Belting, who has famously asked if we are at the “End of Art History,” spoke on September 30 about his understanding of “world” and “global” art, distinguishing his disciplinary practice in Germany from that in the U.S. His questioners included Dario Gamboni, Mark Haxthausen, and Keith Moxey. In the spring, on April 26, the equally international Ankersmit spoke with Michael Holly, Marc Gotlieb, and Clark Visiting Professor Robin Kelsey about his conception of the “Historical Sublime.”

It was on a Tuesday, as well, that RAP and the Clark said goodbye to Mark Ledbury, former associate director of RAP, who gave a last, heartfelt lecture (this time as a Clark Fellow). Since January, Mark has assumed the role of director at the Power Institute at the University of Sydney. Before leaving, Mark and Michael Hatt, professor of art history at the University of Warwick, convened the fall con-
ference “Fictions of Art History.” The conference gathered a diverse group of speakers who each proposed a creative, if “fictional,” approach to writing art history. Not only did graduate students attend the conference, but they were able to talk to several of the participants back at “The Factory” at Fort Hoosac, since the conference happily coincided with the annual Halloween party.

In the fall, first-year graduate students were welcomed to the Clark by Aruna D’Souza, RAP’s new associate director. Already Aruna, who has come to us from SUNY Binghamton, has interacted with the graduate students in several ways. She participated in a Ph.D. question-and-answer session (along with Robin Kelsey) and, in the spring, co-led a conversation on feminism in art history. She accompanied Clark Fellows Griselda Pollock and Julia Bryan-Wilson, who spoke exclusively to graduate students about the history of feminist art history and its current challenges. Students were asked to read essays by each scholar and submit questions beforehand. Stemming from these questions, the discussion focused mainly on the role of the museum in curating feminist art and different generations of feminism within the academy.

Some student’s “social” lives were busier than others—three graduate students held work-study positions with RAP. Sarah Van Anden ’11, Camran Mani ’11, and I helped Fellows with their research on a weekly basis and also aided Mellon Assistant Director Natasha Becker in planning colloquia and conferences. In the fall, Elizabeth Armstrong convened the curatorial round table “More Real? Hyperreality and Simulation in Contemporary Art and Popular Culture.” The round table included brief presentations by contemporary artists and art historians on the topic of “reality” in the digital age; Armstrong plans to use these ideas and proposals in an upcoming exhibition at the Minneapolis Institute of Arts, where she is the Assistant Director for Exhibitions and Programs Curator of Contemporary Art. In the spring, Marquard Smith called together a number of scholars for a colloquium to initiate an International Association for Visual Culture Studies. Smith, who teaches at the University of Westminster, and his fellow scholars discussed the merits and vitality of visual cultures in the U.S. and abroad and, during the colloquium, made concrete plans to begin an international association devoted to that cause. The last colloquium of the year, “Global Indigenous Modernisms,” initiated by Ruth Phillips, focused on issues of practice and methodology for scholars working in non-Western fields of art history. Graduate students often attended individual sessions or a public presentation that ended each colloquium.

Exceeding the bounds of Williamstown, RAP concluded the final two conferences of “Art History on the Disciplinary Map in East-Central Europe,” a three-part series that focused on how art-historical practices in Eastern Europe engage with those of Western Europe and the U.S. One or two graduate assistants accompanied the RAP delegation to Brno, in November, and to Bucharest, in May. In each case, the interactions between our graduate students and those in the Czech Republic or Romania were as important as formal papers and conference discussions. Whether home or abroad, on Tuesdays or a weekend, during a conference or a casual coffee break, RAP has shown that art history can indeed be social.
MUSEUM ACTIVITIES

JESSE FEIMAN ’12

The past year has been a big one for WCMA! It saw the reinstallion of the entire museum, the arrival of a long-term loan from the Yale University Art Gallery, the installation of two monumental outdoor sculptures, as well as the departures of key staff.

A team of WCMA’s curators and educators, including Lisa Corrin, John Stomberg, Cynthia Way, Dalila Scruggs, Joann Harnden, Hideo Okamura, Kathryn Price ’02, and Elizabeth Gallerani, conceived a new organization for the museum’s galleries, eschewing traditional divisions of chronology and geography. Instead, they arranged works to provoke investigation of the definitions of art and the nature of museum display. The project, entitled Reflections on a Museum, engages these issues from many perspectives in a number of exhibitions drawn primarily from WCMA’s collection.

The Object of Art provides an overview of the concerns lying at the foundation of the reinstallion—what makes an object a work of art? The Medium and the Message invites viewers to consider the role that materials play in shaping meaning. Art Re: Art, curated by Katie Price, explores artists’ responses to art from the past and images in the popular media. Don’t Fence U.S. In investigates the idea of boundaries in the United States. It asks visitors to consider how various divisions—political, social, aesthetic—have shaped the U.S. as a nation and Americans as a people. Jesse Aron Green, Arthur Levitt, Jr. ’52 Artist-in-Residence, created an installation entitled Force Tracking, which examines the way that the strategic ordering of space affects the movements of the eye and of the body. Gallery of Crossed Destinies, curated by Miriam Stanton ’11, is an exhibition in which the same group of objects is presented in a series of installations. Members of the Williamstown community have been invited to curate each iteration of the show, drawing attention to the role curatorial voice plays in interpreting works of art.

Allison Pappas ’11, Jaimee Comstock-Skipp ’12, and Jesse Feiman ’12 were also involved in the reinstallion process. Allison helped curate Don’t Fence U.S. In. Jaimee researched several Qur’ans and Persian miniatures featured in The Object of Art. Jesse helped to select the prints included in The Object and The Medium and the Message.

Integrated into WCMA’s reinstall-
lation are 50 objects lent from the collection of the Yale University Art Gallery. The works, selected by a committee of WCMA staff and Williams College faculty, were intended to fill gaps in WCMA’s collection and to serve as teaching aids for undergraduate classes. The loan, which was several years in the planning, encompasses a wide range of objects, from Japanese screens and Indian sculpture to Expressionist painting and Cubist sculpture.

This year has seen the acquisition of two fine pieces of outdoor sculpture. 715 Molecules by Jenny Holzer is a large stone bench installed in the science quadrangle, with diagrams of molecules carved into its surface. The college commissioned the work in honor of J. Hodge Markgraf ’52, Williams alumnus and former chemistry professor. With the support of the Class of 1961’s Public Art Fund, the college acquired Double L Excentric Gyratory II by George Rickey and installed it outside the ’62 Theater. The piece features two 18-foot stainless steel “L”s mounted with bearings on a Y-shaped post. The “L”s move in the breeze and reflect the sun off their polished surfaces. Maggie Adler ’11 helped to coordinate both the Holzer commission and the Rickey purchase.

Ed Lessard ’12 helped Katie Price and Professor On-dine Chavoya prepare the catalogue for Asco: Elite of the Obscure, A Retrospective, 1972–1987, an exhibition devoted to the Los Angeles–based conceptual art collective. Christianna Bonin ’12 spent the year helping Professor Mark Haxthausen plan an exhibition of work by Sol LeWitt scheduled to open at WCMA in the autumn of 2012. It is one of many upcoming shows in the area devoted to LeWitt, which are building on the enthusiasm for his work sparked by the retrospective at MASS MoCA.

Of the many staff departures this year, the first was Aimee Hirz ’07, who took a position closer to her home in Albany. This past June, Director Lisa Corrin stepped down after six years at WCMA’s helm. Since her arrival in 2005, Lisa was instrumental in orchestrating a number of important exhibitions, such as Beyond the Familiar: Photography and the Construction of Community in 2008. During her tenure, she strengthened ties between WCMA and art insti-

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ututions across the Northeast through collaborative projects, like Kidspace and the loans from Yale. Lisa has also been an active participant in the academic life of the college. She has taught several classes in the undergraduate and graduate art history departments, in addition to organizing conferences and mentoring students. Fortunately for the Williams community, Lisa will be a Fellow at the Clark in the coming year. Katy Kline, former director of Bowdoin’s museum, will take her place as Interim Director. In July, Deputy Director and Chief Curator John Stomberg also resigned from WCMA in order to become the director of the museum at Mt. Holyoke. John began at WCMA in 2002 as Associate Director of Administration and Programs. In 2007, he became Chief Curator and in that role organized a number of exhibitions exploring the aesthetic and documentary dimensions of photography. John has also been the driving force behind many important acquisitions, such as a 15th-century engraving by Martin Schongauer. Most recently, John helped the museum acquire a fine collection of European modernist prints from alumnus Harvey Plonsker, undergraduate ’61.

Throughout the year, WCMA provided special programming for graduate students in addition to the lectures and symposia it organized for the Williamstown community. Graduate students met such luminaries as Fulkerson Lecturer Roger Mandle (undergrad ’63), Executive Director of the Qatar Museums Authority; artists Carrie Mae Weems and Plonsker Lecturer Michael Rakowitz; and curator Deborah Willis. Maggie Adler ’11 helped interview Pepón Osorio about his installation Drowned in a Glass of Water.
MUSEUM ACTIVITIES
CAITLIN CONDELL AND ALEXANDRA NEMEROV ’12

Each year one or two students from the Graduate Program are selected for a two-year-long internship at the Massachusetts Museum of Contemporary Art (MASS MoCA). Working closely with the visual arts curators, the students assist in the planning and installation of special exhibitions and programming at the museum. In their second year, the Clark generously supports an exhibition curated by the students themselves.

This year, students Emily Leisz Carr ’11 and Oliver Wunsch ’11 co-curated the exhibition *Memery: Imitation, Memory, and Internet Culture* and were advised by curator Denise Markonish. Based on those viral Internet phenomena that quickly spread (via email, social networking sites, and blogs) just as quickly as they recede, the exhibition explores the topic of memory in the digital age. Artists in the exhibition draw on YouTube videos, images from photo-sharing sites, iconic website logos, and social networking sites in order to create their work and included AIDS-3D, John Michael Boling, Mark Callahan, Constant Dullaart, Martijn Hendriks, Brian Kane, Oliver Laric, Rob Matthews, and Penelope Umbrico. Because these artists take the Internet as their subject as well as their exhibition space, studio visits were unnecessary in assembling the exhibition. Rather, Oliver and Emily met with artists early on in their curatorial process to discuss the direction of the show and worked between them and third-party fabricators to realize many of the pieces included in *Memery*. This collaborative spirit extended beyond their work with artists to their work with one another, and to the staff at MASS MoCA.

When asked about how collaboration informed their curatorial process, Oliver said, "we both had to explain ideas to one another, instead of trusting intuition. Your intuition is always so personal, and I think it’s useful to have someone ask, ‘Wait, why do you want to do that?’”

As first-year students, we spent the year working closely with curator Susan Cross ’94, assisting her in the preparation and installation of two exhibitions. *Katharina Grosse: One Floor Up More Highly* (on view through October 31, 2011), a site-specific installation whose aesthetic drama belies complex underpinnings, proved to be a striking introduction to the manifold possibilities of MASS MoCA’s exhibition spaces. Each day of installation brought new challenges as our colleagues battled the load-
bearing limitations of the building’s structure, manipulating quantities of soil frozen by wintry weather, and the difficult process of affixing dirt to large-scale chunks of Styrofoam with glue. We joined in for the fun, hacking away at the gargantuan mound of thawing dirt amassed outside the building and coating the Styrofoam blocks with a variety of adhesive methods. After months of research and preparation, we watched as artist Katharina Grosse transformed the cavernous Building 5 in just a few weeks, using a spray gun to cover mountains of soil and Styrofoam terrain with vibrant veils of neon spray paint.

For Susan’s exhibition The Workers (on view through March 15, 2012), co-curated with artist Carla Herrera-Prats, we had the opportunity to work on an exhibition from its inception—contacting galleries, screening videos, and writing loan letters. As the checklist came together, we each had the opportunity to interview several artists in the exhibition (including Ali’s impromptu conversation with artist Osman Bozkurt in Istanbul over spring break) and research others, ultimately composing texts for wall labels and the forthcoming catalogue, which will also feature an essay by Andrew Ross, Professor of Social and Cultural Analysis at NYU and author of Nice Work If You Can Get It: Life and Labor in Precarious Times. The Workers was yet another example of the singular possibilities of exhibiting at MASS MoCA. A close look at “the way labor is represented today (and how some contemporary workers choose to represent themselves),” the exhibition is particularly fitting given the space in which it is displayed: the buildings that now make up MASS MoCA once housed a bustling factory, whose closure forced nearly a third of the North Adams community out of work. The exhibition includes nearly 40 works by 25 emerging and established international artists, including Claire Beckett, Osman Bozkurt, Camel Collective, Mircea Cantor, Almudena Carracedo and Robert Bahar, Susan Collis, Jason Dodge, Sam Durant, Harun Farocki, Yevgeniy Fiks, Vicky Funari and Sergio De La Torre, Anthony Hernandez, Oded Hirsch, Hugo Hopping, Emily Jacir, Laboratorio 060 with York Chang, Mary Lum, Yoshua Okon, Adrian Paci, Jaume Pitarch, Oliver Ressler, Stephanie Rothenberg, Tyler Rowland, Allan Sekula, and Santiago Sierra.

With so many projects coming together at once, we inevitably found ourselves assisting with the unexpected. A particular treat was our brief involvement with the exhibition Nari Ward: Sub Mirage Lignum (on view through April 3, 2011), curated by Denise Markonish. “By revealing the complex emotional registers inherent within everyday found objects,” Denise has noted, “Ward’s work examines issues of race, poverty, and consumer culture and the inherent meaning and gravity we place upon objects from the discarded to the treasured.” Ward spent months in residence at the museum in preparation for his exhibition, crafting works of art that combined elements drawn from his native Jamaica with items culled from the remains of the Sprague factory buildings that MASS MoCA now occupies. From stripping decomposing mangoes down to their pits to adding minute Sprague capacitors to his site-specific sculptures, we often found ourselves drawn into his hands-on process.

Though, quite literally, time zones and oceans apart this summer, we have been in constant communication planning our own exhibition opening next spring at MASS MoCA—a show bringing together our respective interests in paper processes and digital media.
The Judith M. Lenett Memorial Fellowship honors Judy Lenett, who enrolled in the Graduate Program in the fall of 1981. After her premature death, her family and friends established the fellowship to help the program give more weight to her interests, American art and conservation. The core of the Lenett Fellowship is time spent working at the Williamstown Art Conservation Center (WACC) during a student’s second year, focusing on objects chosen by the student and the WACC staff. All the stages of conservation—from analysis, to condition assessment, treatment proposal, and the treatment itself—move hand-in-hand with art-historical consideration to allow the Fellow a thorough, multifaceted knowledge of the work. This forms the topic of the Fellow’s public lecture in the spring.

