

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

# WILLIAMS GRAD | ART THE CLARK



2015-2016 NEWSLETTER



# LETTER FROM THE DIRECTOR

Marc Gotlieb

Dear Graduate Alumni,

Greetings from Williamstown. I am very pleased to present you with our annual newsletter, this year celebrating the class of 2016 and including features on our current program, students, and faculty, as well as updates from alumni across the world. With the reopening of the Manton Center in the fall, the program returned to its offices on the penthouse level, although not before a thorough renovation and refurbishment of the graduate program suite. The academic year closed with the appointment of a new director at the Clark, Olivier Meslay, who will be teaching in our program this upcoming fall. The end of the academic year also marked the retirement of former director **Mark Haxthausen**. Inside you will find interviews with both Olivier and Mark by program students and alumni. You will also find updates from students on their activities at all our program partners, the Clark, WCMA, MASS MoCA, and WACC. We continue to introduce new features into the curriculum, including our popular Contemporary Curatorial Workshop. Our International Study Trip took us to Vienna and Paris, and we are currently making plans for a return trip to China as well as to Australia. These and other destinations, not to mention new courses, instructors, and programs designed to represent a globalized field have left our curriculum quite transformed. But the heart of program, then and now, remains in the leafy precincts of the northern



Berkshires. Your continued affection, enthusiasm, and support for the Williams experience in graduate education stands as one of our most meaningful accomplishments.

Finally, I want to offer thanks to all the current and former students who helped put this newsletter together, along with the graduate program staff. And a very special thanks to **Dan Cohen MA '05**, who joins us this year as newsletter editor.

With all best wishes,

Marc

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# CONGRATULATIONS CLASS OF 2016



The Class of 2016 on the day of their MA Hooding Ceremony. Left to right: Jacobé Huet, Max Boersma, Julia Silverman, James Miller, Nina Wexelblatt, Danielle Amodeo, Kate Wiener, Chris Borschel, Danielle Ezor; Annemarie Iker (not pictured).

# FACULTY AND STAFF NEWS

## Michelle Apotsos

Assistant Professor, Williams College

Over the course of 2015–16, Michelle Apotsos published a manuscript based on her dissertation entitled *Architecture, Islam, and Identity in West Africa: Lessons from Larabanga* (Routledge, 2016). Apotsos also published a series of articles and reviews that appeared in *African Arts*, *International Journal of Islamic Architecture*, and *caa.reviews*. She was awarded a Class of 1963 Sustainability Development Fund Grant to undertake research on sustainable architecture in South African townships over the course of her sabbatical (2017–18) and also received a three-year research fellowship in the Department of Economic and Management Sciences at the University of the Free State (Bloemfontein, South Africa). She cochaired a panel entitled “Islam and Contested Architectural Heritage in Africa” at both the 59th Annual Meeting for the African Studies Association (Washington, D.C., Dec. 1–3, 2016) and the CAA 105th Annual Conference (New York, Feb. 15–18, 2017). She curated the WCMA exhibition *African Art Against the State* (Feb.–May 2016) and continues to be an active member of the Global Architectural History Teaching Collaborative (GAHTC) based out of MIT.

## Jay Clarke

Manton Curator of Prints, Drawings, and Photographs, The Clark

In 2016, I had the honor of being a Fellow at the Center for Curatorial Leadership. I published the article “Woodcut as Process and Metaphor: Munch, Heckel, and Kirchner” for the Neue Galerie’s exhibition *Munch and Expressionism*. At the Clark, the Manton Research Center reopened and we were able to unveil the expanded Manton Study Center for Works on Paper and the Eugene V. Thaw Gallery for Works on Paper. I curated two exhibitions: *Photography and Discovery* and *Japanese Impressions: Color Woodblock Prints from the Adele Rodbell Family Collection*.

## Sonnet K. Coggins

Associate Director for Academic and Public Engagement, Williams College Museum of Art

Working closely with **Terence Washington** MA ’17, Sonnet focused on laying the groundwork for WCMA’s yearlong partnership with the collective Ghana ThinkTank, and thinking through the complex relationship between museums and socially-engaged artistic practices. Together they planned a collaborative project that takes multiple forms: structured interactions, an installation, a course, and a convening with think tanks from Indonesia and Morocco. Sonnet also began researching a future project that triangulates the history of Williams College as the

site of the 1806 founding of the American Missionary Movement and the college's connection to several early missionaries to Hawai'i; historical and contemporary notions of Hawaiian sovereignty; and the circulation of objects. **Thomas Price** MA '17 conducted extensive archival research for this project, focusing in part on two Hawaiian objects in WCMA's "reserve" collection.

### Michael Conforti

Lecturer in the Graduate Program in Art History

This past academic year saw me transitioning from being Clark director. It's been energizing and rewarding. I've had a month at the Getty Research Institute researching museum history, in the process updating the syllabus of the "Museums: History and Practice" course in the Graduate Program. Beginning an involvement with the Aspen Institute's Artist Foundation Initiative, I've attended some of their meetings, including a weeklong seminar, and have joined two artist foundation boards—the Guston Foundation and James Magee's Cornudas Mountain Foundation. My November 2015 Miller lecture for the Soane Museum, "Beyond Blogtalk: Museums and Collections in the Early 21st Century," will soon be published in a volume edited by Kavita Singh. Another lecture "Art Museums Today" at Trinity College preceded receiving an honorary degree from that institution with portions of the talk published by the Wadsworth Atheneum in their 2016 annual report. I remain a trustee of MASS MoCA and the Amon Carter Museum in Fort Worth, and have recently joined the boards of the Canadian Center for Architecture in Montreal and the Menil Collection in Houston. I continue to be on the International Advisory Board of the Hermitage and have joined the Advisory Board of the Zentral Kustodie of the University of Göttingen. I will be a Visiting Expert at the Courtauld Institute in late May, organizing a seminar on art museum leadership and giving a public lecture on cultural exchange.

### Lisa Dorin

Deputy Director for Curatorial Affairs and Curator of Contemporary Art, Williams College Museum of Art

2015–16 was a great year for contemporary art at WCMA. We were among seven college and university museums that received a major gift of approximately sixty-seven works of contemporary art from Peter Norton. We featured many of them in a fall 2015 exhibition called *Your smarter than me. i don't care*. We also received a gift from Johanna Kolodny, Williams '01, including works by Mark Manders, Josiah McElheny, and Jonathan Monk. **Hiram Butler** MA '79 gifted the monumental lithograph *Hot Shot* (1983) by Robert Rauschenberg in honor of Earl A. Powell, Williams '68. And we received funds raised by classmates and friends in memory of former WCMA curator **Vivian Patterson**, Williams '77, MA '80, toward the purchase of four diptychs from Lorraine O'Grady's *Miscengenated Family Album* (1980/94). We collaborated with assistant professor of art, Michelle Apotsos on *African Art Against the State*, which highlighted the history of activism, intervention, and resistance that has characterized art made in Africa from prehistory to the present. Thematic groupings of traditional and contemporary works were drawn from WCMA's collection along with key loans. In the spring we worked with brother and sister artists Lexa and Dan Walsh to produce their first collaborative installation, *Both Sides Now*. Curator Denise Markonish from MASS MoCA and I co-led the grad program's Contemporary Curatorial Workshop. And WCMA and the grad program continued the Envisioning Curatorial Practice speaker series with Forrest Nash of Contemporary Art Daily and Cesar Garcia of the Los Angeles and Mexico City-based Mistake Room.