LET THERE BE LIGHT
AMERICAN PHOTOJOURNALISM AND THE WORKING PRINT
ALLISON PAPPAS ’11

Photojournalism assumed many forms through the historical and political tides of the American 20th century. As the 2010–2011 Judith M. Lenett fellow, I was privileged to work on three photographs from the collection of the Mead Art Museum at Amherst College: Robert Capa’s Allied Entry into Paris, Lewis Hine’s Lunch Time, and Eliot Elison’s Marcel Duchamp Descends a Staircase. Jennifer McGlinchey, Paper and Photograph Conservator at the Williamstown Art Conservation Center, guided me through the mechanics of gelatin silver print conservation as I studied the scars that had accrued over decades on the prints’ surfaces; marks that speak of their lived histories as working prints. Over the course of the spring semester I treated the photographs, cleaning surfaces, filling losses, mending cracks, and addressing damage sustained from handling and housing. The Lenett project culminated in a lecture at the Clark on May 10 titled “Let There Be Light: American Photojournalism and the Working Print,” an excerpt of which appears in the Spring 2011 issue of WACC’s The Art Conservator.

As diverse examples of photojournalism, each of these prints worked for its living. Made with a specific purpose in mind—whether to draw attention, change opinion, or spread news—the images were widely distributed to fulfill those roles. In addition to basic cleaning, each print required specific treatments directly related to the heavy use and handling mandated by its original purpose. Hine took Lunch Time in 1908 for the National Child Labor Committee, which used targeted, social documentary imagery in one of the first widespread photographic campaigns for social reform in America. Printed a hundred years ago, the paper was soft and thin, making it particularly prone to cracks and tears. I made a fill to replace the missing upper left corner, matching the weight and tone of the paper and inpainting the lost image with watercolor to provide structural support and prevent the eye from immediately going to the damaged area.

The other two photographs were made for LIFE Magazine, the exemplar of American photojournalism for three decades. Capa’s Allied Entry into Paris was taken in 1944 on one of his many assignments during
World War II. The photograph is unusual. It was never used at *LIFE* and is smaller than *LIFE*’s standard archival prints. War footage was in extremely high demand, and it is probable that the print was made “quick and dirty,” rushed through processing, which may have degraded its quality. As a result, the surface of the print responded to treatment uncooperatively. The final photograph, Elisofon’s *Marcel Duchamp Descends a Staircase* of 1952, also required treatment in response to its *LIFE* origins. The print was heavily creased and distorted, necessitating an aggressive flattening treatment. We employed the heat and high pressure of a dry mount press to relax the cracks and allow new gelatin to penetrate and reinforce the emulsion. At the same time, a plethora of stamps and marks on the back, chronicling its use by *LIFE*, had to be carefully worked around to ensure that none of the important information was disturbed.

Working closely with the prints, I learned to know them intimately as individual pieces of paper, not just as iconic images. I learned, in a tangible way, to see the difference between what these photographs meant and were intended to do when they were made, and what they mean to us today. In a prior life, these photographs were working prints. Their bumps and bruises, scars and scratches speak to a hands-on raison d’être. They were scrawled upon, stacked on top of each other or thrown into files, crop-marked and corrected, literally man-handled. Today, they are museum objects, protected and preserved, shown to their best advantage with careful spacing, framing, and lighting. As scholars, we study and conserve them to understand how they came to be in this state. Sometimes we might presume to know the stories behind the images and of their creators without actually looking at the prints themselves. In these cases, we run the risk of forgetting that artworks carry their own embedded history that may offer additional layers of information.

The Lenett Fellowship has been the greatest learning opportunity of my time at Williams. Not only did I gain insight into a set of conservation skills and related knowledge not often available within our discipline, but my research skills were strengthened as well. The project sent me to study comparative material in the photographers’ archives, for example, as I pieced together the spliced negatives from Capa’s *Liberation of Paris* campaign in order to determine the location recorded in the photograph. Wonderful bonuses were the conversations I had with *LIFE* picture editors Karen Mullarkey and Bobbi Baker Burrows, who generously described a side of photojournalism that few of us will have the opportunity to experience in the era of digital photography. Integrating art-historical research with information embedded in the physical, material surfaces of artworks has changed the form of my scholarship; I will never look at photographs the same way again.

Leslie Paisley, Allison Pappas, and Jennifer McGlinchey beside the three photographs of Allison’s Lenett Project
Graduates’ News

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

1974  .....  
Judith Adams  
Jeanne Brescia (Isadora Duncan International Institute, New York, Artistic Director, Director of Education; Ph.D., New York University School of Education ’00, “Myth and Image in the Dance of Isadora Duncan”)  
Elizabeth A. Cogswell (University of Missouri, Columbia, Mo., Director of Development, Foundation Relations; M.A., University of Delaware, Winterthur Program ’81, “The Henry Lippitt House: A Document of Life and Taste in Mid-Victorian America”)  
Francesca Eastman (David B. and Edward C. Goodstein Foundation, Trustee; San Mateo Community Colleges Foundation Board)  
“Am completing a Certificate in Costume and Textiles Management through California State University, Long Beach, under the direction of Fionn Lemon (LACMA) and Tawny Sherrill. Had the opportunity to attend a reception for new Williams president Adam Falk in San Francisco last month, and am looking forward to the Clark/de Young fall showing here of the Pissarro’s People exhibition. Will spend June and July rehousing the liturgical vestments collection of the Mission Santa Clara de Asís, de Saisset Museum, Santa Clara University. (This project is an avoidance technique for my real problem of moving our book collection to a smaller home we are remodelling across town!)  
Greetings, everyone!”  
William J. Gavin (Independent scholar)  
John T. Haletsky  
Gregory Allgire Smith  
Cynthia Winter

1975  .....  
Anna R. Cohn (Smithsonian Institution Traveling Exhibition Service [SITES], Washington, D.C., Executive Director) We read of Anna speaking in Sacramento on the occasion of the opening of American Sabor: Latinos in U.S. Popular Music.  
Elizabeth M. Ely  
Jay M. Fisher (The Baltimore Museum of Art, Deputy Director for Curatorial Affairs/Senior Curator of Prints, Drawings & Photographs)  
Amy Golahny (Lycoming College, Williamsport, Pa., Professor of Art History and Chair, Art Department; Ph.D., Columbia University ’84, “Rembrandt’s Paintings and the Venetian Tradition”) Amy writes that this year she was named to the Logan Richmond Professorship at Lycoming College, “which comes with generous research funding.”  
As vice president of the Historians of Netherlandish art, she invites all grads to have a look at the newly established e-journal of the HNA, the Journal of the HNA, and to consider it as a great place to send submissions on northern European art. She notes, as well, her own recent publications: “Rembrandt’s Callisto: Unusual but not Unique,” in J. Coutre ed., Aemulatio. Imitation, Emulation and Invention in Netherlandish Art from 1500 to 1800. Essays in Honor of Eric Jan Sluijter (Amsterdam, 2011); “Rembrandt as Printmaker: A Dialogue with His Northern Heritage,” in Shelley Perlove, ed., Pursuit of Faith: Etchings by Rembrandt (Dearborn, Mich., 2010); and “Pieter Lastman: Moments of Recognition,” Nederlands Kunsthistorisch Jaarboek 60 (2010).  
Johanna Halford-MacLeod (The Barnes Foundation, Philadelphia, Pa., Head of Publications; Franz and Virginia Bader Fund, Washington, D.C., Executive Director)  
Peter deCourcy Hero (California Institute of Technology, Pasadena, Calif., Vice President of Development and Alumni Relations; M.B.A., Stanford University Graduate School of Business; Honorary Doctor of Laws, Maine College of Art)  
Irena Hochman (Irena Hochman Fine Art, Inc., New York, President)  
Mary Cheney Nelson (Image Homes Corporation, Evergreen, Colo., Vice President and Interior Coordinator)  
Cynthia Quay Tashjian (Skinner, Inc., Boston, Mass., Public Relations Associate)  
Jeffrey E. Thompson (Smithsonian Institution Traveling Exhibition Services [SITES], Washington, D.C., Senior Project Director)

1976  .....  
Gaye L. Brown (Self-employed researcher/writer, Bethesda, Md.)  
Gary Burger (Colonial Williamsburg, Williamsburg, Va., Director of Administration for Collections and Conservation)  
Kee Il Choi (Independent arts and ceramics dealer, New York)  
Lois Fichner-Rathus (The College of New Jersey, Ewing, N.J., Professor of Art History; Emeritus Chair, Department of Art; Director of Art History; Ph.D., MIT ’81, “Jack Tworkov’s Work from 1955 to 1979: The Synthesis of Choice and Chance”) “Author of Understanding Art, 10th edition (Cengage); Understanding Art: A Concise History (Cengage); Foundations of Art and Design (Cengage). Currently writing a modern/contemporary art book as well as a global humanities text. Actively involved in teaching art history abroad, most recently in Barcelona,
Paris, and Rome. Recently served on the Board of Trustees of CAP21/ Tisch School of the Arts/New York University. Currently residing in Manhattan and Sag Harbor.”

**E. Melanie Gifford** (National Gallery of Art, Washington, D.C., Research Conservator of Paintings; University of Delaware, Visiting Lecturer in Art Conservation; 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., Nancy and Holcombe T. Green, Jr. Director; Ph.D., Harvard University ’80, “The Development of American Bronze Foundries, 1850–1900”) Michael visited campus this fall and spoke to students about some of the challenges and opportunities his museum faces, along with some of the initiatives he has under way. One product of the session is a competitive High Museum summer internship for one of the Williams graduate students, which Zoe Samels will enjoy this summer.

**Philip G. Verre** (The High Museum, Atlanta, Ga., Chief Operating Officer)

**Judith McCandless Williams**

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

**1977 ....**

**Deborah Irene Coy** (Bonhams, New York, Department Head, European Art; J.D., Villanova University)

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

**Henry J. Duffy** (Saint-Gaudens National Historic Site, Cornish, N.H., Museum Curator; Ph.D., Rutgers University ’01, “New York City Collections 1865–1895”) Henry reports on a publication for summer 2011, *In Homage to Worthy Ancestors: The Puritan/The Pilgrim*, the first comprehensive book on Saint-Gaudens’s statues in Springfield, Mass., and Philadelphia, respectively. He notes, as well, the significant loan of the park’s Lincoln statue to Moscow’s State Archives and to Tsaroye Selo for the exhibition The Tsar and the President: Alexander II and Abraham Lincoln, Liberator and Emancipator. He was responsible also for an exhibition on sculptural process at the park with accompanying catalogue, and for lectures to various groups over the year.

**Eileen Casey Jachym** (J.D., University of Connecticut ’81)

**Michael Klein** (Michael Klein Arts, Brooklyn, N.Y., Owner) Michael reports that he is a consulting curator for the Allan Stone Estate, New York, and for the Maryland Art Place in Baltimore.

**Judith Weiss Levy** (Trustee, St. Louis Art Museum [and Chair of Collections Committee], Repertory Theatre St. Louis, & Contemporary Art Museum, St. Louis) “Our daughter, Rebecca, graduated from Colgate University, magna cum laude, in art history.”

**Robert S. Mattison** (Lafayette College, Easton, Pa., Marshall R. Metzgar Professor of Art History, and Allentown Art Museum, Curator-at-Large of Modern Art; Ph.D., Princeton University ’85, “The Art of Robert Motherwell during the 1940s”)

**Fronia W. Simpson** (Independent art book editor, Bennington, Vt.; Ph.D., Yale University ’89, “Corot’s Salon Paintings: Sources from French Classicism to Contemporary Theater Design”) “It’s true: When you get to a certain age, the years acquire a sameness. Whether that sameness is comforting or depressing is another thing. As art museums shed staff members, freelances have more work. Hence, I continue to be busy editing, for, among other clients, the Metropolitan, the New-York Historical Society, the International Center of Medieval Art, the College Art Association, and the Smithsonian American Art Museum. But work isn’t why we moved to Vermont. I’m knitting, ever knitting, including a basket of vegetables (garlic, peas, eggplants among them), and slowly, painfully, learning to play the soprano recorder. Marc and the cat have proved gratefully patient.”

**John W. Stamper** (University of Notre Dame, School of Architecture, South Bend, Ind., Professor and Associate Dean; Ph.D., Northwestern University ’85, “The Architecture, Urbanism, and Economics of Chicago’s North Michigan Avenue, 1830–1930”)

**Beth Carver Wees** (The Metropolitan Museum of Art, New York, Curator, American Decorative Arts) “American art enthusiasts will be pleased to know that the American Wing at the Met is finally reopening completely in January 2012, with 21 newly reconfigured paintings galleries and a new gallery dedicated to colonial and federal period silver. Please stop by for a visit!”

**1978 ....**

**Leonard N. Amico**

**Lucinda Barnes** (UC Berkeley Art Museum and Pacific Film Archive, Associate Director for Art, Film & Programs) Lucinda organized this year’s *Nature into Action: Hans Hofmann* for BAM/PFA.

**Jane M. Boyle**

**John W. Coffey** (North Carolina Museum of Art, Raleigh, Deputy Director for Art/Curator of American and Modern Art) “This year, rather than talk about myself, I would like to congratulate my former (and stellar) intern Jhari Derr-Hill on completing the Graduate Program.”

**Stephen R. Edidin** (New-York Historical Society, Director of Museum Administration and Curator of American and European Art)

**Adrian S. Hoch** (Umbra Institute, Perugia, Professor of Art History; International School of Painting, Drawing, and Sculpture, Umbria, faculty; Ph.D., University of Pennsylvania ’83, “Simone Martini’s St. Martin Chapel in the Lower Basilica of San Francesco, Assisi”)

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

**Carole Cunningham McNamara** (University of Michigan Museum of Art, Ann Arbor, Senior Curator of Western Art)

**1979 ....**

**Hiram Carruthers Butler** (Devim Borden Hiram Butler Gallery, Houston, Tex., Director; Rice University, Adjunct Professor) Hiram is on the visiting committees for WCMA and the Hirsch Library of the Museum of Fine Arts, Houston. He is also a trustee of the Live Oak Friends (Quaker) Meeting, Houston, and serves on the Building Committee of the Chestnut Hill Friends Meeting, Chestnut Hill, Pa.

**Mary Spivy Dangremond** (Community Foundation of Southeastern Connecticut)

**Stephen Eisenman** (Northwestern University, Evanston, Ill., Associate

Laura M. Giles (Princeton University, Art Museum, Heather and Paul G. Haaga Jr., Class of 1970 Curator of Prints and Drawings; Ph.D., Harvard University ‘86, “The Paintings and Related Drawings of Giacomo Cavedone, 1577–1660”)

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

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

Christopher W. London (Independent architectural historian; Naumberg Orchestral Concerts, president; Ph.D., Oxford University, ’87, “British Architecture in Victorian Bombay”)

Elizabeth L. C. Milroy (Wesleyan University, Middletown, Conn., Professor of Art History & American Studies, Professor, College of the Environment; Ph.D., University of Pennsylvania ‘86, “Thomas Eakins’ Artistic Training, 1860–1870”) “I’m a hermit this summer, putting the finishing touches on my book under contract with Penn State Press. Working title is The Green Country Town: William Penn’s Legacy and the Birth of Philadelphia’s Public Parks, 1682 to 1870. It’s a study of how patterns of use and representations of certain spaces in and around Philadelphia that were designated for use as public parks informed notions of place from the time of the city’s founding to the formation of the modern Fairmount Park system in the 1860s. I’ve published some chapters as essays, most recently ‘Repairing the Myth and Reality of Philadelphia’s Public Squares, 1800–1850’ in the new journal Change over Time. And I have a related essay (related to, though not part of the book) forthcoming called ‘Pro Bono Publico: Ecology, History and the Creation of Philadelphia’s Fairmount Park System’ in Nature’s Entrepôt: Philadelphia’s Urban Sphere and Its Environmental Thresholds, edited by Michael Chiarrappa and Brian Black (University of Pittsburgh Press, for 2011).” Lily also serves as lecturer in Historic Preservation at the PennDesign program, University of Pennsylvania.

Wendy Owens (McGill University, Montreal, Quebec, Provost’s Office, Liaison Officer, Academic Staff and Priority Initiatives) “The most interesting thing about me for the newsletters is the fellowship I held in May 2011: I was a Brown Fellow at the Dora Maar House in Ménerbes, France, which is a program for artists, writers, and composers that is run by the Museum of Fine Arts, Houston. I am still writing about Gordon Matta-Clark: finishing my book about his writings and working on two essays, one for a book being published in Chile and the other for a collection in honor of the cultural historian Anne Friedberg. At McGill, I now work in the Provost’s office, where I have the vague title of Liaison Officer, Academic Staff and Priority Initiatives. One of my most interesting tasks is rethinking how we document and care for the art collections at McGill, where we have no official art museum.”

Sheryl E. Reiss (University of Southern California, Lecturer in Art History; Ph.D., Princeton University ‘92, “Cardinal Giulio de’ Medici as a Patron of Art, 1513–1523”) Editor Designate, caa.reviews; member of the Nominating Committee of the Italian Art Society, for which she co-organized the round table “Claiming Authorship: Artists, Patrons, and Strategies of Self-Promotion in Medieval and Early Modern Italy” at the annual CAA meeting.

Jennifer Wade

1980

Cheryl A. Brutvan (Norton Museum of Art, West Palm Beach, Fla., Curator of Contemporary Art)

Martha Krom Chiarchiaro (UMass Memorial—Clinton Hospital, Worcester, Vice President, Human Resources) Martha continues to teach a variety of art history courses in the evening at the Worcester Art Museum.

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

Christine Knox (Boehringer Ingelheim Pharmaceuticals, New York, Manager, Medical Congresses; M.B.A., University of Connecticut; C.M.M. Certification ’00 in Global Strategic Meeting Management, University of Coventry)

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

Vivian L. Patterson

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

Paula Koromilas Robyn (Marlboro County High School, Bennettsville, S.C., Art Teacher K–12)

1981

Laurie McGavin Bachmann (Ridgefield Public Library, Ridgefield, Ct.; M.P.S. Interactive Telecommunications, New York University, Tisch School of the Arts ’98) “This spring I have been working with two organizations: The Aldrich Museum of Contemporary Art, www.aldrichart.org and the Ridgefield Library, www.ridgefieldlibrary.org to produce a 2012 creativity conference entitled ‘Advancing Creative Thinking: Imagination to Innovation.’ This conference is a follow-up to the Aldrich’s 2009 creativity conference with Sir Ken Robinson, which focused on creativity and education. Robinson is the author of The Element: How Finding Your Passion Changes Everything, http://www.ted.com/speakers/sir_ken_robinson.html. We have a steering committee of representatives from the Ridgefield Conservatory of Dance, the Ridgefield Arts Council, the Bethel Waldorf School, the Ridgefield Guild of Artists, and the Department of Creativity and Social Change at the University of Connecticut, among others. The conference will take place in the spring of 2012 at the Aldrich Museum of Contemporary Art in Ridgefield, Ct. If anyone is interested in learning more, please
feel free to email me at lmbachmann@ridgefieldlibrary.org.”

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

Amy Shammasse Dane (Mount Holyoke College Art Museum, South Hadley, Mass., Education Coordinator) Amy is also a travel agent for Great Dane Travel, a Travel Companion affiliate, and a museum docent for the Michele and Donald D’Amour Museum of Fine Arts.

Kenneth LeDoux

Jennifer G. Lovett

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

Ruth Pasquine (Ph.D., Graduate Center of the City University of New York ’00, “The Politics of Redemption: Dynamic Symmetry, Theosophy and Swedenborgianism in the Art of Emil Bisttram [1895–1976]”) “I gave a talk ‘Theosophical Artists in America in the 1920s and 1930s’ at the colloquium ‘Enchanting Modernity: Theosophy and the Arts in the Making of Early Twentieth-Century Culture’ on December 3, 2010, at Liverpool Hope University, Liverpool, UK. My dissertation on Emil Bisttram was published by Lambert Academic Publishing (print-on-demand) and is available on Amazon. More on my Bisttram studies can be found on my website www.emil-bisttram.com. Updates on exhibitions of my Tibetan series paintings can be found on the blog associated with my website www.ruthpasquine.com.”

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 (MAPP International Productions, New York, Executive Director and Producer; President of the Board) Ann is a member of the National Advisory Group for US-Cuba Cultural Exchange

Catherine B. Scallen (Case Western Reserve University, Cleveland, Associate Professor and Chair of the Department of Art History and Art; 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”)

Sandra Ludig Brooke (Marquand Library of Art and Archaeology, Princeton University, Head Librarian)

Wanda A. Bubriski (Beverly Willis Architecture Foundation, New York, Director)

Maura Feeny


Paula Morse (Massachusetts Art Commission, Boston, Chair; and Cohasset Historical Society, Cohasset, Collections Committee Chair [and former Co-President of the Society])

Anne Reed Shannon

Nancy Sojka (The Detroit Institute of Arts, Curator and Department Head, Prints, Drawings, and Photographs) Nancy’s 2011 exhibition In Your Dreams: 500 Years of Imaginary Prints focuses on images from artists’ imaginations shown in prints from the last 500 years.

John Wetenhall (Carnegie Museums of Pittsburgh, President and CEO; Ph.D., Stanford University ’88, “The Ascendancy of Modern Public Sculpture in America”; M.B.A., Vanderbilt University) Before John’s big move north to head the Carnegie Museums of Pittsburgh, “the conglomerate of four museums whose range is second only to the Smithsonian” (according to the Pittsburgh Post-Gazette, when announcing his appointment in January 2011), the state and region for which he had done so much recognized his work by giving him the Florida Association of Museums’ Lifetime Achievement Award and the Southeastern Museums Conference’s Museum Service Award.

1983 ⋯⋯

Julie Aronson (Cincinnati Art Museum, Curator of American Paintings, Sculpture and Drawings; Ph.D., University of Delaware ’95, “Bessie Potter Vonnoh [1872–1955] and Small Bronze Sculpture in America”) “This year I co-curated the exhibition Cincinnati Collects America, a show of paintings, sculpture, and decorative arts from private collections. My entries on Bessie Potter Vonnoh and Elizabeth Nourse appeared in the new Grove Encyclopedia of American Art. At CAA I gave a lecture ‘The American Museum as Dealer in the Early 20th Century,’ and at the Taft Museum of Art I delivered the talk ‘Paris to Cincinnati: Impressionism Comes to the Queen City.’ I am especially proud of my new acquisitions at the Art Museum: a casting of Saint-Gaudens’s The Puritan and an evocative Romare Bearden collage, Mill Hand’s Lunch Bucket (Pittsburgh Memories).”

Vincent Carnevale

Cynthia Deith

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

Anne E.Havinga (Museum of Fine Arts, Boston, Estrellita and Youssuf Karsh Senior Curator of Photographs) Anne’s exhibition Nicholas Nixon: Family Album Exhibition was up from July 2010 to May 2011.

Peter F. Lynch (Ph.D., Yale University ’92, “Patriarchy and Narrative: The Borgherini Chamber Decorations”)

Ellen Wood Pineno (Lambertville Area Chamber of Commerce, Lambertville, N.J., Office Manager)

James L. Weiss (Kutztown University of Pennsylvania, Kutztown, Art Education Department, Instructor; M.A., Yale University ’86)

1984 ⋯⋯

Bradley B. Brigham (North River Antiquities, Golrain, Mass., Owner/Proprietor) “I remain the owner/proprietor of a small seasonal antiques/fine arts shop here in Western Massachusetts. I also manage a rental property and my family’s 250-acre crop farm. I recently had lunch with fellow classmates Tom McVarish and Michael Floss in Williamstown. Living only one hour away from there, I visit the Clark and attend the summer theater on a regular basis. Greetings and best wishes to all.”

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, Exec. Director)

Nancy Spector (Solomon R. Guggenheim Museum, New York, Deputy Director and Chief Curator; M.Phil., Graduate Center of the City University of New York)

1985

Ann Murphy Burroughs (St. Louis Art Museum, St. Louis, Mo., Education Assistant)

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., Graduate Center of the 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, Painted Post, N.Y., Freshman Academy Teaching Assistant)

Steven S. High (John and Mable Ringling Museum of Art, Sarasota, Fla., Executive Director) “As of June 1 I began a new job as Executive Director of the Ringling Museum of Art.”

Suzanne M. Karr (Joho Capital, LLC, New York, Director; Co-Founder and Director of the Hollyhock Foundation, which supports children and families in need; 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, Chicago, Ill.) After living on the West Coast and in the Pacific Northwest for two decades, Jill moved to Chicago in May 2011 to be closer to family. She is now managing from afar two rental properties that she owns in Seattle. Last year, Jill traveled to Venice to work with an Italian author on the completion of a computer book. She lucked out with housing, staying in a 16th-century house in Venice and in a modern condo in Vicenza, Michigan.

Last year, Jill traveled to Venice to work with an Italian author on the completion of a computer book. She lucked out with housing, staying in a 16th-century house in Venice and in a modern condo in Vicenza, where she has friends. Jill relished speaking Italian on a daily basis, which beats the weekly conversation class back home. She also writes that she “would love to catch up with long lost friends from the M.A. program!”

Robert Wolterstorff (Ph.D., Princeton University ’10, “Robert Adam and Essential Architecture: Minimal, Geometric, and Primitive Modes of Architectural Expression”)

1986

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

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

Sarah Cash (The Corcoran Gallery of Art, Washington, D.C., Becht-hofer Curator of American Art) Sarah has just completed a long-term project of great importance to the Corcoran and to the field of American art: she was project director, editor, and co-author of the first scholarly catalogue of the Corcoran’s collection of American paintings in more than forty years. Corcoran Gallery of Art: American Paintings to 1945 was published in March 2011 in both a book (Corcoran Gallery of Art in association with Hudson Hills Press) and on-line component (www.corcoran.org/apcat).


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

Carolyn Halpin-Healy (Arts & Minds, Inc., New York, Executive Director)

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

Mark Stansbury-O’Donnell (University of St. Thomas, St. Paul, Minn., Professor; Ph.D., Yale University ’90, “The Shape of the Church: The Relationship of Architecture, Art, and Liturgy at the Cathedral of Trier”) We understand that Mark was the T. B. L. Webster Fellow at the Institute for Classical Studies in London for the spring term 2011.

Susan V. Webster (College of William and Mary, Williamsburg, Va., Mahoney Professor of Art History and American Studies; Ph.D., University of Texas at Austin ’92, “The Processional Sculpture of Penitential Confraternities in Early Modern Seville”) “2011 began as a banner year—I was awarded a Guggenheim Fellowship and a fellowship to the National Humanities Center. These awards will provide the great gift of time (3 semesters) and support to complete my book on Andean builders and the construction of colonial Quito. My husband, Hernán, and I will move to Durham, N.C., for the coming academic year, where I will be in residence at the NHC. We will spend the summer and fall of 2012 traveling and photographing buildings in Colombia, Ecuador, and Peru. We really enjoyed hearing Mark Hazlthausen’s fabulous (!) lecture on Metropolis at the inaugural Distinguished Speaker Series here at the College of William and Mary!”

Ann Simmon Woolsey Susan has stepped down as the Interim Director of the Rhode Island School of Design, Museum of Art.

Charles E. Wylie Charlie wrote that Friday, June 3, was his last official day at the Dallas Museum of Art “after 15 great years,” during which he was the Lupe Murchison Curator of Contemporary Art. He was quoted in the Dallas Art News: “Due to its remarkable community, the Dallas Museum of Art has cemented its place as an institution of international importance,” noted Wylie. “I am extremely fortunate to have been part of this, and to have worked with many great artists, patrons and colleagues—it has, in fact, been an astonishing privilege. Given all this my decision to step down was difficult, but after fifteen years at the Dallas Museum of Art, and nearing thirty in the field, I am looking forward to having some time on my own and then deciding

1987  ------

Yumi Nakayama Farwell
Joyce Rolerson Hu (Yates Magnet School, Schenectady, N.Y.)
Pamela A. Ivisksi (Cassatt Catalogue Raisonné Committee, New York, Research Manager; Ph.D., Graduate Center of the City University of New York ’03, “Mary Cassatt, the Maternal Body, and Modern Connoisseurship”) “I don’t think I’ve ever responded to one of these newsletters in the past, but now is a good time to start doing so because I’m trying to live a more public life since the death of my dear husband, Josh Moreinis, in July 2010 of neuroendocrine cancer. This newsletter is a good place to report that I have received a great deal of love and support from people associated with the Graduate Program and the Clark. Denise Krieger Migdail and Tod Lippy (both ’87) in particular have been especially supportive of me, and all three of us were able to spend some time together in San Francisco in June. I’ve also been helping Sarah Cash ’86 with research about the Corcoran’s Cassatt, and I had a wonderful dinner with Sarah, Ann Slimmon Woolsey ’86, Carol Clark, and Wendy Owens ’79 at the apartment of Carolyn and Tim Halpin-Healy ’86. I was glad to see Diana Linden ’87 when she was in New York last summer, and Denise and I had a nice lunch with Jim Ganz ’88 in San Francisco in June. In January I celebrated 20 years of work on the Mary Cassatt Catalogue Raisonné (now sponsored by Adelson Galleries, New York, and soon to be a web site rather than a book) with a trip to Milan, Parma, and Venice. (In October 2009 Josh and I took a fantastic trip to Venice to join Nancy Mathews for the opening of the Prendergast in Italy exhibition, but that was about all the art we saw because Josh, as a city planner, wanted to spend all our time walking. Therefore, I felt a strong need to return and spend a few days enjoying the indoor sights!) In March I spent some time in Costa Rica with my father, and in April I had a great trip to the Midwest, where I lectured at the Wichita Art Museum and was given a tour of the gorgeous American galleries of the Nelson-Atkins by Margi Conrads. Thanks to everyone who has been kind to me since my loss, and I look forward to seeing more of you as I attempt to break out of my ‘Cassatt cocoon’ and become a more sociable person!”