## **Samuel Y. Edgerton**

Amos Lawrence Professor of Art Emeritus,  
Williams College

My most newsworthy event in 2016 was having survived still standing upright after ninety years. Yes, I officially entered my tenth decade last September 30; so far remaining free of any dangerous health problems. Admittedly, however, I'm much slowed down. Nothing of importance has yet been published under my name since the appearance of the article on the Clark's Piero della Francesca painting (*I Tatti Studies in the Italian Renaissance* 18.1 [2015]). Nevertheless, I continue to work, currently on a weighty manuscript entitled "The Renaissance Rediscovery of the Sensible Horizon." It's an interesting but complicated subject, about which if ever completed within my lifetime, I'll explain to you in a future newsletter.

## **Holly Edwards**

Senior Lecturer in Art, Williams College

Last year I launched a new course entitled "Timelines," exploring comparative temporalities and related methodologies. This focus on time, inspired by my work on both architecture and photography, has led me deeper and deeper into the study of global visual culture. Given our challenging political circumstances, I believe that art helps us all to metabolize the pain that surrounds us. May we all benefit from looking closely and critically at great art!

## **Ed Epping**

Alexander Falk Class of 1899 Professor of Art,  
Williams College

I have recently revised my website and welcome visitors to: <http://www.edepping.com>. There you can see my current work, CORRECTIONS; a collection of projects examining mass incarceration in the USA. Also on the site is a compendium of previous projects in drawing, painting, and artist's books.

## **George Ferger**

Secretary, Graduate Program

Extensive renovations of the Clark's Manton building meant that in early January 2015 the building was closed for what turned out to be eighteen months. Temporary work space had to be found for everyone, and the Graduate Program landed on the second floor of Wall House, a venerable residence just north of Fort Hoosac on South Street. While our quarters were rather more compressed than the penthouse suite we were accustomed to, we enjoyed the advantages of a homey feel and sash windows we could raise for fresh air and birdsong—after the shutter-rattling winds of winter had subsided, that is. With the three-semester-long closure of the library, we missed the steady traffic of students passing through the office that brightened our days in our old digs. Undaunted, we dubbed our new location "Wallpaper House" and developed a wistful affection for 70's-style "gift wrap" on the walls of the foyer, the blue mallards in the downstairs meeting room, and the pineapple pattern in the upstairs hall. It was especially nice when students drifted over for a chat from the nearby Library Study Center, a.k.a Levin House. Despite several fatal bombings in Turkey, Mary and I kept our plans to travel to Istanbul in March/April of 2016 where we visited family and sampled the local simit and baklava. We stayed mostly on the Asian side of the Bosphorus, and the most toothsome pastry in my view was found not in the spectacular windows of Istiklal Street, but in our local Kadıköy bakeries. We also got Mary's right olecranon fixed after she broke it in a fall playing a tennis grudge match with her brother. The surgery was so successful that after three days in hospital, we were able to resume our travels to Cappadocia where we visited painted churches carved out of stone and relaxed in the comfort of our cave hotel after taking long walks in the countryside.

## Zirká Filipczak

J. Kirk T. Varneadoe '67 Professor of Art,  
Williams College

Two new projects distracted me last year from my far-advanced book project about Rubens and Miraculous Madonna Statues. Invited to contribute an essay to an anthology titled *Old Women, Witches and Old Wives*, I wrote "Silenced, Sidelined, and Even Undressed: Old Women in Early Modern Religious Art." In it I track the demise as well as the emergence of religious subjects that either gave or denied old women a trustworthy, prominent speaking role. Bloomsbury Publishers has expressed interest in the anthology.

The second project started recently: planning the exhibition of about fifty works at the Ukrainian Museum in New York tentatively titled *The Battle for Belief. Ukrainian Reformation Icons, 1550–1650 CE*. I'm part of a three-member working group led by a specialist in Ukrainian icons. Another member is an expert on late- and post-Byzantine art, and I'm familiar with the European, especially Flemish prints that served as new models for icons that previously kept to a Byzantine visual framework. Questions include what religious function did the adoption of a more naturalistic direction serve at a time of religious and political conflict; and why did the new images retain certain aspects of the icon tradition despite major changes?

## Charles "Mark" Haxthausen

Robert Sterling Clark Professor Emeritus,  
Williams College

At the end of the year I retired from teaching after forty-six seasons, exactly half of them at Williams. A highlight of the year—and of my time here—was my final graduate seminar, on Sol LeWitt's wall drawings, which yielded many lively discussions and several groundbreaking papers. As a retirement gift from the department and WCMA I received a brilliant LeWitt etching, generously donated by the LeWitt family. In the course of the year I published three papers: a short response on Walter Benjamin and

Béla Balázs and the latter's concept of "visuelle Kultur," in *Farewell to Visual Studies*, edited by James Elkins, Gustav Frank, and Sunil Manghani; "Renaissance Reconsidered: Carl Einstein on *De Cimabue à Tiepolo, 1935*," in *Historiografie der Moderne: Carl Einstein, Paul Klee, Robert Walser und die gegenseitige Erhellung der Künste*, edited by Michael Baumgartner, Andreas Michel, and Reto Sorg; and "Klee's Parodic Genres," in the catalogue for the exhibition, *Paul Klee: Irony at Work*, at the Centre Pompidou in Paris (a French translation appeared in the French edition). In conjunction with the exhibition I delivered a paper at a symposium, "Languages of Art: Klee and Kandinsky at the Bauhaus."

## Guy Hedreen

Professor of Art, Williams College

Since the last newsletter, my most recent book, *The Image of the Artist in Archaic and Classical Greece: Art, Poetry, and Subjectivity* (Cambridge University Press, 2016), appeared in print. It was named a 2016 Choice Outstanding Academic Title. The following essays appeared in print: "Unframing the Representation: The Frontal Face in Greek Art," submitted for inclusion in *Framing the Visual in Greek and Roman Art*, edited by Verity Platt and Michael Squire (Cambridge University press, 2017); "So-and-so kale": A Brief Reexamination of the 'Beautiful' Woman," in *Epigraphy of Art: Ancient Greek Vase-Inscriptions and Vase-Paintings*, edited by Dimitrios Yatromanolakis (Oxford: Archaeopress, 2016); "Smikros: Iambic Portrait of an Artist as a Symposiast by Euphronios," in *The Cup of Song: Studies on Poetry and the Symposium*, edited by Vanessa Cazzato, Dirk Obbink, and Enrico Prodi (Oxford University Press, 2016).

In September of 2016, I gave a paper at a conference in Florence that will soon appear in print: "The Question of Centaurs: Ovid and Lucretius in Piero di Cosimo," in *Piero di Cosimo: Painter of Faith and Fable*, edited by Dennis Geronimus (Nederlands Kunsthistorisch Instituut in Florence). In July of 2016, I gave a paper, entitled

“Satyr-play and Ancient (Lucretian) Theories of Sex,” at the international conference, “Greek Satyr Play: Reconstructing a Genre from its Remnants,” University of Patras, July 2, 2016. In March of 2017, I gave two lectures at the University of Washington, the annual Brunilde S. Ridgway Lecture, as well as a lecture on my current research, “Materialist Theories of Perception, Belief in Gods, and the Question of Centaurs in Lucretius and Art.”

### E. J. Johnson

Amos Lawrence Professor of Art,  
Williams College

Cambridge University Press has accepted my book, *Inventing the Opera House: Theater Architecture in Renaissance and Baroque Italy*, for publication. It will appear at the end of this year or early next year.

**Michael Lewis** and I are jointly writing a guide to Williams College architecture, with photos by Ralph Lieberman, for Princeton Architectural Press. I retire at the end of June after fifty-two years of teaching at Williams, including a seminar in the graduate program’s first semester.

### Karen Kowitz

Program Administrator, Graduate Program

In 2015 my daughter and I took a wonderful road trip she planned through parts of Arizona and Utah; it seemed every time we went around a curve, the spectacular landscape changed. We enjoyed mostly pleasant warm weather except for the morning we spent in a sudden snowstorm going over a mountain pass. Even though we are used to navigating snow in the Berkshires, it was a terrifying experience with large trucks and mobile homes sliding sidewise across the road.

My stable of adopted shelter cats currently stands at three. A good friend said, “three is a cat lady; four is a crazy cat lady” so I try to keep that in mind every time I’m tempted to save just one more!

### Michael J. Lewis

Faison-Pierson-Stoddard Professor of Art,  
Williams College

I published *City of Refuge: Separatists and Utopian Town Planning* (Princeton University Press) and was coauthor (along with Judith Brodie and Amy Johnson) of *Three Centuries of American Prints from the National Gallery*, the catalogue of an international exhibition that has traveled to Prague and Mexico City. I spoke at a symposium in October in New York on the future of museums, organized by the *New Criterion*. My paper, “I swear by Apollo,” appeared in the December issue. And I had the great pleasure of leading the graduate students on their January study trip to Vienna.

### Liz McGowan

Professor of Art, Williams College

In the fall of 2015 I gave a paper entitled “The Poet as Artisan: A Hellenistic Bronze in The Metropolitan Museum” at the XIX International Congress on Ancient Bronzes which was held at the Getty in association with *Power and Pathos*, the stellar exhibition on Hellenistic Greek bronze sculpture organized by Ken Lapatin and Jens Daehner. The subject of my talk, a bronze statuette in the Met of a strange little man with silver eyes, was actually in the show, which I didn’t know when I sent in the abstract, so that made it even more fun. I spent part of the summer of 2016 whipping that talk into article form (with footnotes and lots of ancient Greek quotes) for the conference proceedings, which we’re supposed to look for in 2017. Also, an article I’d written a while ago about ancient tumuli finally came out in 2016: “Tumulus and Memory: the Tumulus as a Locus for Ritual Action in the Greek Imagination,” in *Tumulus as Sema: Space, Politics, Culture and Religion in the First Millennium BC*, edited by Olivier Henry and Ute Kelp (Berlin: De Gruyter, 2016), I taught ARTH 101 with Stefanie Solum and Peter Low for the third fall. That is an all-encompassing task each time we do it and always stressful and kind of fun

at the same time, two attributes of the job which seem antithetical but will make sense to you if you ever find yourself teaching such a course. On the home front: in 2015–16 Rose was a junior at Vassar, and, as I write this in April, 2017, will graduate from college in a month (!) while George, now 6'1" and bearded, went to Willamette University in Salem, Oregon to play football. He's transferring to U of Colorado at Boulder to study Environmental Science. Guy and I took the first-year grad students to Sicily in January of 2017, but we'll tell you about that in the next newsletter!

### Kathleen Morris

Marx Director of Collections and Exhibitions,  
Curator of Decorative Arts, The Clark

I acted as coeditor of the Clark's exhibition catalogue *Splendor, Myth and Vision: Nudes from the Prado* and oversaw gallery installation planning for the project. I worked with colleague **Alexis Goodin** MA '98 on planning and implementation of a new suite of American decorative arts galleries at the Clark, incorporating nearly 600 objects (opening in February and May, 2017), and also with Alexis am working on final preparations for the catalogue and exhibition of our cocurated exhibition *Orchestrating Elegance: Alma-Tadema and Design*, to be held at the Clark from June 4–September 4, 2017.

### Kevin M. Murphy

Eugénie Prendergast Senior Curator of  
American Art, Williams College Museum of Art

In the fall, I taught a newly developed undergraduate/graduate seminar, "Acquiring Art," wth economics professor Stephen Sheppard. Eighteen students working in five groups contacted galleries and poured over auction catalogs to select a work for WCMA to purchase. The class spent a whirlwind weekend in New York, finalizing their objects, gallery hopping, and getting an inside look at the business of auction houses from **Paul Provost** MA '89. After hearing groups present on the art-historical and

economic value of the objects proposed, WCMA staff selected *Keene Valley, Adirondacks*, an 1876 Hudson River School landscape by Hermann Fuechsel, for purchase. Subsequently, the museum acquired a gouache by American artist Jane Peterson, originally proposed by the group led by **Anna Kelley** MA '17. The course will be offered again in fall of 2017. In the spring, I was busy finalizing the exhibition "*Not Theories but Revelations*": *The Art and Science of Abbott Handerson Thayer* which opened in March. The exhibition and accompanying catalogue were the first to address Thayer's paintings of otherworldly women and his pioneering work developing modern military camouflage as a unified enterprise of thinking and making. Several graduate students contributed greatly to the success of the exhibition and book, including **Max Boersma** MA '16, **Christopher Borschel** MA '16, **Elliot Krasnopolier** MA '15, and **Thomas Price** MA '17.

### Christopher Nugent

Professor of Chinese, Williams College

In terms of publications, I published an article entitled "Putting His Materials to Use: Experiencing a Li Bai Yuefu in Manuscript and Early Print Documents" in *East Asian Publishing and Society* 5.1 (2015): 32–73. I also completed my final year as editor of the journal *Tang Studies* with publication of vol. 33. I gave the following talks over the course of the academic year: "Orality and Memorization in a Dunhuang Manuscript of the Kaimeng yaoxun 開蒙要訓" at the Ohio State University; "'編錄'作為一種創作：類書的文本意義" ("Composed Compilations: Leishu as Independent Texts") at Fudan University in Shanghai; "Learning to Produce Literature in Medieval China" at UCLA; "Colloquium on Dunhuang Poetic Manuscripts" at University of Toronto; "Informed Learning in Medieval China" at the Association for Asian Studies Annual Conference; and "Restructuring to Remember: Textual and Paratextual Manipulations of the Qianzi wen 千字文 to Increase Mnemonic Utility" at Rutgers University.

## Carol Ockman

Robert Sterling Clark Professor of Art,  
Williams College

While on leave, I began research on a new project on trauma and performance and traveled to Japan, Cambodia, Italy, and the United States for specific performances. I premiered my one-woman show “Sarah Bernhardt’s Handkerchief,” which grows out of a trauma memoir I wrote of the same title, as a staged performance at Pomona College (April 2015). I also began work for Marie Selby Botanical Gardens in Sarasota, FL, on the exhibition *Marc Chagall, Flowers and the French Riviera: The Color of Dreams* (February 12–July 31, 2017).

## Christina Olsen

Class of 1956 Director, Williams College  
Museum of Art

Some highlights from a busy year directing the museum and planning for its future. In late summer 2015 I took a trip to Venice to make my way through the 56th Venice Biennial, *All the World’s Futures*, curated by Okwui Enwezor, and went on to Turkey to witness the 14th Istanbul Biennial curated by Carolyn Christov-Bakargiev. When I returned, I got to work on a collaboration with WCMA graduate intern **Kerry Bickford** MA ’17 on an exhibition project called *Accession Number: 1960–62*, to open in early 2017 at the museum. The show displays the 396 works of art accessioned by the museum between 1960 and 1962 in chronological order and without commissions, including accession numbers in which the work of art itself is missing. In so doing it asks questions about institutional history, information and the systems we create around it, and history (and art history) itself: what can we discern from this archive of objects about the museum director Lane Faison’s ambitions and preoccupations, or the college’s, in these years?