Deborah K. Leveton
Diana L. Linden [Independent Scholar and Grant Proposal Writer; Ph.D., Graduate Center of the City University of New York ’97, “The New Deal Murals of Ben Shahn: The Intersection of Jewish Identity, Social Reform, and Government Patronage” ] “Hi everybody on the Cloister of San Juan de la Peña and Monumental Sculpture in Aragon and Navarre”) “This January, SMU honored me with the President’s Associates Outstanding Faculty Award, much appreciated after close to two decades in the traces. I spent much of my spring sabbatical completing revisions on my book, Art of Estrangement: Redefining Jews in Reconquest Spain, for Penn State Press—the manuscript is now at the press and I hope it will see the light in late 2012. I spent the rest of my sabbatical time on travel with a student group in Toledo (Spain) and attempting to keep up an Arabic course, the latter aimed at helping me expand my teaching repertoire as well as at helping to launch my project on the semiotics of skin color Investment Banker’ flashcards so she actually could support me in my old age. What else? In July, I will ending a 2-year collaborative project for New York University Press entitled The City of Promises: The History of Jews in New York City, 1654 to the Present (3 vols.). I have written what the editor calls visual essays (or essays based on various images and objects) relevant to the history of New York City Jews. The 3 historians on the project are totally baffled why I’m not just writing captions and illustrations for their texts. I am now an expert on both the 1909 and 1953 New York Bagel Strikes! (Can’t resist. The 1953 bagel strike was settled by the same lawyer who arbitrated the 1952 great lox strike!) I work freelance as a grant proposal writer and am pleased that one of my artist/clients received a Gottlieb and another, a documentary filmmaker, was awarded a grant from the Puffin Foundation. Peter Ross—husband, I just call him Peter—was selected as the outstanding advisor at Cal-Poly Pomona as well as best philosophy professor by the department’s students. We get to Williamstown every couple of years. Love to all.”

Thomas E. (Tod) Lippy Jr. (Esopus Foundation, Ltd., New York, President/Editor)
Thomas H. McGrath (Suffolk University, Boston, Associate Professor of Art History and Chair of the Department of Humanities and Modern Languages; Ph.D., Harvard University ’94, “Disegno, Colore and the Disegno Colorito: The Use and Significance of Color in Italian Renaissance Drawings”)
Denise Krieger Migdail (Asian Art Museum, San Francisco, Textile Conservator)
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, Division of Art History; Ph.D., Boston University ’94, “The Cloister of San Juan de la Peña and Monumental Sculpture in Aragon and Navarre”)”This January, SMU honored me with the President’s Associates Outstanding Faculty Award, much appreciated after close to two decades in the traces. I spent much of my spring sabbatical completing revisions on my book, Art of Estrangement: Redefining Jews in Reconquest Spain, for Penn State Press—the manuscript is now at the press and I hope it will see the light in late 2012. I spent the rest of my sabbatical time on travel with a student group in Toledo (Spain) and attempting to keep up an Arabic course, the latter aimed at helping me expand my teaching repertoire as well as at helping to launch my project on the semiotics of skin color Investment Banker’ flashcards so she actually could support me in my old age. What else? In July, I will ending a 2-year collaborative project for New York University Press entitled The City of Promises: The History of Jews in New York City, 1654 to the Present (3 vols.). I have written what the editor calls visual essays (or essays based on various images and objects) relevant to the history of New York City Jews. The 3 historians on the project are totally baffled why I’m not just writing captions and illustrations for their texts. I am now an expert on both the 1909 and 1953 New York Bagel Strikes! (Can’t resist. The 1953 bagel strike was settled by the same lawyer who arbitrated the 1952 great lox strike!) I work freelance as a grant proposal writer and am pleased that one of my artist/clients received a Gottlieb and another, a documentary filmmaker, was awarded a grant from the Puffin Foundation. Peter Ross—husband, I just call him Peter—was selected as the outstanding advisor at Cal-Poly Pomona as well as best philosophy professor by the department’s students. We get to Williamstown every couple of years. Love to all.”
in medieval Spain and its environs.”

Xia Qiu
Robin Reynolds Starr (Skinner, Inc., Boston, Mass., Director Pro Tem, American and European Paintings & Prints)

1988 ·····
Courtney Braun
Becky A. Briesacher (University of Massachusetts, UMass Medical School, Worcester, Associate Professor of Medicine; Ph.D., University of Maryland, Baltimore ’01)
Priscilla Vail Caldwell (James Graham & Sons, New York, Vice President, American Paintings)
Diane Dillon (Newberry Library, Chicago, Assistant Director of Research and Education; 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)
James A. Ganz (Fine Arts Museums of San Francisco, Curator of the Achenbach Foundation for Graphic Arts; Ph.D., Yale University ’00, “Robert Robinson [1651–1706]: Painter Stainer and Peintre-Graveur”)
W. Anthony Gengarely (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 (Literal Latté, New York, Founder and Editor)
Peggy O’Brien Eysenbach (The Edgerton Center, M.I.T., Project Coordinator) “I have worked closely with public and independent schools over the past 20 years in a variety of leadership positions. Most recently I was appointed by M.I.T. to assist with K–12 educational initiatives. Great people and great vision.”
Heather Galloway (Intermuseum Conservation Association, Cleveland, Ohio, Paintings Conservator)
Laura D. Gelfand (Utah State University, Logan, Head of the Department of Art & Design; Ph.D., Case Western Reserve University ’94, “Fifteenth-Century Netherlandish Devotional Portrait Piétychs: Origins and Function”) “I’ve got two big bits of news. #1). I will be leaving the University of Akron and my post as Associate Dean of the Honors College to become Head of the Department of Art & Design at Utah State University. I am so looking forward to working in the arts again and returning to my home state of Utah. We will pack the dog in the Mini-Cooper and drive to Logan starting June 15, #2). The two-volume series of essays I co-edited with Sarah Blick are out. The books are called Push Me, Pull You and include 34 authors and 32 essays on interactive devotional practices in medieval Europe. They were published by Brill and no library should be without the set. Additionally, Sarah and I have signed a contract with Brill and are editing a new series entitled Art and Material Culture in Medieval and Renaissance Europe. We are actively seeking monographs for this series, so please get in touch if you’ve got a proposal!”
Joseph R. Giuffre (Temple University, Philadelphia, Intellectual Heritage Program; Ph.D., Rutgers University ’08, “Design in Raphael’s Roman Workshop”)
Marion Goethals (Smith College Summer Institute in Art Museum Studies, Northampton, Mass., Director) “Send me undergraduate students for our summer program in art museums www.smith.edu/siams. We are looking forward to working with Betsy Athens ’05 and Jason Vrooman ’06 as teaching assistants this summer.”
Jennifer Huffman (Springer-Miller Systems, Stowe, Vt., Software Support Specialist, IT)
Marni R. Kessler (University of Kansas, Lawrence, Associate Professor, Art History; Ph.D., Yale University ’96, “Sheer Material Presence, or the Veil in Late Nineteenth-Century French Avant-Garde Painting”)”
SHELBY R. Langdale (Philadelphia Museum of Art, Associate Curator of Prints and Drawings; The Print Center, Philadelphia, Board Member and Program Committee Chair)
Brooke A. Marler (Evanston Art Center, Evanston, Ill., Executive Director)
Rebecca E. Nanovic
Nora L. Nirk
Kathryn Potts (Whitney Museum of American Art, New York, Associate Director, Helena Rubenstein Chair of Education)
Paul R. Provost (Christie’s, Inc., New York, Senior Vice President; Director of Trusts, Estates & Appraisals; Ph.D., Princeton University ’94, “Winslow Homer’s Drawings in ‘Black-and-White,’ ca. 1875–1885”)
Christina R. Yang (Solomon R. Guggenheim Museum, New York, Associate Director of Education, Public Programs)
Ellen Zieselman (Museum of Fine Arts/Museum of New Mexico, Santa Fe, Curator of Education)

1990 ·····
Michele M. Bernatz (SUNY, Fredonia, Assistant Professor; Ph.D., University of Texas, Austin ’06, “The Concept of Divinity in Maya Art: Defining God I.”)
Margaret L. Goehring (New Mexico State University, Las Cruces, N.M., 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., Andrew W. Mellon Curator of Graphic Arts) “Saw Williams alums Shelley Langdale ’89, Ann Shafer ’90, Jim Ganz ’88, Jay Fisher ’75, and Pamela Kachurin ’90 during the May 2011 Print Council of America meeting in Durham/Chapel Hill, North Carolina. Nice to have such a strong Williams representation at the conference!”
Patricia R. Ivinski (Seven Oaks Elementary School, Baltimore, Md., 4th-grade teacher)
Pamela Kachurin (Duke University, Center for Slavic, Eurasian and East European Studies, Durham, N.C., Visiting Assistant Professor; Ph.D., Indiana University ’98, “One Step Forward, Two Steps Back: The Retreat of the Avant-Garde in the Early Soviet Era”)
Robert Lach (Chicago Board Options Exchange; M.B.A. ’97, University of Chicago)

Christine I. Oaklander (Lehigh Valley Hospital & Health Network, Allentown, Pa., Arts Coordinator; and independent art consultant and scholar; Ph.D., University of Delaware ’99, “Clara Davidge and Henry Fitch Taylor: Pioneering Promoters and Creators of American Modernist Art”) “I continue to pour funds into my five-bedroom house in Allentown, built in the late 1920s in an Arts and Crafts style. I show art from my home and last year sold American art to private clients in addition to a couple of museums, notably through Lauren Barth [Hewes] ’90 (my old neighbor at The Fort), Andrew Mellor Curator at the American Antiquarian Society. I plan to step up the museum sales area, which is a natural niche given my museum background. Doing my own thing, I am able to work in both the scholarly and art market sides of our profession, which gives me great satisfaction. For five years now, I have worked as Arts Coordinator at Lehigh Valley Health Network, in eastern Pennsylvania, buying and interpreting contemporary regional art to create an attractive, positive environment in three hospitals and various office buildings and regional health centers. We are embarking on an ‘Art of Observation’ course for medical trainees, a 3-year pilot program inspired by Yale University’s well-known seminar. We also have a collection of monumental outdoor sculpture donated through Philip and Muriel Berman, a combination of stone and metal pieces, most of them created by artists in Sir Anthony Caro’s circle, plus a couple of Seward Johnsons. I have been pushing forward a project to restore, resite, and interpret the collection, which is painfully expensive and hence slow. My article on the modernist group, The Penguin, just was published this spring in the selection, which is painfully expensive and hence slow. My article on the modernist group, The Penguin, just was published this spring in the selection, which is painfully expensive and hence slow. My article on the modernist group, The Penguin, just was published this spring in the selection, which is painfully expensive and hence slow. My article on the modernist group, The Penguin, just was published this spring in the selection, which is painfully expensive and hence slow. My article on the modernist group, The Penguin, just was published this spring in the selection, which is painful...”

David A. Penney

Ann MacKay Shafer (The Baltimore Museum of Art, Assistant Curator, Prints, Drawings, & Photographs)

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

Jessica Winston (Ph.D., Columbia University ’97, “The Face of the Virgin: Problems in the History of Representation and Devotion”)

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

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

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”) Kathy has a recent web-video on “Smiles” in portraiture: http://www.metmuseum.org/connections/smile/#/Feature/

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

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

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

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

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

Toby Kamps (Menil Collection, Houston, Tex., Curator of Modern and Contemporary Art)

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

Dan Strong (Faulconer Gallery at Grinnell College, Grinnell, Iowa, Associate Director and Curator of Exhibitions) Last November Dan wrote: “I’ve just perused the new Graduate Program Newsletter and it has inspired me to write, finding so many familiar names in it. [Clark Visiting Professor] Michael Cole and his wife, Madeleine Viljoen, were fellow grad students of mine at Princeton in the early ’90s. Michael has proven himself one of the stars to rise from those (humble?) beginnings, and I can say I knew him and Madeleine when. Miriam Stanton, one of your current 2nd-years, is a 2005 Grinnell grad and was an intern here at the Faulconer Gallery. I don’t know if I can take credit for inspiring her to apply to the Clark, but I can say of her, also, that I knew her when. Finally, the author of the current article in the Williams Record detailing the reinstallation of WCMA, Laura Corona, is my niece. She was born December 2, 1989, when I was in my first semester at the Clark. I received word of her birth over the phone while in my room in the Fort. Now she will be graduating in June on the 20th anniversary of my own graduation. You can imagine my pride. I’ll be there for the event, and I look forward to seeing both Laura and Miriam walk across the stage. As for me, there’s not much new news. I’m still at the same job—11 years now—working mostly on exhibitions of contemporary art. I was a portfolio reviewer at Houston Fotofest last March, and ran across Toby Kamps, a fellow ’91 alum who was serving at Fotofest in the same capacity. I had not seen him since graduation. At the end of Fotofest he was kind enough to give me a ride to the Menil Collection, which I’d never seen. It was a route he knew quite well, since he has since moved from his job at the Contemporary Arts Museum Houston to the position of curator of modern and contemporary art at the Menil. I’m afraid I can’t provide any other news of my fellow classmates. Continuing my adventures in photography, I’m off to Paris on Monday to attend Paris Photo, in
search of some art to bring to Grinnell.”

Carla Vascones

1992  ......


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

Jennifer Berry (Lincoln Center for the Performing Arts, New York, Director, Visitor Services)

Victoria Bunting (Northeast Document Conservation Center, Andover, Mass., Contract Paper Conservator, Boston, Mass.; M.A.C. Queen’s University, Kingston ’94) “This summer (2011) I am returning to NEDCC after a two-year hiatus to do contract work in paper conservation. Chuck will be home with the kids all summer. Jevon (age 8) will be entering 3rd grade, and Neave (age 5) will be entering kindergarten in the fall. I hope to pursue more conservation work on a part-time basis in the fall when the kids are in school. We still live in Winchester, Mass., and Chuck still teaches in Newton Public Schools. Life is good!”

Robert E. Carter


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 (Illuminating Art Experiences, Los Angeles, Calif., Founder, and UCLA Extension, Lecturer; Ph.D., University of Texas at Austin ’99, “The Crise Catholique: Avant-Garde Religious Painting in France, 1890–1912”)

David E. Little (Minneapolis Institute of Arts, Minneapolis, Minn., Curator of Photographs and Head of the Department of Photographs; Ph.D., Duke University ’01, “Collaborative Projects, Inc.: A History of an American Artists’ Collective, 1977–1983”)

Tim Peterson (Franklin Art Works, Minneapolis, Minn., Executive Director)

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

1993  ......

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

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

Christine Scornavacca Coulson (The Metropolitan Museum of Art, New York, Chief Advisor to the Director)

Stefanie Spray Jandl

Susan I. Johnson

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

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

Frances Lloyd-Baynes (Artist, Minneapolis, Minn.)

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

Dorothy Belknap Munson (Chicago Albumen Works, Housatonic, Mass., co-owner)

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

Melanie Pong

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

Meagan Hayes Shein (Artist, Ann Arbor, Mich.)

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

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

1994  ......

Margarita B. Borissova (Arbor Vitae Acupuncture, P.C., acupuncturist; MSTOM, Pacific College of Oriental Medicine in Traditional Chinese Medicine) “just expanded my private practice into beautiful Oneida, N.Y., town of Camden.”

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

Susan A. Dimmock

Shannon L. Donovan (American College of Physicians, Philadelphia, Pa., Annals of Internal Medicine, Senior Production Editor; MFA, Glasgow School of Art)

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

Sarah Botts Griffin (Independent Curator, London)

Heather MacIntosh Huffnagle (Writer/illustrator, Washington, D.C.)


Nicole S. Johnson (San Francisco Art Institute, Interdisciplinary and Liberal Arts Undergraduate Faculty; MFA in Poetry, University of Michigan)

Elizabeth J. G. Levine (The Museum of Modern Art, New York, Department of Painting and Sculpture, Curatorial Manager)

Daniel A. Montoya (Artist, Brooklyn, N.Y.)

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

1995  ......

Graham P. Bader (Rice University, Houston, Tex., Mellon Assistant Professor; Ph.D., Harvard University ’05, “Roy Lichtenstein, Pop, and the Face of Painting in the 1960s”)

Maura J. R. Brennan (Becker College, Worcester, Mass., Adjunct Lecturer, and John Steuart Curry Foundation, Vice President)

Gregory Lewis Bynum (SUNY New Paltz, Educational Studies Department, Assistant Professor; Ph.D., Columbia University ’07, “Human Rights Education and Kant’s Critical Humanism”)

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

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

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

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

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

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

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

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

De-nin D. Lee (Bowdoin College, Brunswick, Maine, Assistant Professor; Ph.D., Stanford University ’03, “Lives of Handscroll Paintings from the Southern Tang Dynasty, 937–975”)

Rachel A. Lindheim (Graduate Center and Brooklyn College, City University of New York; Ph.D., University of Chicago ’05, “Representing Sappho: The Classical Tradition in Nineteenth-Century French Painting”)

Thomas J. Loughman (The Sterling and Francine Clark Art Institute, Williamstown, Mass., Assistant Deputy Director; Ph.D., Rutgers University ’03, “Spinello Aretino, Benedetto Alberti, and the Olivetans: Late Trecento Patronage at San Miniato al Monte, Florence”)

Lorraine A. Padden (California Division of Advancement, Laguna Beach, Calif., Senior Development Officer)

1996 ……

Thomas Beischer (Stanford University, Adjunct Lecturer; Ph.D., Massachusetts Institute of Technology ’04, “Great Expectations: Provisional Modernism and the Reception of J.J.P. Oud” “Will start my seventh year this fall at Stanford as an adjunct lecturer. Looking forward to teaching four classes this year including a new architectural theory class. Had a beer with Giff Eldridge ’96 when he was in town this past spring. It was fun to catch up and relive our days in Wil-

liamstown. Long live the ‘attack horse’ at the Red Barn! Also enjoying spending lots of time with my children, Zach (8) and Anna (3).”

Carolyn Kannwischer Bess (Dallas Museum of Art, Arts & Letters Live, Director of Programming)

Kathryn Brownell

Patricia S. (“Sue”) Canterbury (Dallas Museum of Art, Pauline Gill Sullivan Associate Curator of American Art) Sue was among the victims of staff downsizing at the Minneapolis Institute of Arts, where until April she was Associate Curator of Paintings and Modern Sculpture. So it was very good news when she could write in July that she was joining the curatorial team at the Dallas Museum Art: “I’ll be packing my bags, sedating my kitties, and heading south for a blast of heat. . . . I feel very fortunate, only 3 months out from my layoff, to have a new position in hand. . . . I’m looking forward to acquiring my first pair of sassy boots and becoming an expert in 2-step dancing!”

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

Merritt Colaizzi (The Sterling and Francine Clark Art Institute, Williamstown, Mass., Director of Major Gifts) “After a decade in online media in D.C., I’m back in Williamstown with one-year-old twin girls, Tilly and Lola. I work in development at the Clark, helping build relationships and fundraise to support the Clark’s campus enhancement project. My partner, Karl Mullen, is a painter and has set up his studio in our barn on Green River Rd. We are thrilled to be Berkshires residents and happy to host passers-through who dig babies. Write me at mcolaizzi@clarkart.edu.”

H. Gifford Eldridge (Sparks Exhibits and Environments, Philadelphia, Senior Project Manager) “I had a great visit with Tom Beischer ’96 in San Francisco recently. He is still as much fun as he was 15 years ago. We talked about all of our classmates and a few others, too, until the bartender called ‘last call’ at 11 o’clock, reminding me of the closing line of Burroughs’s The Western Lands, ‘Hurry up, please. It’s time.’ Burroughs, by the way, lived in our neighborhood when I was growing up in Kansas. He used to sit on his porch in a rocking chair with a shotgun in his lap. . . . Since seeing Tom, I’ve been to a Moore College student fashion show and successfully navigated/avoided the Rapture. Again, ‘Hurry up, please. It’s time.’ . . .”

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

Sara M. Krajewski (Henry Art Gallery, Seattle, Associate Curator)

Rebecca Molholt (Brown University, Providence, R.I., Assistant Professor; Ph.D., Columbia University ’08, “On Stepping Stones: The Historical Experience of Roman Mosaics”)

Miriam L. Pomermanz (Homemaker, Denver, Colo.)

Gretchen R. Sinnett (Salem State University, Salem, Mass., Visiting Assistant Professor, Art + Design; Ph.D., University of Pennsylvania ’06, “Envisioning Female Adolescence: Rites of Passage in Late Nineteenth- and Early Twentieth-Century American Art”) “I was a part-time Visiting Assistant Professor in the Art and Art History Department at Wheaton College (Norton, Mass.) during 2010–11 and will be a full-time Visiting Assistant Professor in the Art + Design Department at Salem State University, where I’ve been an adjunct instructor for many years, for 2011–12. My husband, Joe, continues to work insane hours as a television producer at NOVA. Our son, Iain, just finished 2nd grade and loves sculpting with clay (really I’m not
pushing him) as well as Legos, Legos, Legos. I’ll spend the summer balancing work on my ridiculously delayed article about mother-daughter portraits with expeditions with Iain. After overcoming some recent health issues (knock on wood), I’m trying to keep the ups and downs of career and family in perspective."

Bethany R. Velasco

1997  ·····
Karen Dennis Binswanger We understand that Karen has moved to the Bay Area and is working as an independent project manager for scholarly research and museum exhibition publications.
Kristen Collins (Getty Museum, Los Angeles, Department of Manuscripts, Associate Curator; Ph.D., University of Texas at Austin ’07, “Visualizing Mary: Innovation and Exegesis in Ottonian Manuscript Illumination”)
Peitone Foss (The Lawrenceville School, Lawrenceville, N.J., Curator of Collections and Girl’s Tennis Coach)
Lillian Nave Goudas (Appalachian State University, Boone, N.C., Art History Instructor)
David C. Johnson (Williams College, Williamstown, Mass., Associate Dean of the College/Dean of First-Year Students and Lecturer in Art History)
Lisa Melandri (Santa Monica Museum of Art, Santa Monica, Calif., Deputy Director for Exhibitions and Programs)
Ann Musser (Smith College Museum of Art, Northampton, Mass., Associate Director for Academic Programs and Public Education)
Jungha Oh (Independent art book editor, Greensboro, N.C.)
Sarah Powers (Ph.D., University of Delaware ’10, “Images of Tension: City and Country in the Work of Charles Sheeler, Edward Hopper and Thomas Hart Benton”)
Katherine Sutherland Ruml (M.Arch., Harvard Graduate School of Design ’02)
Claire Schneider (Independent curator, Buffalo, N.Y.) Claire wrote in February: "I’m presently enjoying a fantastic two months at the Banff Centre in the Canadian Rockies on a curatorial residency. The thematic residency ‘What’s Love Got to Do with It’ is an opportunity to hone an exhibition idea on love and contemporary art that I’ve been brewing for a number of years with other kindred spirits http://banf.flove.tumblr.com/. The past twelve months have been full of curatorial adventure, travel, and wonderfully diverse experiences. Four exhibitions opened at Cheekwood in my hometown of Nashville, Tennessee. The sit-com and the soap opera met video with Eleanor Antin, Guy Ben-Ner, Kalup Linzy, Paul McCarthy with Mike Kelley, Ryan Trecartin, and Kara Walker. Three artists responded to the botanical gardens and carriage stable spaces with new site-specific projects: Virginia Overton, Aaron Rothman, and Mel Ziegler. Two superb exhibitions on design and architecture flourished at the Scottsdale Museum of Contemporary Art, Rewind Remix Replay: Design, Music, and Everyday Experience and Jay Atherton’s and Cy Keeneer’s Architecture + Art: 90º Days over 100º. I will be one of six curators for Here, which explores the importance of place and proposes a new discussion on regionalism in American art. My collaborators include Julien Robson (Philadelphia), Becky Hart (Detroit), Teko Selman (Raleigh/Durham), Mark Harris (Indianapolis/Louisville/Cincinnati), and Chris Cook (Kansas City). From Phoenix, I selected Sue Chenoweth, Postcommodity, Aaron Rothman, and Gregory Sale, whose works will be on view October 21 to December 31, 2011, at the Pennsylvania Academy of the Fine Arts in Philadelphia. Personal highlights of the year included a visit to the bottom of the Grand Canyon, a night at the Lightning Field, and a super fantastic garden with my best year of tomatoes ever. Oh, and I’m getting married this September."

Luciana Shirado
Isabel Louise Taube (Rutgers University, New Brunswick, N.J., Visiting Faculty; and School of Visual Arts, New York, Instructor; Ph.D., University of Pennsylvania ’94, “Rooms of Memory: The Artful Interior in American Painting, 1880 to 1920”) Isabel continues to teach at Rutgers University and the School of Visual Arts, New York. She also is curating the exhibition Impressions of Interiors: Gilded Age Paintings by Walter Gay, which will open at the Frick Art & Historical Center, Pittsburgh, in September 2012 and then travel to the Henry Morrison Flagler Museum in Palm Beach, Florida. She will present a paper titled “Andreas Geller’s Supervisions and the Fantasy of Aerial Vision” in the session “Flights of Perception: Aerial Vision, Art, and Modernity” at the 100th Annual CAA Conference in Los Angeles in February 2012.
Jacqueline van Rhyn (Independent curator, Philadelphia, Pa.)
Ashley West (Temple University, Philadelphia, Pa., Assistant Professor; Ph.D., University of Pennsylvania ’06, “Hans Burgkmair the Elder [1473–1531] and the Visualization of Knowledge”)

1998  ·····
Brian Boucher (Art in America, New York, Assistant Editor)
Mikka Gee Conway (U.S. Court of Appeals 10th Circuit, Denver, Colo., Clerk; J.D., University of Minnesota Law School ’11) “I graduated from the University of Minnesota Law School on May 14. Law school was an amazing and rewarding experience for me—easily the most intellectually satisfying three years of my life (beating out, by a narrow margin, my two years at Williams). I’m spending the summer in Minneapolis, studying for the New York bar exam, which I will take in late July. In August I’ll move to Denver for a year to clerk for Judge David M. Ebel on the United States Court of Appeals for the Tenth Circuit. Clerking for a judge (briefing cases and drafting opinions) promises to be a great continuation of the intellectual challenge of law school, as well as a gentle transition to the working life of a lawyer, and I am looking forward to it immensely. Following Denver, Mike and I will most likely move to Washington, D.C., where I have an offer to join a firm (most likely practicing some form of tax law). There I look forward to spending more time with Annie Elliott ’98 (who visited Minneapolis with her lovely family in February; we had a blast). Bridging the law–art history divide, last summer I published a law review article on the Norton Simon Museum’s dispute with Marei von Saher over Cranach’s Adam and Eve. The article is titled ‘Dormant Foreign Affairs Preemption and Von Saher v. Norton Simon Museum: Complicating the “Just and Fair” Solution to Holocaust-Era Art Claims,’ and it was published in the Journal of Law and Inequality 28, #2. Unfortunately for the continued relevancy of my note, but probably fortunately for the Norton Simon Museum, the Supreme Court will most likely decline to hear von Saher’s appeal, and the case will go back to the trial court for further proceedings. I now enjoy reading Supreme Court decisions as much as I enjoy going to museums. I’m looking forward to the next newsletter and reading everyone else’s news.”
**Alexis Goodin** (The Sterling and Francine Clark Art Institute, Williamstown, Mass., Research Assistant; Ph.D., Brown University ’08, “‘Egypt’s’ in England: The Representation of Ancient Egypt at the Sydenham Crystal Palace”)

**Angela Ho** (George Mason University, Fairfax, Va., Assistant Professor; Ph.D., University of Michigan ’07, “Rethinking Repetition: Constructing Value in Dutch Genre Painting, 1650s to 1670s”) “I will take up a position as assistant professor (early modern European art) at George Mason University this fall. After three years on the market, I am truly grateful for the job.”

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


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

**Tiffany R. Silverman** (The Citadel, Charleston, S.C., Professor of Art) “Thought you might get a kick out of this little profile—was just named to the first-full-time fine arts position ever at The Citadel.

http://skrit.com/shes_so_skirt/tiffany-silverman-renaissance-woman

‘For Tiffany, the updates on Jeopardy! questions continued even after students took the final exam. As the first full-time art professor at the Citadel, Tiffany is charged with introducing cadets to creative culture, about which happily results in their recognition of art everywhere—on vacation at the Prado, galleries in D.C., serving in Afghanistan, and even watching ol’ Alex Trebek. “We’re only in the classroom for 50 minutes, but I bring the mountain to Mohammed.” Cadets in Tiffany’s art appreciation course get not only a glimpse into everything from drawing and photography to screenprinting and ceramics but also behind-the-scenes experiences with artists, as well as working with the Southeastern Wildlife Expo, the Charleston Fine Art Dealers Association, and the Gibbes Museum. “I don’t expect them to like every artwork, but after trying their own hand in the medium, understanding the historical significance of the work, learning about its sales history and seeing it in pop culture, I do hope they come to respect art.”’ Also check out the Art at The Citadel Facebook page to see what we do in our Art Appreciation and Photography classes. Hope all’s well as you are surely preparing for another new class!”

**Megan Smetzer** (Emily Carr University of Art+Design, Vancouver, B.C., Sessional Faculty; Ph.D., University of British Columbia, Vancouver ’07, “Assimilation or Resistance? The Production and Consumption of Tlingit Beadwork”)

**Laura Steward** (Independent curator) Laura’s 2011 projects include organizing the exhibition Cryptic: The Use of Allegory in Contemporary Art at the Contemporary Art Museum Saint Louis and authoring two books, Amy Cutler: Turtle Fur (Hatje Cantz, 2011), and Rina Banerjee: Chimeras of India and the West (Musee Guimet, 2011).

**Kara Vander Weg** (Independent curator, New York)

**Ann Elliott Williams** (bossy color: interiors by Annie Elliott, Washington, D.C., Owner)

1999 …

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

**Austen Barron Bailly** (Los Angeles County Museum of Art, American Art Department, Associate Curator; Ph.D., University of California, Santa Barbara ’09, “Painting the ‘American Historical Epic’: Thomas Hart Benton and Race, 1919–1936” “A highlight or two from this year: the publication of my essay ‘Vetting the Canon: The Galerie Contemporaine, 1876–1884’ in Art and the Early Photographic Album, ed. by Stephen Bann (Washington, D.C.: National Gallery of Art, 2011). This essay developed my QP/grad symposium presentation from Williams! I also organized ‘Two Centuries of Black American Art: A 25th Anniversary Roundtable,’ which revisited the 1976 exhibition organized by LACMA with guest curator David C. Driskell, and Professor Driskell was the keynote speaker. Over 300 people attended, which was fantastic. I also oversaw the launch of our online exhibition archive for the show and encourage everyone to take a look: http://www.lacma.org/art/exhibition/archive-two-centuries-black-american-art. My current big exhibition project, tentatively scheduled for 2014/15, is Benton, Hollywood and History.”