In the fall I spoke at a panel hosted by Harvard on the future of the campus art museum, with colleagues from

the Colby Art Museum and the Harvard Art Museums. I also helped launch the Teach It Forward campaign in New York with a special conversation/panel on design thinking with Professor Satyan Devadoss and alumni Eugene Korsunskiy. The spring saw me preparing an ambitious grant proposal to the Mellon Foundation to help make the museum’s collection data more widely accessible to faculty, students and the public. The Mellon Foundation awarded the grant in Spring 2016.

## Paul Park

Senior Lecturer, Williams College

I’ve been writing a bit: an essay on Thoreau for an anthology, which I am putting together with Gary Snyder and Kim Stanley Robinson, among others, on the occasion of our stealth naming expedition in the Sierra Nevada—the new Mt. Thoreau is across from Mt. Emerson, on the other side of Paiute Pass. I’ve finished some new metafictions, one about alien crocodiles, one about tarot and cerebral infarctions, and one about part-time work in an interrogation center. In other news, I’m trying to adjust with my last kid going to college, which sucks.

## Katarzyna Pieprzak

Professor of Francophone and Comparative Literature, Williams College

The highlight of 2016 was the Clark Colloquium that I organized in May on “Aesthetics and the Bidonville.” I was thrilled to host some amazing international scholars including Sheila Crane, Lewis Gordon, Nancy Demerdash, Anna Dezeuze, and Richard Pithouse over the course of three days of interdisciplinary discussion on the politics of representation in and of shantytowns. I recently published an article related to the subject entitled “Zones of Perceptual Enclosure: The Aesthetics of Immobility in Casablanca’s Literary Bidonvilles,” in *Research in African Literatures* 47.3 (Fall 2016): 32–49.

## Amy Podmore

Professor of Art, Williams College

2015 Recipient, Massachusetts Cultural Council Artists

Fellowship Program, Sculpture.

Screenings: Film Anthology, New York, NY, and

La Fabrica de Arte Cubano, Havana, Cuba.

## Kailani Polzak

C3 Mellon Postdoctoral Fellow in Art History,  
Williams College

Kailani has truly enjoyed a fantastic first year at Williams. In the fall, she taught a cross-listed graduate and undergraduate seminar, "Aesthetics and Human Variety: European Representations of Oceania 1755–1805." The discussions and papers that came out of the seminar were so rich that she was sad to be finished grading the papers over the winter break! In the spring, Kailani taught the first section of the ARTH 102 survey and presented a paper on French representations of race in Australia at the College Art Association annual conference. Kailani is now looking forward to a spring research trip to Honolulu and preparing her course for fall 2017, "Visual Cultures of Contact 1500–1900."

# FACULTY PUBLICATIONS

Michelle Apotsos

## *Architecture, Islam, and Identity in West Africa: Lessons from Larabanga*

*Architecture, Islam, and Identity in West Africa* shows you the relationship between architecture and Islamic identity in West Africa. The book looks broadly across Muslim West Africa and takes an in-depth study of the village of Larabanga, a small Muslim community in Northern Ghana, to help you see how the built environment encodes cultural history through form, material, and space, creating an architectural narrative that outlines the contours of this distinctive Muslim identity. Apotsos explores how modern technology, heritage, and tourism have increasingly affected the contemporary architectural character of this community, revealing the village's current state of social, cultural, and spiritual flux. More than sixty black-and-white images illustrate how architectural components within this setting express the distinctive narratives, value systems, and realities that make up the unique composition of this Afro-Islamic community.

### **Excerpt from *Architecture, Islam, and Identity in West Africa***

Attempting to put one's finger on the definition of Islam as it exists collectively in the contemporary global realm is largely an exercise in futility. Even the process of narrowing one's area of focus to a smaller and presumably more manageable unit of geography fails to disclose a clear view of this fluid entity. This is because close analyses of regional and even communal investigations of Islam



## **Architecture, Islam, and Identity in West Africa**

**LESSONS FROM LARABANGA**

invariably reveal a mosaic of personalities, identities, and realities that frustrate attempts to nail down a definition of Islam that is both manageable and broadly comprehensible. As Islam comes into focus, it becomes not only a religion, but a culture, a lifestyle, an identity, and even a political strategy. Thus, new methods of understanding and assessment are required in order to understand the unique space that Islam occupies in contemporary communities all over the world.

Marc Gotlieb

## *The Deaths of Henri Regnault*

This is the first book in English on Henri Regnault (1843–1871), a forgotten star of the European fin de siècle. A brilliant maverick who once seemed to hold the future of French painting in his hands, Regnault enjoyed a meteoric rise that was cut short when he died at the age of twenty-seven in the Franco-Prussian War. The story of his glamorous career and patriotic death colored French commemorative culture for nearly forty years—until his memory was swept away by the vast losses of World

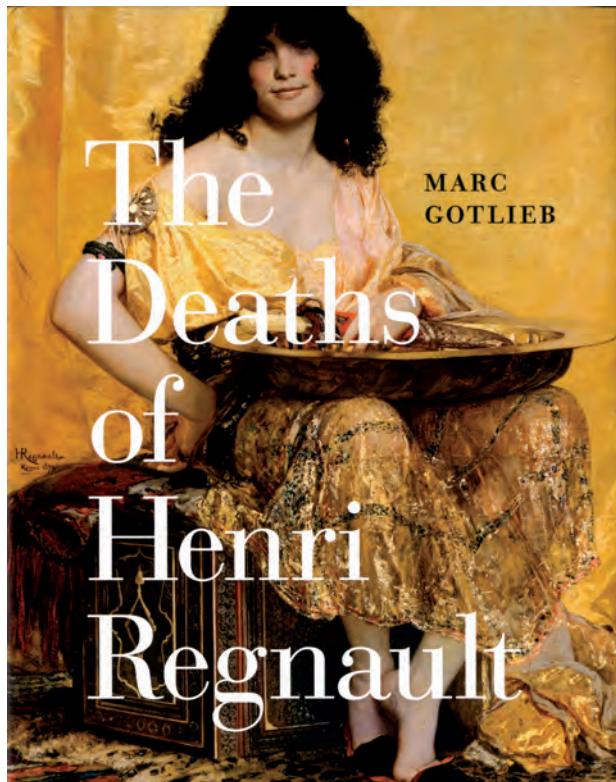
War I. In *The Deaths of Henri Regnault*, Marc Gotlieb reintroduces this important artist while offering a new perspective on the ultimate decline of nineteenth-century salon painting.

Gotlieb traces Regnault's trajectory after he won the prestigious Grand Prix de Rome, a fellowship that provided four years of study in Italy. Arriving in Rome, however, Regnault suffered a profound crisis of originality that led him to flee the city in favor of Spain and Morocco. But the crisis also proved productive: from Rome, Madrid, Tangier, and Paris, Regnault enthralled audiences with a bold suite of strange, seductive, and violent Orientalist paintings inspired by his exotic journey—images that, Gotlieb argues, arose precisely from the crisis that had overtaken Regnault and that in key respects was shared by his more avant-garde counterparts.

Both an in-depth look at Regnault's violent art and a vibrant essay on historical memory, *The Deaths of Henri Regnault* lays bare a creative legend who helped shape the collective experience of a generation.