**Lucretia Baskin** (American Association of Museums, Washington, D.C., Member of the Registrar’s Committee)

**Sonya Bekkerman** (Sotheby’s, Inc., New York, Modern Painting Department, Senior Vice President, Director, Russian Paintings)

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

**Dorothy Moss Williams** (National Portrait Gallery, Washington, D.C., Assistant Curator; University of Delaware, Ph.D. program in the history of art) “I’ve accepted an offer for the position of assistant curator of painting and sculpture at the National Portrait Gallery. Despite (and perhaps because of) the Hide/Seek controversy this year, I think the museum has always had and has so much to offer and great potential moving forward. I am looking forward to this opportunity. And, best of all, I am FINALLY defending my dissertation this fall after a long delay brought about by mothering my two wonderful little ones, Lucile and James (very worthwhile delay, I might add!). I have also been teaching a seminar for Smith based in Washington as part of the Smith/Smithsonian semester. The
semic is titled 'Museums and New Technology, c. 1900–Present' and has been a godsend in terms of keeping me connected to museum colleagues and keeping my thinking and research fresh for the past three years. I will teach it again this fall and, thankfully, the NPG folks are fine with that. I am making a quick sweep through Williamstown with family on the way to Vermont for a long weekend this summer and very much forward to taking in the fresh air and seeing the new Clark! She sent a picture of her “two guides” through the wilds of MASS MoCA!

Kristina Van Dyke (The Menil Collection, Houston, Tex., Curator for Collections and Research; Ph.D., Harvard University '05, “The Oral-Visual Nexus: Rethinking Visuality in Mali”) In early August news went out of Kristina’s new appointment: she will be leaving her post at the Menil in November to take up the responsibilities of the Director of the Pulitzer Foundation for the Arts in St. Louis.

2000 ....

Katherine A. Bussard (The Art Institute of Chicago, Associate Curator of Photography; Ph.D., Graduate Center of the City University of New York, '09 “Unfamiliar Streets: Photographs by Richard Avedon, Charles Moore, Martha Rosler, and Philip-Lorca di Corcia”)

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

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

Robert G. Glass (Princeton University, Ph.D. program in the history of art)

Elyse A. Gonzales (Museum of Art, UC Santa Barbara, Curator of Exhibitions)

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

Jennifer A. Greenhill (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”)

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

Amy K. Hamlin (St. Catherine University, St. Paul, Minn., Assistant Professor; Ph.D., IFA–NYU ’07, “Between Form and Subject: Max Beckmann’s Critical Reception and Development, ca. 1906–1924”) “I just completed my third year of teaching at St. Catherine University in my hometown of St. Paul, Minnesota. So far, so good. I am enjoying the autonomy and enrichment that comes with my position as the only art historian in an Art and Art History Department dominated by practicing artists. My colleagues are as dynamic as my students, and I’ve learned a great deal about the practice of art history by working in such close proximity to photographers, sculptors, painters, and designers. As far as my research is concerned, I’m working this summer on sending out a backlog of article manuscripts to journals. I was recently invited to contribute an essay—based on a conference paper that explores Max Beckmann’s paintings of the Resurrection—to an anthology entitled Toward a Sacramental Methodology of Art History: An Examination of the History of Christianity and the Visual Arts. I am also in the process of revising and expanding my dissertation for a proposal on a book provisionally titled The Accidental Allegorist: Max Beckmann and the Rhetoric of Modern Art. Although I miss living in New York, I am happy to report that the Twin Cities has much more to offer than the Mall of America and Lake Wobegon. If you happen to be in town for a conference or a visit to the Walker Art Center or the Minneapolis Institute of Arts, don’t be a stranger!”

Beth Mangini (Kantor) (California College of the Arts, San Francisco, Assistant Professor of Visual Studies; Ph.D., Graduate Center of the City University of New York '10, “Arte Povera in Turin 1967–1978: Contextualizing Artistic Strategies during the Anni di Piombo”) “Recent publications include an essay on postwar Italian art and aesthetics in Target Practice: Painting under Attack 1949–1975, from the Seattle Art Museum 2009, and “Giuseppe Penone: 1000 Words” in Artforum in October 2010.”

Tess Mann

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

Laura Groves Napolitano (Rehoboth Antiquarian Society, Carpenter Museum, Rehoboth, Mass., Curator; Ph.D., University of Maryland, ’08, “Nurturing Change: Lilly Martin Spencer’s Images of Children”)

Olivia Vitale Poska (Dominican University, River Forest, Ill., Visiting Faculty; University of Michigan, Ph.D. program in the history of art)

Robin S. Schuldenfrei (Humboldt University, Berlin, Junior Professor, and University of Illinois at Chicago, Assistant Professor; Ph.D., Harvard University Program in History and Theory of Architecture '08, “Luxury and Modern Architecture in Germany, 1900–1933”) Robin writes that she has just finished her second year as an Assistant Professor, “or juniorprofessor as the Germans call it,” at the Humboldt University, Berlin. She has turned in the manuscript of an edited volume, titled Atomic Dwelling: Anxiety, Domesticity, and Postwar Architecture, to be published in winter 2011–2012. This past academic year she gave papers at the Radcliffe Institute for Advanced Study at Harvard, at ETH Zürich, at the First Swiss Congress for Art History in Bern, and at the Dessau Institute of Architecture. She adds that she “enjoys seeing Alanna Gedgaudas ’00” and hopes to see “more Williams friends who might be passing through for Documenta and the Berlin Biennale in summer 2012.”

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


2001 ....

Elise Barclay (O’Melveny & Myers, LLP, Los Angeles, Calif., Curator)

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

Jennifer T. Cabral
Clare S. Elliott (The Menil Collection, Houston, Tex., Assistant Curator of Modern and Contemporary)

Anna Lee Kamplain (University of Alabama Birmingham; Boston University, Ph.D. program in the history of art)

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

Jeffrey Saletnik (Amherst College, Visiting Assistant Professor and ACLS Fellow; Ph.D., University of Chicago ’09, “Pedagogy, Modernism and Medium Specificity: The Bauhaus and John Cage” In July Jeffrey wrote that he was moving on from his postdoctoral fellowship at Columbia to take up a post at Williams College’s rival located in the Pioneer Valley.

Karly Whitaker (Leukemia & Lymphoma Society, Cleveland, Ohio, Pennies for Patients Coordinator) “I am married to Steven Kanner and we live in Cleveland Heights, Ohio, where we enjoy raising our six-year-old daughter, Mira, close to family.”

2002 …

Brett S. Abbott (High Museum, Atlanta, Ga., Curator of Photography)

A press release from the High Museum this spring announced major news for Brett: “Michael E. Shapiro [76], Nancy and Holcombe T. Green, Jr. Director of the High Museum of Art, announced the appointment of Brett Abbott as the Museum’s new curator of photography. Abbott currently serves as associate curator in the department of photographs at the J. Paul Getty Museum in Los Angeles, and will join the High on April 1, 2011. As curator of photography Abbott will be responsible for the High’s growing collection of more than 4,000 prints. … A member of the curatorial staff at the J. Paul Getty Museum since 2002, Abbott has been integral in managing the museum’s important collection of photographs, including mounting exhibitions, researching and publishing the collection and building the holdings through acquisitions and gifts. He recently received the 2010 Lucie Award for Curator/Exhibition of the Year for his organization of the exhibition and its related publication Engaged Observers: Documentary Photography since the Sixties, the Getty’s highest-attended photography exhibition to date [and likely the catalyst for Brett’s being quoted in the New York Times in September about the status of photos by Ernest C. Withers in light of revelations of his involvement with the F.B.I.—ed.]. Abbott also received the 2007 Lucie Award for Curator/Exhibition of the Year for Edward Weston: Enduring Vision and edited its companion publication, Edward Weston’s Book of Nudes. … It is a wonderful honor to be joining the High’s talented and innovative team and to be welcomed into Atlanta’s thriving arts community,” said Abbott. “The High has made significant contributions to the study of photography. I’m excited to be charged with building the collection in ways that will further distinguish it on the national level, while harnessing its resources for local arts education and outreach. To that end, I’m eager to begin working with the Museum’s supporters toward developing a vibrant roster of acquisitions and exhibitions that contributes to the field and inspires the community.”

Abigail M. Guay (Grantmakers in the Arts, Seattle, Wash., Program Manager)

Sarah K. Kozlowski (Ph.D., Yale University ’10, “Convergences of Portrait, Icon, and Tomb in Fourteenth- and Fifteenth-Century Naples”)

“In October 2010 I completed and defended my doctoral dissertation in the History of Art department at Yale; it is entitled ‘Convergences of Portrait, Icon, and Tomb in Fourteenth- and Fifteenth-Century Naples.’ I am feeling the wind at my back and am enthusiastically beginning to block out a book, which will position Naples as a node in a European/Mediterranean cultural and political network and as a laboratory for emerging concepts of art. I am currently based in Dallas, where my husband, Benjamin Lima, is a professor of 20th-century art, and will make my first foray into the job market this fall.”

Victoria Sancho Lobis (University of San Diego, Curator of Print Collection and Fine Art Galleries, Adjunct Professor; Ph.D., Columbia University ’10, “Artistic Training and Print Culture in the Time of Rubens”)

Paul Martineau (J. Paul Getty Museum, Los Angeles, Department of Photographs, Associate Curator)

Tara McDowell (University of California Berkeley, Ph.D. program in the history of art)

Kathryn A. Price (Williams College Museum of Art, Williamstown, Mass., Curator of Special Projects)

Rob Sifkin (IFA–NYU, Assistant Professor; Ph.D., Yale University ’07, “Figuration in Post-War American Art: Philip Guston at the Marlborough Gallery, 1970”) “I have greatly enjoyed my first year at the IFA and life in New York. I occasionally see Jeffrey Saletnik ’01 and we practice ‘extreme walking’ in Central Park.”

Gretchen L. Wagner (The Museum of Modern Art, New York, Department of Prints and Illustrated Books, Assistant Curator)

2003 …

Esther Bell (Morgan Library & Museum, New York, Department of Drawings and Prints, Moore Curatorial Fellow; Ph.D., IFA–NYU ’11, “Charles-Antoine Coypel (1694–1752): Painting and Performance in Eighteenth-Century France”) “I recently completed my doctorate at the IFA, and I am working full time in the Department of Drawings and Prints at the Morgan Library and Museum as the Moore Curatorial Fellow. This past year, I served on the comité scientifique of the Musée des Beaux-Arts de Nantes exhibition Le Théâtre des Passions (1697–1759). Cléopâtre, Médée, Iphigénie (and contributed an essay in the accompanying catalogue). I have been working on an exhibition that will open this September at the Morgan entitled David, Delacroix, and Revolutionary France: Drawings from the Louvre (I have as well written part of its catalogue). I am also the curator of an upcoming exhibition of Jean-Auguste-Dominique Ingres drawings that will open this September at the Morgan.”

Kim Conaty (The Museum of Modern Art, New York, Department of Drawings and Prints and Illustrated Books, Curatorial Assistant; IFA–NYU, Ph.D. program in the history of art) “This past winter I had the pleasure of participating in a lecture series at NYU’s Grey Art Gallery in conjunction with the exhibition Künstlerplakate: Artists’ Posters from East Germany 1967–1990, for which I gave a talk entitled ‘Posters on Principle.’”

Ellery Foutch (University of Wisconsin, Madison, Postdoctoral Fellow, Assistant Professor; Ph.D., University of Pennsylvania ’11, “Arresting Beauty: The Perfectionist Impulse of Peale’s Butterflies, Heade’s Hum-
mingbirds, Blaschka’s Flowers, and Sandow’s Body”) “I’m happy (and relieved) to report that I’ve successfully defended and submitted my dissertation, and at the end of the summer (glorious packing in store) I’ll be moving to Madison for a 2-year postdoc at the University’s Humanities Center. It seems like an ideal situation, as I’ll be teaching one course per semester in the Art History department, so I hope that will help with the transition from crazy-dissertation to crazy-professor. In keeping with this year’s theme of ‘Life’ (!), I’ll be teaching an undergraduate combination lecture/discussion on ‘The Art of Natural History,’ from Wunderkammern to natural history museum dioramas, and I’m hoping to end the semester with contemporary artists’ engagement with natural history themes and aesthetics (Mark Dion and Walton Ford, for example). I’m looking forward to experiencing life as a midwesterner (especially since I’ve heard such glowing reports about Madison from Kate [Hanson] and Ben [Tilghman; both ’03])—although apparently I unfortunately won’t overlap with Jane [Simon; also ’03] there. The only other news to report is that after several years of delay, Imaging Dance: Visual Representations of Dancers and Dancing has been published by Georg Olms Verlag, and it includes an essay based upon my QP (‘George Luks and “Tough Dancing” on New York’s Lower East Side’).”

Katie L. Hanson (Ph.D., Graduate Center of the City University of New York ’11, "A Neoclassical Conundrum: Painting Greek Mythology in France, 1780–1825")

Patty Hickson (Wadsworth Atheneum, Hartford, Ct., Emily Hall Tremaine Curator of Contemporary Art)

Christa Carroll Irwin (Graduate Center of the City University of New York, Ph.D. program in the history of art)

Jordan Kim (M.B.A., Yale University School of Organization and Management)

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

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

Donny is living in Brooklyn, at work on a dissertation devoted to the art and industry in Gilded-Age Pittsburgh. He recently served as a juror for Recession Art’s show. Visitors are moving to Honolulu soon, and I will start my position as Curator of Islamic Art at the Doris Duke Foundation for Islamic Art at the end of the month. Full circle—this is where I interned during the summer before my first and second years at Williams. We are excited to be moving back to the island.”

Elizabeth Dawn Quarles

Claire de Dobay Rifelj (Getty Research Institute, Los Angeles, Calif., Research Assistant; IFA–NYU, Ph.D. program in the history of art) “I have been back in Los Angeles since fall 2010, working part-time at the Getty Research Institute on its Pacific Standard Time initiative (the funding of over 50 exhibitions, including three of the Getty’s own, dedicated to postwar art in Los Angeles that will be on view in institutions across Southern California from October 2011 to April 2012) while trying to make a dent in my own dissertation on postwar art in Los Angeles (collage and assemblage in the 1970s and ’80s). I was honored to receive a Henry Luce Foundation/ACLS dissertation fellowship in American art for the coming academic year, which is just the impetus I need to stop working on other people’s projects and focus more fully on my own. I continue to enjoy living in L.A., including being a newlywed, working at my Getty library carrel, getting outdoors often, and meeting up from time to time with Emma Hurme ’04. Visitors are always welcome!”
2005  

Elizabeth Athens (Yale University, Ph.D. program in the history of art)  

Christine Paglia Baker (MLK Charter School of Excellence, Springfield, Mass., Co-teacher; M.Ed., University of Massachusetts, Amherst ’10)  

Dan Cohen (The Sterling and Francine Clark Art Institute, Williamstown, Mass., Special Projects Editor) “I’m at the Clark working in the publications department, enjoying life in the Berkshires, and laughing with the kids a lot.”  