### **Excerpt from *The Deaths of Henri Regnault***

Inscribed in this dream of unmediated action lies a limit experience that is normally available to the victim alone but that Regnault invites us to share. Consider in this regard the picture's play of gazes. Not only does the executioner contemplate his victim, but the victim contemplates his





executioner. This uncanny play can be hard to see without standing before the picture, but the whites of the victim's eyes are clearly visible and critics did not fail to invoke them; Gautier, for example, described the victim as "rendering back" to the executioner a gaze filled with "powerless rage." Truth be told, such a proposition is absurd. For eye contact to occur, the severed head would have to bounce off the steps and through a will of its own come to a stop exactly at the point where the executioner and victim could have their gazes lock.

Absurd, yes. But that is exactly what Regnault required in his effort to explore a famous "secret of the scaffold," to cite the title of a tale by symbolist author Auguste Villiers de l'Isle-Adam, himself a schoolfriend of Regnault's. The introduction in 1791 of the guillotine unleashed a torrent of interest in what, if anything, might be sensed by the beheaded victim in the seconds or minutes immediately following execution. . . .

The Orient was the setting, but for Regnault this was screen for a mythology closer to home. Operating side by side with its fantasy of unmediated sadism, the picture's uncanny play of gazes locks in a masochistic counteridentification that leaves the beholder at once riveted and repelled. By virtue of the victim's position looking up and into the picture, he functions as our surrogate, and through his silent rage compels us to share this strange consciousness about which none can give testimony. . . . The picture's transgressive counterdynamic operates as an unstable by-product of Regnault's effort to task the picture with doing intimate work, complicating any simple reading of its spell. His sadistic riposte threatens at every moment to collapse and consume him as willing victim, which is to say that once launched on this path, he could scarcely control what direction it might take.

Guy Hedreen

### *The Image of the Artist in Archaic and Classical Greece: Art, Poetry, and Subjectivity*

This book explores the persona of the artist in Archaic and Classical Greek art and literature. It argues that visual artistic subjectivity, first expressed in Athenian vase-painting of the sixth century BCE and intensively explored by Euphronios, developed alongside a self-consciously constructed persona of the poet. It explains how poets like Archilochos and Hipponax identified with the wily Homeric character of Odysseus as a prototype of the successful autobiographical narrator, and how the lame yet resourceful artist-god Hephaistos is emulated by Archaic vase-painters such as Kleitias. In lyric poetry and pictorial art, the book traces a widespread conception of the artist or poet as socially marginal, sometimes physically imperfect, but rhetorically clever, technically peerless, and a master of fiction.

#### **Excerpt from *The Image of the Artist in Archaic and Classical Greece***

The first “selfie” in European culture seems to occur on an Athenian red-figure wine-mixing bowl (a stamnos) in Brussels, painted around 510 BC. The vase depicts a lavish party. On one side, three young men relax on fine couches. They are accompanied by young women. On the back of the vase, two men add more wine to the party’s mixing bowl. The names of all the figures are written on the vase. On the left of the obverse, the girl Chorō sits at the foot end of a couch and enticingly unties the fillet in her hair. The young man on the couch, Pheidiadēs, reflexively responds and reaches out to her with one hand,



## **THE IMAGE OF THE ARTIST IN ARCHAIC AND CLASSICAL GREECE**

**ART, POETRY, AND SUBJECTIVITY**

**GUY HEDREEN**



while he balances his drink in his other. On the far right, a man named Automenēs has thrown his arm around a girl (her name is Rhodē) and draws her head toward his, all the while skillfully keeping his flat cup of wine from

spilling. In the center of the composition, a girl named Helikē stands in front of the couch and plays the aulos for a young man named Smikros. He holds the back of his head with one hand, looks up, listens to the melody, and perhaps prepares to put words to it. The two men on the reverse are also named (Euarchos, Euelthōn). But the most interesting piece of writing is directly above the figures named Smikros and Helikē. It is the signature of the artist: *Smikros egraphsen*, “Smikros painted [it].”

The inscribed names transform the conventional, generic figures into specific individuals. One effect is to suggest

that we are looking at a unique occurrence, a real party, taking place at one particular time and place. The effect is unsettled, however, by the double occurrence of Smikros’ name. Because the name of a participant at the party is also the name of the artist who claims to have painted the vase, the inscriptions drag into the picture’s representational content a figure who is typically not present. The artist of this particular image, the texts claim, is someone we see participating in the fun represented within the image.



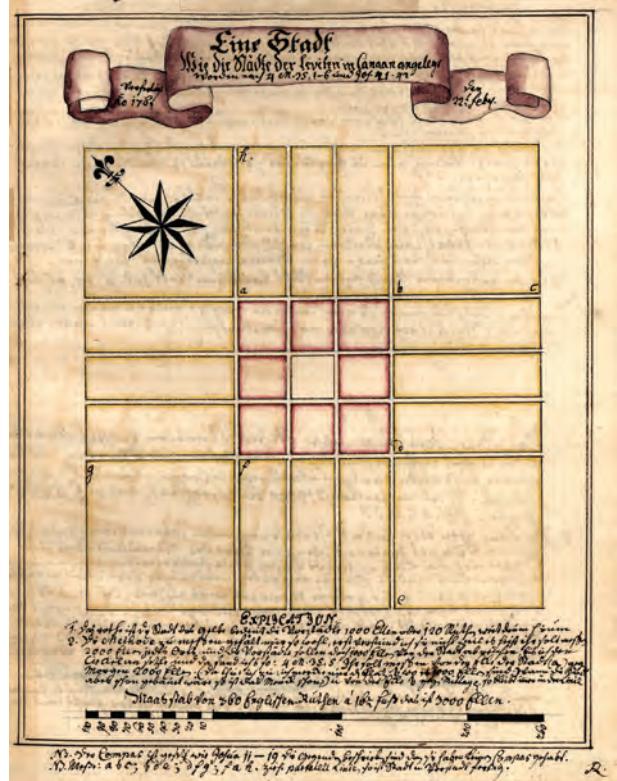
Michael J. Lewis

# *City of Refuge*

The vision of Utopia obsessed the nineteenth-century mind, shaping art, literature, and especially town planning. In *City of Refuge*, Michael Lewis takes readers across centuries and continents to show how Utopian town planning produced a distinctive type of settlement characterized by its square plan, collective ownership of properties, and communal dormitories. Some of these settlements were sanctuaries from religious persecution, like those of the German Rappites, French Huguenots, and American Shakers, while others were sanctuaries from the Industrial Revolution, like those imagined by Charles Fourier, Robert Owen, and other Utopian visionaries.

Because of their differences in ideology and theology, these settlements have traditionally been viewed separately, but Lewis shows how they are part of a continuous intellectual tradition that stretches from the early Protestant Reformation into modern times. Through close readings of architectural plans and archival documents, many previously unpublished, he shows the network of connections between these seemingly disparate Utopian settlements—including even such well-known town plans as those of New Haven and Philadelphia.