Bryan Frank (LF USA, New York, Director of Strategy and Chief of Staff; M.B.A., University of Chicago Booth School of Business ’09) “This year, in addition to my day job, I am launching a number of new businesses, as well as operating existing ones. Wexler & Co. 1909, a purveyor of hand-crafted American leather goods, is a business that I launched with my partner, Daniele Trussardi, in 2009 on the centenary of my grandfather’s arrival in New York. We will launch the new e-commerce website www.wexlerando.com in July and will continue to grow that business in the direct and wholesale channels. I’m also a principal in d/b/a CREATIVE, an e-commerce strategy and services firm, as well as &PARTNERSHIP, an experiential and influence marketing firm. Finally, I serve as CEO and co-founder of TheSpruceMan.com, a personalized online apothecary for men. Daniele and I live with our dog, Sophia, in New York’s Greenwich Village.”  

Jessica Fripp (University of Michigan, Ph.D. program in the history of art) “I am still (very busy) in Paris. I taught for the University of Michigan’s study abroad program in Paris this past semester, while working on my dissertation and giving tours of the Louvre for a company called Paris Muse (www.Parismuse.com). The conference I organized, ‘Art et Sociabilité au XVIIIe siècle,’ took place two weeks ago (June 23 to 25, 2011) at the Institut national d’histoire de l’art. We’re now working towards publication of the conference proceedings.”  

Jamie Franklin (Bennington Museum, Bennington, Vt., Curator of Collections) “I believe I signed off from my last update noting my marriage to Renee Bouchard in July 2010, who, among other things, is an amazing artist. A review of her recent work is in the July/August 2011 issue of Art New England! This last year we were also blessed by the presence of Dan Cohen ’05, who hosted dinners, performance-lectures, and other artist-driven activities in rotating locations, from a Boston loft apartment to Harvard’s Signet Society house. At Harvard I got an offer from the Embassy of the Republic of Slovenia to work as international press officer to Ambassador Darja Bavdaz-Kuret and her three diplomats. Beautiful and tiny as it is, Slovenia did not belong as international press officer to Ambassador Darja Bavdaz-Kuret and her three diplomats. Beautiful and tiny as it is, Slovenia did not belong to my field expertise as much as Spain or South America; however, Philadelphia this coming spring, I’ll be presenting a paper on writing masters at a conference on advertising in early America co-sponsored by the American Antiquarian Society and the Library Company of Philadelphia.”  

Mari Yoko Hara (University of Virginia, Ph.D. program in the history of art)  

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

Matt Levy (IFA—NYU, Ph.D. program in the history of art)  

Andrea McKeever (independent art historian, Portland, Ore.)  

Cara Starke (The Museum of Modern Art, New York, Department of Media and Performance, Assistant Curator)  

Sasha Suda (The Metropolitan Museum of Art, New York, Andrew W. Mellon Fellow; IFA—NYU, Ph.D. program in the history of art) “I have just come across two articles in the Brooklyn Rail that might be of interest: an interview between Sasha and Willibald Sauerländer, and then his afterthoughts on the published interview (http://www.brooklynrail.org/2010/02/art/willibald-sauerlander-with-sasha-suda and http://www.brooklynrail.org/2010/04/art/afterthoughts-to-a-conversation-with-sasha-suda); some very fine insights and elaborations.”  

Rebecca Uchill (MIT, Ph.D. program in history, theory, and criticism of architecture and art) “I am finishing my third year and (with fingers crossed!) my qualifying exams at MIT. This year I was busy outside of school coordinating a new cultural program series called ‘Experience Economies’ with Gavin Kroebel, who is a graduate student at Harvard and Cara Starke’s(also ’05) fiancé. We hosted dinners, performance-lectures, and other artist-driven activities in rotating locations, from a Boston loft apartment to Harvard’s Signet Society house. I was recently awarded a Dissertation Proposal Development Fellowship by the Social Science Research Council in the interdisciplinary field of Science/Art Studies, and in two weeks I’ll begin the preliminary research workshop in Monterey with fellows across the fields of Art History, History of Science, Geography, Nutrition, and Medical History.”  

Viktoria Villányi (Embassy of the Republic of Slovenia, Budapest, Press Officer) “Between June and September 2010, Rimer Cardillo’s installation works were exhibited at the Baroque temple of the Kiscell Museum-Schmidt Castle in Budapest. I was guest curator of the project; our working team consisted of my husband (who is a civil engineer but nevertheless helped tremendously with putting together the project) and my ceramist friends who seemed undefatigable in the construction works—molding and burning terracotta reliefs used for the installation. It was fun, the artist [at center, with Viktoria in blue beside him] stayed for a month in Budapest to pull threads together, and overcome the sometimes haphazard and slow museum administration. It was a great experience and the show a success with high attendance and good press coverage. In the meantime I was taking exams in my cultural heritage management course at ISES-Corvinus University (Institute for European and Social Studies). In 2010 October I got an offer from the Embassy of the Republic of Slovenia to work as international press officer to Ambassador Darja Badvaz-Kuret and her three diplomats. Beautiful and tiny as it is, Slovenia did not belong to my field expertise as much as Spain or South America; however,
Slovenia enjoys high political priority as one of Hungary’s friendliest neighbor countries and advisors to the Hungarian Presidency for the EU Council. I am responsible for morning press briefings on EU affairs, domestic policy, and economy, as well as cultural and Slovenian national minority issues such as bilingual education. Besides being the ‘eyes, ears, and nose’ of our diplomats, I am also responsible for conference briefings at the Hungarian Institute for Foreign Affairs and the organization of cultural events in the framework of bilateral cultural agreements between Slovenia and Hungary. These include literature festivals, art festivals, and music academy concerts organized between partner institutes. This June, for instance, we have a group of installation artists (Teo Spiller), contemporary dance performers (En Knap Group), and the Ljubljana Puppet Theater in the capital, as well as Slovenia’s top folk-rock band ‘Katalena,’ on the occasion of the Ljubljana Culture Festival. But this year we also had guest Music Academy concerts for Slovenia’s France-Prešeren culture day, and most recently, International Book Festival and First Novel Festival that took place at Millenaris Park, a favored site for EU Presidency events. On a personal note, this May I married my fiancé at the medieval St. Steven chapel we explored in North Hungary during one of our forest hikes a couple of years ago. Shortly after the wedding we traveled to Slovenia’s Triglav National Park and the Isonzo River Valley, hiked to Bled’s Vintgar straits, and spent some days in the antique city quarter of Piran at the Slovenian coastline. It was a beautiful experience, and we plan to return to the coast sometime this fall, to Croatia, for the Bay of Piran long-distance swimming contest in which my husband (who is a long-distance swimmer and hobby triathlete) participates annually with a couple of athlete friends. I hope all is well with you in Massachusetts, the USA, and Europe—wishing you the best for the year!”

2006

...
I’m looking forward to a monthlong artist’s residency at the Vermont Studio Center this coming August. In addition, I have poems forthcoming in the journals *CutBank* 75 and *Shampoo*. Take care!”  

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

**2007 ••••**  

Nadia Baadj (University of Michigan, Ph.D. program in the history of art) “For the past two years, I have been living in The Netherlands while researching and writing my dissertation (“‘Monstrous creatures and diverse strange things’: The Curious Art of Jan van Kessel [1626–1679]”). A related article, ‘Cabinets without Drawers: Reframing Jan van Kessel’s *The Four Parts of the World,*’ was recently accepted for publication in a forthcoming issue of *Nederlands Kunsthistorisch Jaarboek* devoted to the theme ‘meaning in materials.’ I also worked as a curatorial assistant at the Frans Hals Museum in Haarlem, where I helped organize the exhibition *Feesten in de Gouden Eeuw* (November 2011–May 2012), about 17th-century Dutch paintings of parties and celebrations. I will be splitting my time between Europe and Williamstown in the upcoming academic year and am very much looking forward to reconnecting with everyone.” Some of Nadia’s time abroad was made possible by her holding a Theodore Rousseau Predoctoral Fellowship from the Metropolitan Museum of Art, a Fulbright Fellowship to The Netherlands, and a Belgian-American Educational Foundation Fellowship.  

Laura Fried (St. Louis Museum of Contemporary Art, Associate Curator)  

Darci Hanna (Massachusetts College of Art and Design, Curatorial Programs + Professional Galleries, Boston, Curatorial Associate)  

Allison Harding (Asian Art Museum, San Francisco, Assistant Curator of Contemporary Art) “Since my last newsletter update, I have been appointed Assistant Curator of Contemporary Art at the Asian Art Museum, San Francisco. My first project was a small show of Southeast Asian art, *Here/Not Here*, which is up through October 2011. I am now working on the museum’s summer 2012 exhibition with Mami Kataoka from the Mori Art Museum in Tokyo: we plan to juxtapose new work by 30 contemporary artists with traditional works from the Asian’s collection. When I am not at the museum, I am often found chasing a very busy toddler around San Francisco.”  

Aimee Hirz  

Katy Hover-Smoot  

Sarah Linford (Tart, Dorset, VT., Owner; and North Carolina, Arts + Culture consultant, AECOM [formerly Economics Research Associates])  

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

Amy Torbert (University of Delaware, Ph.D. program in the history of art) “I had a wonderful first year in Delaware. Courses, research, teaching, professors, and classmates are all better than I could have hoped for. This summer, I held a fellowship at the Philadelphia Museum of Art, where I became the fifth generation of Williams alumni to contribute to Kathy Foster’s upcoming exhibition on Winslow Homer and *The Life Line.* The show is coming together fabulously and is still on track to open in September 2012. I’m looking forward to my final semester of coursework this fall and all that lies beyond it.”  

Yao Wu (Stanford University, Ph.D. program in the history of art) “I have completed my second year of Ph.D. coursework at Stanford. This year I have also organized a few small collection exhibitions at the university’s Cantor Arts Center. I look forward to the summer, when I will be able to read for my upcoming Area Core Exam and conduct preliminary archival research for the dissertation proposal.”  

Kori Lisa Yee Litt (Columbia University, Ph.D. program in the history of art) “Over the past year I taught introductory classes in Western and Asian art history as a teaching fellow at Columbia, worked as an intern in the Drawings and Prints department at the Morgan Library & Museum (under the guidance of Esther Bell ’03), and made it through my prospectus defense, which means that I am officially A.B.D! This coming year I will be traveling and conducting research while on dissertation fellowship.”  

**2008 ••••**  

Katherine Alcauskas (The Museum of Modern Art, New York, Department of Prints and Illustrated Books, Collection Specialist) “This past year was, unfortunately, my last as the Selden Fellow in Prints, Drawings, and Photographs at the Yale University Art Gallery. I made the most of my last months by teaching a Master Class on fashion photography with a colleague, writing an article on David Smith’s 1941 etching *Women in War* for the Gallery’s annual *Bulletin,* and giving a gallery talk on Walker Evans’s Polaroids of 1973–74. In February, I caught up with many Williams friends at CAA, where I delivered a paper entitled ‘Eroding Documentary: Walker Evans and the Polaroid’ on the ‘Erasure of Contemporary Memory’ panel. With my fellowship coming to an end, I was fortunate enough to start at the Museum of Modern Art in early March as the new Collection Specialist in the Department of Prints & Illustrated Books (joining Gretchen Wagner ’02 and Kim Conaty ’03). I am so far enjoying it immensely and am looking forward to seeing where the position takes me.”  

Julie Blake (National Gallery of Art, Washington, D.C., Archives Technician)  

Erin Corrales-Diaz (University of North Carolina, Chapel Hill, Ph.D. program in the history of art) “I cannot believe a year has already passed. Time flies when you are having fun. As a 2nd-year Ph.D. student at the University of North Carolina at Chapel Hill, I have nearly completed my coursework and have begun studying for my examinations. I presented a paper entitled ‘Edward Lamson Henry’ at the 32nd annual Nineteenth-Century Studies Association conference. This summer I have the fortune to be a participant in the Center for Historic American Visual Culture’s (CHAVC) summer seminar at the American Antiquarian Society in Worcester. The rest of the summer will be split between my research assistantship and reviewing books for the *Southern Historian.* In my free time I will be conducting preliminary dissertation research that will require me to travel to American Civil War sites across the South.”  

Hannah Friedman (Johns Hopkins University, Ph.D. program in the history of art)  

Sarah Hammond (The Sterling and Francine Clark Art Institute, Williamstown, Mass., Curatorial Assistant) In mid-July Sarah wrote: “With a funny mix of sadness and excitement for what lies ahead, I bid you all farewell here on my last day at the Clark. I’ll look back fondly at my time here, from my semesters as a graduate student to my tenure in the curatorial department. I have learned so much these past five years, and will deeply miss all of the wonderful colleagues I’ve gotten to know so well at both the professional and personal level. Thank
you! While I bid you adieu for now, I will come back and to say hello/ good-bye one final time next month, after Jason and I return from our wedding—which is Saturday!” But wait! This fall she’s back at the Clark with a new post as Special Projects Assistant in Curatorial, Publications, and Information Resources.

Amanda Hellman (Emory University, Atlanta, Ga., Ph.D. program in the history of art) “I completed my comprehensive exams this year and began work on my dissertation about museum development in Senegal, Nigeria, and Cameroon. This fall will be a busy one: I will start teaching at Oglethorpe University in Atlanta in August and will be getting married here in October!”

Tianyue Jiang (Skinner, Inc., Boston, Mass., Specialist in the Asian Art Department) “This past year we had two very successful Asian art auctions at Skinner. I really enjoy working as a specialist there. The most enjoyable and exciting experience in 2010 was working with the Chinese modern painting and calligraphy collection from the estate of P. Y. Wang (1893–1977), who was known as the ‘Gold King’ in old Shanghai and who was a true art lover, collector, and patron. I also had my first publication in the field of art history in 2010: a revised version of ‘Lin Fengmian and Cubism’ was featured in the July/August issue of Yishu journal. I am going to Beijing this July (the hottest month of summer) to attend the annual World History Association conference. My presentation is on two generations of Chinese diaspora artists. I am sure I will enjoy the conference, food, and immense heat in Beijing!” And in late July she was able to add: “I have been selected to participate in this year’s Gwangju Art & Design Biennale International Curatorial Program, where I will meet 23 art historians/curators from 19 countries.”

George Philip LeBourdais (Stanford University, Ph.D. program in the history of art) “Highlights from this past year include an extended seminar on landscape with Bryan Wolf, which brought me to New Hampshire for archival research at Dartmouth’s Hood, the Currier Museum, and the NH Historical Society; participation in a cross-disciplinary proseminar called the Environmental Humanities Project that will focus on visual art next year; and my direction of a special project with Stanford’s Spatial History Lab on early photographs and paintings by Carleton Watkins and Albert Bierstadt (respectively, naturally) of Yosemite National Park. This quarter system is crazy! In truth, I’m still wrapping up some work from this first, crazed, extremely fulfilling year at Stanford, and am eager to ship off to Germany for the summer for a bit more language training and to work on a contribution to a book on Gordon Parks, published by Steidl. It seems there’s a summer of German photos at the Clark, as well. How exciting! The theme seems in the air: I’ve just been chatting with Andrea Gyorody ’09 about the German photo course she starts teaching today. Will be keen to speak about it in person when she and I meet up with Rebekah Flake ’09 in Berlin early August.”