The most remarkable aspect of the city of refuge is the inventive way it fused its eclectic sources, ranging from the encampments of the ancient Israelites as described in the Bible to the detailed social program of Thomas More's *Utopia* to modern thought about education, science, and technology. Delving into the historical evolution and

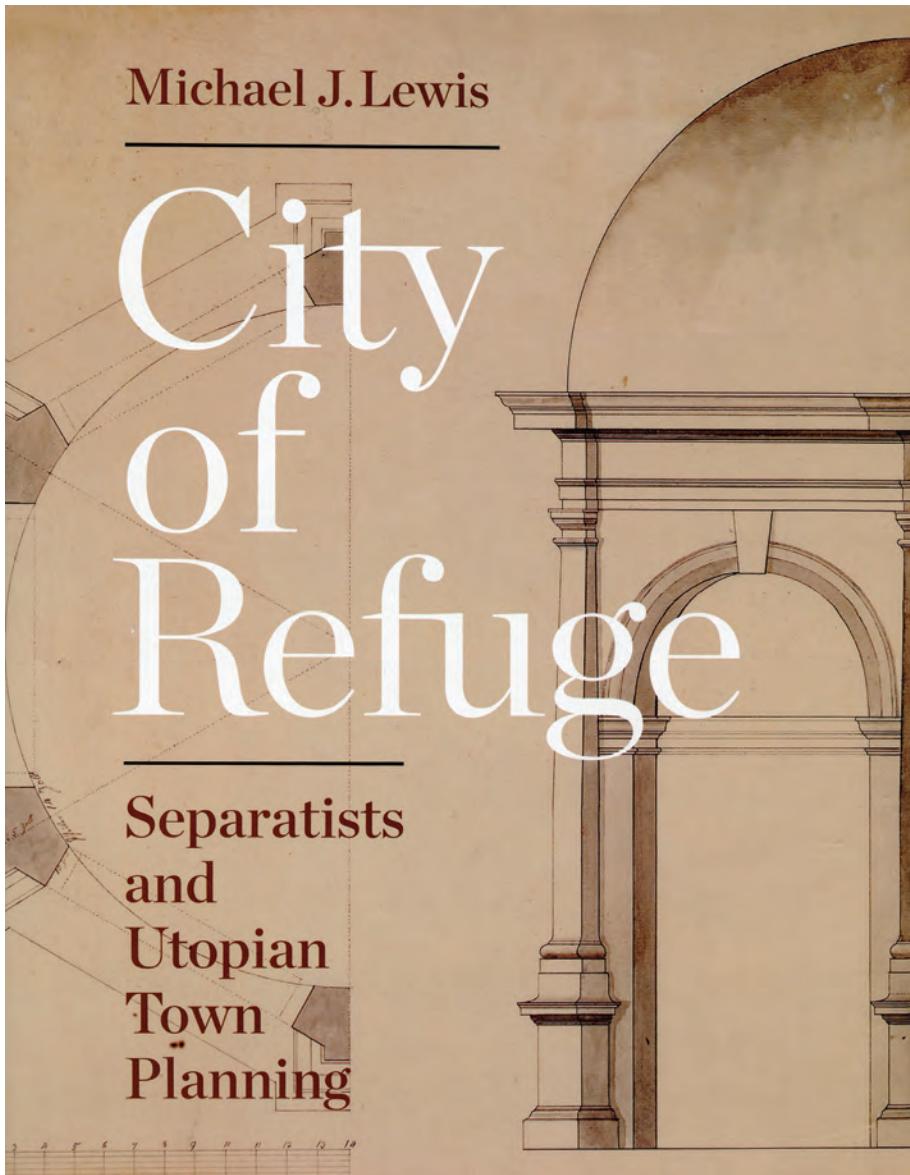


antecedents of Utopian towns and cities, *City of Refuge* alters notions of what a Utopian community can and should be.

Michael J. Lewis

# City of Refuge

Separatists  
and  
Utopian  
Town  
Planning



## Excerpt from *City of Refuge*

The central fact of the ideal city of the Bible is its squareness. On four separate occasions, the Bible describes a model city or settlement, and in each instance it has the form of a square. Anyone looking to the Bible for guidance on how to build a community must come to the conclusion that a godly city should be square. One of the most easily replicated models is found in Numbers 35, which describes in precise detail the forty-eight cities that God commanded Moses to give to the tribe of Levi. The precision was deceptive, however, since every estimate for the length

of the Biblical cubit must be speculative. And so while communal societies aspired to follow Biblical models, their architects struggled to make plausible historical reconstruction drawings. Here the Moravian architect Christian Gottlieb Reuter shows the ideal city of the Levites to be a grid roughly 1,500 feet square, divided into nine smaller squares. A drawing of exactly this type seems to have been the model for the plan of New Haven, Connecticut, laid out in 1638.



# ROBERT STERLING CLARK VISITING PROFESSOR

Mary Roberts

It's been a great pleasure to return to Williamstown as the Robert Sterling Clark Visiting Professor. From prior experience as the Clark-Oakley Fellow in 2009–10, I knew that Williamstown was not only a village of outstanding scholars (with an outsized proportion of art historians per capita), but also a wonderfully warm community of friends. It has been a delightful experience upon my return to find myself knitted into another segment of the Williamstown community through teaching the exceptional graduate and undergraduate students. Their brilliance and enthusiasm ensured my seminar classes, "Ottomans and Orientalists" and "Global Histories of Nineteenth-Century Visual Culture," were fun intellectual adventures.

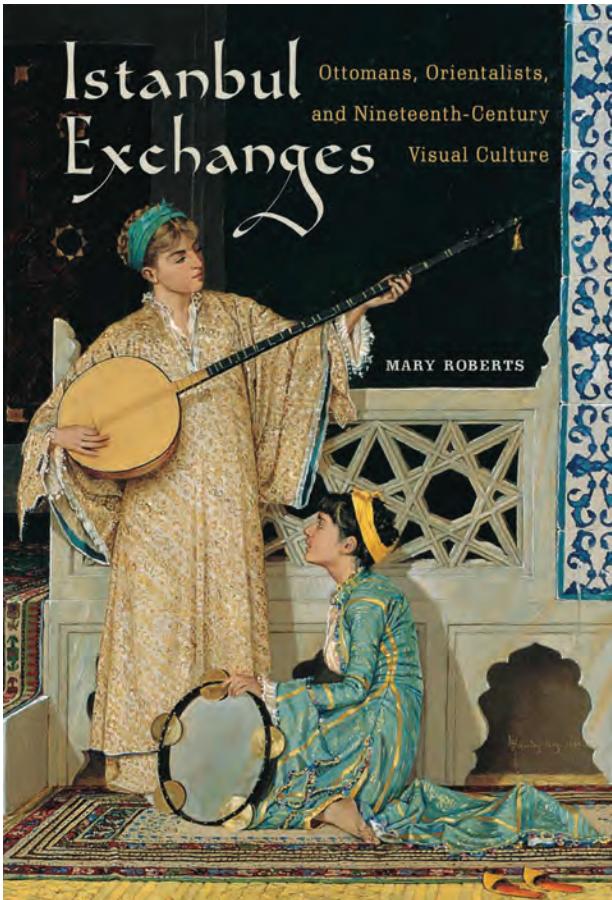
We commenced our "Ottomans and Orientalists" seminar in front of one of the great gems of the Clark's collection, Jean-Léon Gérôme's *Snake Charmer*, perhaps the most famous European Orientalist painting. Our interests also took us to the Williams College Museum of Art collection study room to see their diverse holdings, which include a nineteenth-century Qur'an and the compelling contemporary photographs of Moroccan artist Lalla Essaydi. We ventured further afield to Olana on the Hudson River to see Frederic Edwin Church's studio home inspired by his Eastern travels. What better statement of this American artist's cosmopolitan outlook than to see a panoramic view of the Hudson river valley framed by the Persian arches of his nineteenth-century home?