Stephanie Schumann (Leo Koenig, Inc., New York, Curatorial Director and Director of Sales)

Jennifer Sichel (University of Chicago, Ph.D. program in the history of art)

Katie Steiner (Frick Collection, New York, Curatorial Assistant)

“In fall 2010, I assisted at the Frick with our exhibition The Spanish Manner: Drawings from Ribera to Goya. Currently, I am assisting with the catalogue and other preparations for this fall’s exhibition, Picasso’s Drawings: Reinventing Tradition, 1890–1921. I look forward to seeing the twentieth century come to the Frick! I also look forward to this November’s SECAC conference in Savannah, where I will present a paper on Thomas Moran and Louis Prang color prints of Yellowstone National Park—a topic in which I first became interested in Marc Gotlieb’s ‘sublime’ seminar.”

2009   .....  

Layla Bermeo (African American Museum of Philadelphia, Guest Curator; Harvard University, Ph.D. program in the history of art) “This year brought new adventures to old territory. After holding the Barra Fellowship at the Philadelphia Museum of Art, I served as a guest curator at the African American Museum in Philadelphia. I organized the current exhibition, Free to Be: The Artistry & Impact of African Americans in Paris, 1900–1940, in collaboration with the first annual Philadelphia International Festival of the Arts. The show explores the lives and works of artists, performers, writers, and thinkers from Henry Ossawa Tanner to Josephine Baker. I had the opportunity to discuss this project and its related programming as a guest speaker for Williams College’s first ‘Introduction to African American Art’ course, taught by Dalila Scruggs. I had the pleasure of further developing my teaching skills by assisting my friend Kate Albert Ward ’09 with several online art history courses that she taught through Portland State University. I am hoping that the next classroom that I lead will be in a gym, as I will soon be certified to teach Zumba (Latin-inspired dance fitness). Zumba will take a slight back seat to the doctoral program at Harvard University, where I will be studying with Jennifer Roberts starting this fall.”

Ruthie Dibble (The Metropolitan Museum of Art, New York, Douglass Foundation Fellow in American Art; Yale University, Ph.D. program in the history of art) “After two years of living in Brooklyn and working in various capacities in the American Wing at the Met, I am moving to New Haven to begin the history of art doctoral program at Yale. This year, I have thoroughly enjoyed studying early American wall paintings as the Douglass Fellow in American Art. Highlights have included being inducted as a lifetime member of the Marlboro, Vermont, Historical Society and delivering a paper on the topic as part of the Met Fellows’ Colloquia. In September, Rebecca Shaykin, Katie Steiner, and I welcomed Diana Nawi to the Class of 2009 New York City family. Even though I am excited to begin school, I will really miss all the friends and museums at my fingertips in New York City.”

Erica DiBenedetto (Princeton University, Ph.D. program in the history of art)

Melina Doering (Yale University, Ph.D. program in the history of art) Rebekah Flake (University of Mississippi, Oxford, Miss., M.F.A. program) “Not sure if I missed the deadline already, but I was sitting in the legendary Cafe Einstein here in Berlin and enjoying the company of a croissant and Andrea Gyorody ’09, who insisted that I write to you immediately with my contribution to the newsletter. So, whether it makes it in or not, here goes: I am actively working in video, photography and painting as I pursue an interdisciplinary M.F.A. program in studio art at the University of Mississippi. This spring I won the Time Based Media prize in the Mississippi Collegiate Art Competition and am currently showing in some regional exhibitions. Still, I moonlight as an art historian. Last October I presented an updated version of my
QP at ‘The Place of the Image: Global Connections, Local Affiliations,’ a graduate symposium at the University of Pittsburgh, and I also taught the survey course on ancient art here at Ole Miss. My favorite writing projects are reviews and essays on contemporary artists. I recently published in Number: An Independent Journal of the Arts (out of Memphis, Tenn.), and I serve on an advisory board at the University of Mississippi Museum. Many of us are working to increase art press and exhibitions in the ‘Deep’ South. Some of the most fun I’ve had this year, though, has been running into Williams alum and past RAP fellows in New York, Venice, and Berlin.”

Andrea Gyorody (UCLA, Ph.D. program in the history of art) “This past year I took my last few courses at UCLA, taught three classes, and started studying for comprehensive exams (in 20th-century art). With coursework coming to a close in the spring, I co-curated (with a classmate in Comparative Literature) a small print exhibition at the Hammer Museum on the theme of art and politics; I can’t say whether the show was any good, but I can attest that the cupcakes I made for the reception were gobbled up in mere seconds. (Baking remains my ‘Plan B,’ much to the delight of my students and classmates.) I’m currently teaching a summer course on German photography at UCLA—my first ever solo teaching gig—and I have been gifted with 15 fantastic undergrads who somehow manage to be excited about the Bechers even when it’s a beautiful 75 degrees outside and we’re stuck in a darkened room for 80 minutes. As soon as I give my last lecture (on Polke and Beuys—the latter of whom will be the subject of my dissertation), I head to the airport to fly off to Berlin, where I’m taking in an eight-week German course at the Goethe Institut, courtesy of the DAAD. And I’ll have pleasure of sharing some Currywurst und Bier with G.P. LeBourdais ’08 and Rebekah Flake ’09, both of whom will be in Berlin in August. Prost!”

Diana Nawi (Guggenheim Museum, New York, Assistant Curator, Abu Dhabi Project) Ruthie Dibble, Diana (both ’09), and Brooks Rich ’10 at the opening of Layla Bermeo’s AAMP exhibition Free to Be. Jamie Sanedi (University of Pennsylvania, Ph.D. program in the history of art) “I’ve had a busy and satisfying second year in the Ph.D. program at Penn. A major highlight of the fall semester was a seminar on the Romanesque abbey of Cluny that included a week-long visit to the site and related churches in Burgundy. Getting to see art-historical celebrities like Autun in-person was really exciting, and discovering lesser known monuments was no less rewarding. In April I presented a paper at the annual graduate symposium at the Philadelphia Museum of Art on the Tuscan church of S. Cassiano a Settimo and the question of artistic self-fashioning in 12th-century sculpture. This summer I’ll be dividing my time between Philadelphia and Italy as I research and write my dissertation proposal.”

Rebecca Shaykin (Jewish Museum, New York, Curatorial Assistant) “This year I’ve been hard at work on the exhibition (and catalogue) The Radical Camera: New York’s Photo League, 1936–1951, which will open in November at the Jewish Museum. Watch for my blog series about the show this fall! In January, I had the pleasure of hosting a reception for the class of ‘11 during their winter trip to New York [see page 12]. Nate and I are happily ensconced in Brooklyn, where we share an apartment with two enormously lovable cats, recently adopted.”

Veronika Totos (Brown University, Ph.D. program in the history of art) Katherine Albert Ward (Portland State University, Portland, Ore., Adjunct Assistant Professor) “This has been quite a year! Since the last newsletter, I got married to Kyle Ward, a software engineer for Boeing, and we bought a house in Tacoma, Wa. Shortly after our wedding in September, Kyle and I went to Williamstown, so I could work on a few entries for the forthcoming European Paintings Catalogue. We also had the pleasure of making a side trip to New York, where we were able to meet up with Rebecca Shaykin, Layla Bermeo, Diana Nawi, Ruthie Dibble, Brooks Rich, Charles Kang, and Bree Lehman. Currently, I am wrapping up my first year of teaching art history online for Portland State University. This past year I have also entrenched myself in my local arts community by becoming a member of the Arts Leadership Lab, writing and editing for the online column Tacoma Arts in Review, and planning the symposium for ‘Art at Work: Tacoma Arts Month.’”

Emily Arensman (Whitney Museum of American Art, New York, Coordinator of Public Programs) Erika Cohn (Chesterwood, Stockbridge, Mass., Curatorial Intern) Charles Changduk Kang (Columbia University, Ph.D. program in the history of art) Charles met up with Oliver Wunsch and Miriam Stanton (both ’11) in Paris over the summer of 2011. Bree Lehman (Graduate Center of the City University of New York, Ph.D. program in the history of art) “The past academic year has been an eventful one as I moved from bucolic Williamstown to New York City to pursue a Ph.D. at the City University of New York’s Graduate Center. In addition to completing two semesters of coursework, I served as a research assistant to my advisor, Prof. Katherine Manthorne. Outside of CUNY, I worked as an independent researcher for the National Academy Museum and Sotheby’s American Folk Art Department. In March, I presented my paper ‘(Un)Planned Obsolescence in Ed Ruscha’s Gas Stations’ at a conference sponsored by Penn State’s Graduate Student Association for Visual Culture. I also presented ‘Size Matters: Visual Hyperbole and Social Commentary in the Photographic Postcards of William H. Martin’ in June at the Space Between Society Conference in Montreal, Quebec. This summer I am interning at the New-York Historical Society, where I will be researching 19th-century portraits under the direction of Kimberly Orcutt, Curator of American Art. Later this fall, I am looking forward to the first of several semesters teaching undergraduate art history at Brooklyn College.”

Laura Lesswing (Princeton University, Ph.D. program in the history of art)
Gillian Pistell (Graduate Center of the City University of New York, Ph.D. program in the history of art) My first year out of Williams has been an adventure! I completed my first year of Ph.D. work at CUNY, where I took some wonderful and fascinating classes with several great professors, one of which involved organizing an exhibition on the little-known 20th-century American artist Theresa Bernstein (who was truly a 20th-century artist—she lived to be 112 and exhibited in every decade). The exhibition is slated to open in 2013 and will include a catalogue with essays from both the students and outside scholars—my first publication! Outside of the classroom, I interned for Project Space, the gallery connected to the non-profit arts organization The Elizabeth Foundation for the Arts. This internship gave me the opportunity to work on some interesting exhibitions and meet many New York City artists, and it was also a great introduction to life in the gallery world. As of right now, I am studying for my First Exam, as well as working at Richard L. Feigen & Co., where I am trying to make heads or tails of the Ray Johnson Estate—thousands of letters, mail art, collages, and books. That about sums up my exploits since graduation—we will have to see what the next year brings!

Brooks Rich (Philadelphia Museum of Art, Department of Prints, Drawings, and Photographs, Dorothy J. del Bueno Curatorial Fellow) James Rosenow (The Sterling and Francine Clark Art Institute, Williamstown, Mass., Research and Academic Program, Program Assistant) “This past year was full of RAP fellows (picking out Hans Belting’s toothpaste was one particular highlight). Michael Ann’s technical difficulties, and incredibly rewarding conferences that enabled me to travel to both the Czech Republic and Romania. I also recently completed a freelance project with the Film Department at the National Gallery of Art, Washington, D.C., for their upcoming Miró exhibition. Come September I will start my Ph.D. at the University of Chicago working with Tom Gunning. I could not be more excited.”

Alice Sullivan (University of Michigan, Ph.D. program in the history of art) Elizabeth Tunick (National Gallery of Art, Washington, D.C., Curatorial Intern) “My Graduate Internship at the National Gallery of Art in the Department of French Paintings was both instructive and enjoyable, the latter in part because it led to a Kress Fellowship to remain at the NGA through August 2012. I look forward to a productive and exciting second year here. As a Kress Interpretive Fellow I will be exploring ways to bring together curatorial work and educational projects in an effort to forge new avenues of collection interpretation. One big project will be working with Mary Morton (the head of the French Paintings Department) on the re-installation of the 19th-century French paintings galleries, focusing especially on incorporating innovative strategies to encourage visitor engagement. I will also have the opportunity to revisit Legros, as I am writing the Legros entries [he was the subject of Liz’s QP] for the gallery’s systematic catalogue! My spring and summer were enlivened by a 5-month ‘remote’ internship with FRAME (French Regional & American Museum Exchange) helping them prepare for a website redesign.”

Kjell Wangensteen (Princeton University, Ph.D. program in the history of art) Sara Woodbury (Shelburne Museum, Shelburne, Vt., Curatorial Fellow) “Upon graduating from Williams, I followed Horace Greeley’s advice to ‘go West, young man (or in my case, woman)!‘ During the summer I worked as the Obering Family curatorial intern at the National Museum of Wildlife Art in Jackson, Wyoming. The museum itself is a great little institution, and I participated in a delightful array of projects, from writing wall texts for exhibitions to installing artworks in the galleries. What really makes this internship such a wonderful experience, however, is the setting itself. Just imagine going hiking in the spectacular landscapes of Grand Teton National Park every weekend, and you’ll understand why I recommend it so highly. In September I relocated to Texas, where I worked for 9 months as the McDermott Family Curatorial Intern in European and American Art at the Dallas Museum of Art. Like my experiences in Wyoming, I worked on a variety of projects here, including contributing to the museum blog, writing new wall labels, and giving gallery talks. I also had the opportunity to curate my first installation, a selection of landscape prints located in the Museum’s Works on Paper gallery. Dallas itself has been a fun place to explore, with the Arts District itself being one of the salient aspects. As much as I’ve enjoyed my year out West, however, I’ve decided to come back to New England to take up a 22-month curatorial fellowship at the Shelburne Museum in Vermont, a position previously held by fellow Williams alum Erin Corrales-Diaz ’08. All in all, it’s been a year full of adventures, but I’m eager to embark on many new ones at Shelburne!”

Katia Zavistovski (Rice University, Ph.D. program in the history of art) “I just completed my first year as a Ph.D. candidate in art history at Rice University, and I’ve been awarded the John & Dominique de Menil Curatorial Fellowship position at the Menil Collection for 2011–12.”

Rong Zhao (University of Chicago, Ph.D. program in the history of art) “Nothing new here. Just study, study, and study…. You know how quarter-system graduate school works!”

We hope that you have enjoyed this year’s newsletter. Please help to make next year’s even more informative by dropping a note about 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 email msimpson@williams.edu. Don’t forget to check out the Program’s website at www.williams.edu/gradart. And consider subscribing to the listserv! Over 250 people now belong—and have calls for papers, job announcements, doings here in Williamstown, and more sent to their email accounts.

There are other ways of keeping in touch with one another. The Williams College Society of Alumni website (http://alumni.williams.edu/) now includes such members-only features as an elaborate alumni directory, regional and professional affinity groups (often aimed at organizing events), and non-moderated discussion groups to provide opportunities for social interaction and career networking, including the discussion group artists@wlc.dgroups.alumniconnections.com.

There is a Williams art history group in the LinkedIn website: Williams College Art History Alums —B.A. and M.A. —nearly 100 members with interesting discussions and posts.

Finally, the Graduate Program has a Facebook page, with pictures and notices. Find it at http://www.facebook.com/pages/Williams-College-Graduate-Program-in-the-History-of-Art/199383620109685, “like” it, and join the fun!
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