Exhibitions have been an important context for academic debate about European Orientalism, so my assessment task invited students to devise their own exhibition proposal as a contribution to these lively debates. Students responded with a fantastic range of topics: from representations of piracy in the early modern Mediterranean to the contemporary Turkish TV drama *Muhtesem Yüzyıl (The Magnificent Century)*, a historical fiction centered on the political and personal intrigues within the Topkapı Palace harem in Istanbul during the reign of Ottoman Sultan Süleyman in the sixteenth century.

One of the year's highlights was to see the progress of the graduate students' qualifying papers as they were crafted into superb graduating symposium presentations. I worked closely with **Annemarie Iker** and **Jacobé Huet** in 2016. This year I have been in dialogue with **Erin Wrightson** about her QP on the Hanoi opera house that I was delighted to see develop out of an essay she wrote for my fall class. Throughout my time in the graduate program I have also had the good fortune of working with MA student **Ariel Kline**. She has been an outstanding interlocutor as my research assistant.

These pedagogic adventures were supported by the inimitable graduate program team led by **Marc Gotlieb**



and supported by **Kristen Oehlrich**. I am deeply grateful to **Karen Kowitz** and **George Ferger** for facilitating all of our activities. During the academic year the graduate program team made our temporary home in the Wall House during the refurbishment of the Manton Center. My office had the distinction of the loudest patterned wallpaper in our quaint temporary home away from home. **Karen Bucky** and our colleagues in the Clark library, based in nearby Levin House, were a wonderful support for all of my teaching and research.

While resident on the east coast, a long way from my hometown in Sydney, Australia, I have taken advantage of proximity to accept speaker invitations at Harvard, Brown, MICA in Baltimore, CUNY, and Rochester University. In 2015 my book *Istanbul Exchanges: Ottomans, Orientalists and Nineteenth-Century Visual Culture* was published by the University of California Press and it was translated into Turkish by Türkiye İş Bankası Küfür Yayınları in

2016. This academic year also involved plenty of research adventure further afield. In January I joined the first-year graduate students on their trip to Vienna led by **Michael Lewis** and **Marc Gotlieb**. In the January and summer breaks I embarked on research for my next book on artists as collectors of Islamic art in the nineteenth century. The research trail took me to Berlin, London, and Istanbul. It was a particular pleasure to tour Istanbul with **Michael Ann Holly**, **Keith Moxey**, and **Lauren Cannady** from the Clark Research and Academic Program. We visited the Hagia Sophia, the Church of St. Saviour in Chora, many of Mimar Sinan's sixteenth-century Ottoman architectural masterworks, and Orhan Pamuk's Museum of Innocence.

Of course one of the highlights of any art historian's time spent in the Berkshires is the rich panoply of the Clark's Research and Academic Program events and their diverse visiting scholars. This academic year's programming certainly lived up to expectations under the inspiring leadership of **Michael Ann Holly** and the RAP team of **Christopher Heuer**, **Lauren Cannady**, and **Ashton Fancy**. As part of the Clark programming, **Marc Gotlieb** (with whom I share an obsession for the nineteenth-century painter-travellers to the Near East) invited me to co-convene a Clark Symposium titled, "Objects of Orientalism." Experts from Turkey and Scotland joined leading United States-based scholars for two days of engaging papers about the contemporary legacy of European Orientalism. Highlights included a curatorial panel, performance of Orientalist music, and a particularly lively gallery conversation that had the synapses firing early on a Saturday morning.

I take this opportunity to express my personal thanks to Lauren and **Marc Gotlieb** for hospitality in their mountain home, **Holly Edwards** for long rambling walks in the Berkshires, **Guy Hedreen** and **Liz McGowan** for memorable dinners in their loft, **Mark Haxthausen** for many stimulating exchanges, **Lauren Cannady** for her friendship, and of course **Michael Ann Holly** and **Keith Moxey** for their ever-warm welcome.



It is a great pleasure to be back as Visiting Professor this year, to see the class of 2017 blossom into confident second-year students and to get to know the incoming class. At the Williams Graduate Program reunion held during the CAA conference in New York in February I caught up with several graduates from the class of 2016. It was a particular pleasure to hear about the progress of their doctoral studies, their work in museums and other adventures. It augurs well for our discipline that another talented group of Williams graduates in art history have progressed to the next stage of their careers.



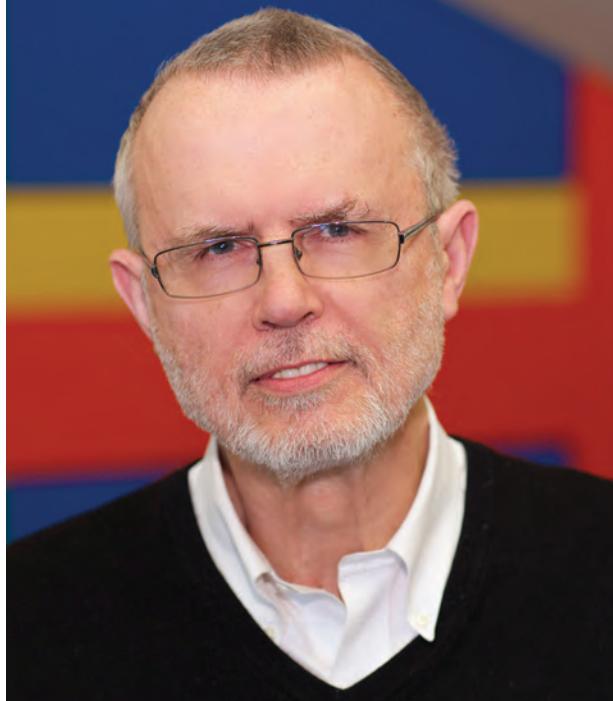
# INTERVIEW

## Charles “Mark” Haxthausen

*Robin Schuldenfrei MA '00 and Max Boersma MA '16  
interviewed Mark Haxthausen in February 2017.*

**Robin Schuldenfrei:** Could you begin at the beginning and tell us a little bit about how you became interested in art history as a discipline, what aspects drew you to it and if they still remain relevant to your work today?

**Mark Haxthausen:** When I entered college (at the University of St. Thomas in Houston) my goal was to be a painter. I had zero academic ambition. My first two years of college were a disaster, and I dropped out, twice. Following my first year (four Fs!) I spent a year studying painting in London and then returned to college. After a slightly less catastrophic sophomore year I dropped out again, planning never to return. This time I went to Germany—first to Munich, then after seven months to West Berlin. Of course I didn’t realize it at the time, but my two years in Germany turned out to be decisive for my future as a scholar of modern and contemporary German art. I learned German, and spent a lot of time in museums, learning a lot just by looking—certainly more than I would ever have learned in a classroom. But the art was only one part of my experience; in Berlin the other part was an intense, close encounter with history and with the politics of the cold war—Berlin was its epicenter. When I moved there in 1963 it was still very much a postwar city. Two of my digs were in buildings that were partial ruins, only certain sections were habitable. One had



no electricity, the other had bullet holes in the stairway, souvenirs of the battle of Berlin (both buildings were scheduled for demolition).

When I arrived in the city, in May 1963, the wall had been up less than two years, so there was a lot of tension and anxiety. I saw Kennedy’s famous “Ich bin ein Berliner” speech there. I developed a friendship with an East Berliner and went over often, sometimes several times a week. This opportunity to compare East and West was immensely stimulating. As a result I became, for the first time, deeply engaged by politics and history, and gradually began to realize that painting was perhaps an inadequate outlet for my expanding interests. Because of my growing doubts I decided it best to return to the States and go back to college. When I returned to St. Thomas—five years had passed since my initial matriculation—I was, as a result of my Berlin experience, academically motivated. In the interim an art history major had been established there, thanks to the patronage of John and Dominique de Menil. It is really to them, and my sheer luck of being there at the right time, that I owe my career. It was one of the newly hired professors, Bill Camfield, who persuaded me to consider graduate study in art history. Though I had my doubts, I followed his advice and, to my surprise, I was admitted to Columbia.



Despite the impact of Berlin on my thinking, my initial focus in art history was primarily aesthetic. My interest in the social and political dimensions came later, in the late 1970s. This was more or less in step with the discipline as a whole.

**Max Boersma:** In 2009, you received the CAA award for Distinguished Teaching of Art History, a well-deserved recognition of your intense commitment to student work and outcomes. I remember being warned by another student in my first semester that no single footnote went unexamined in papers for your seminar. Did you have any influential models or determinative experiences for your early formation as a teacher?

**MH:** My first inspiration as a teacher was a history professor I had in my last two years of college, after I had returned from Berlin. He was a Catholic priest,

but an extremely liberal, refreshingly unconventional one (shortly thereafter he left the priesthood). He had studied at the University of Toronto where he had been a pupil of Marshall McLuhan and one of the first readers of the manuscript of *Understanding Media*. In his course on modern European history he exemplified and communicated the passion and excitement of the intellectual life like no other professor I had before or after, there or at Columbia. It was his example that first made the prospect of a life in academia attractive to me. Obviously my training at Columbia was formative. I was there at the peak of the Vietnam war, and that was a continual source of nagging doubts about art history as a career—it was still a very conservative discipline then, and studying art history seemed, as someone wrote at the time, “like tending roses in an earthquake.” What kept

me going was that I was doing well academically, better than I had ever done before, and I loved the work. In the meantime I absorbed a lot from my professors. In my first semester I took the required methods seminar from Theodore Reff, who was then just establishing himself as a major scholar of Impressionism and Post-Impressionism. Methodologically conservative, he was nonetheless a lucid pedagogue and a model of scholarly rigor, and that was a standard that I internalized early on. He subsequently directed my dissertation on Paul Klee.

**RS:** Your time as director of the graduate program really brought about some changes to how students study art history as a discipline within the MA program. I am thinking of your methods course, for example, but also your strong support of curatorial career paths. Could you reflect a little bit on your own thinking, in terms of shaping the program and what you hoped to achieve?

**MH:** A good question! When I received the offer from Williams I was teaching at the University of Minnesota. There I had several doctoral students, some of them in my own field of German art. This was during the years after the theoretical turn in art history, and the excessive faith in theory—at the expense of historical research and attentiveness to the object—of some of my brightest students began to trouble me. When the Williams offer came along, at the end of 1992, I saw it as an opportunity: here was a highly respected program with excellent resources where one could perhaps achieve the balance I was looking for. My unofficial goal was to “train academics who are not afraid of objects and curators who are not afraid of theory.” To this end I made the methods course a requirement for all students—I thought it important that everyone have the same foundation. The other change I made—the more consequential one—was to introduce the Qualifying Paper and the symposium as the capstone of the MA. I thought the program was doing an excellent job, through internships, of giving our students an exposure to museum work; I wanted them to have a comparable experience of scholarly

discourse, of the process of writing, critique, revision, and then further critique and revision, of scholarship as a collegial, collaborative process. The option of writing a QP, in place of an oral exam, was offered on a volunteer basis to the Class of 1996, the first one I admitted. Everyone chose to do it, with impressive results, and the QP and the symposium became an integral part of the program.

**MB:** As director, you also took on leadership duties for one of the most beloved components of the program: the first-year Winter Study trip (now known as the International Study trip). Still today, your excursions are discussed as legendary feats of endurance, involving untold hours in museums and unrelenting treks across cities. What motivated your organization of these trips and what kind of impact do you feel they had on the student experiences over the years?

**MH:** My predecessor, Sam Edgerton, was a distinguished scholar of the Italian Renaissance and each year he took MA students to Italy. If Italy was his comfort zone, mine was German-speaking Europe, where I had lived, studied, and worked at various times and which I knew well. But the choice was not one of mere convenience—I thought it could be justified on other grounds. First of all, while most of the graduate students had been to Italy, Paris, and London, few had any experience of Germany, Austria, or the Czech Republic. Secondly, I believed that German-speaking Europe had the most developed and vibrant museum culture in Europe—and it was not concentrated in a single center, as in France or Britain. Further, there were great, historically significant collections of almost everything—ancient Egyptian and Greek art, African and Oceanic Art, and of course major collections of European art from the medieval period to the present. The Central European tour was among other things an encounter with the history of collecting, of the museum, and of taste: from the Renaissance Kunstkammer to the great Habsburg collections in Vienna, to royal collections formed by August the Strong and Friedrich August II in Dresden in

the eighteenth century and Ludwig I in Munich in the nineteenth, to Wilhelm Bode's Kaiser Friedrich Museum in Berlin (now the Gemäldegalerie and the Bode Museum), an early example of a modern museum with a collection built primarily by the cultivation of private collectors and donors. We also visited extraordinary sites off the beaten track—the Bauhaus in Dessau, Le Corbusier's chapel at Ronchamp, and Grünewald's Isenheim Altar in Colmar, the latter two being on our itinerary six or seven times on the thirteen trips I led. All in all we saw an extraordinary range of art, and in some cases these experiences shaped the later research agendas of the students.

**RS:** Early in your career you spent eight years as curator of the Busch-Reisinger Museum at Harvard. While most art historians have organized a few exhibits over the course of their career, could you talk about how your deep engagement in the museum field impacted your subsequent classroom teaching and vice-versa?

**MH:** At Harvard I had a joint teaching and curatorial appointment. I taught two courses a year and regularly organized teaching exhibitions out of the strong collections of German art. When I arrived there I didn't think of myself necessarily as a Germanist, but by the time I left I had regularly taught lecture courses and seminars on German art and eventually I began to develop a number of research interests in this area. I had the option of staying on as a curator, but at Harvard I quickly realized that I wanted to be a full-time academic, with more freedom to determine my own research, and for that I needed to go elsewhere (after two visiting appointments I landed at the University of Minnesota). The downside of leaving was not having ready access to a collection that matched my teaching repertory. Happily, in recent years I was able to duplicate that Harvard experience with the two seminars I taught on Sol LeWitt's wall drawings at MASS MoCA.

**MB:** Between your publications, museum work, and teaching, there are several figures that have compelled your close attention for many years, if not decades. I am

thinking of Paul Klee—of course—but also Anselm Kiefer, Sol LeWitt, and others. What surprises have you found in these sustained inquiries?

**MH:** Anselm Kiefer's work, which I first encountered in the early 1980s, was the hook that got me seriously interested in contemporary art. My discovery of Kiefer coincided with my growing interest in theory and method. His art showed me that painting and sculpture were capable not merely of illustrating myth but, by visual and material means, of deconstructing it, of exposing its mechanisms. This was a revelation to me. I wrote about this in a long review article on the American Kiefer retrospective of 1987, and that piece marked a turning point in my work. Writing on Kiefer took me places I might otherwise never have gone—Pseudo-Dionysius the Areopagite, the Kabbalah, Alchemy, Arminius and his reception in German culture and politics. After that I began to teach and write on other contemporary German artists, most notably on Sigmar Polke. My interest in LeWitt came late and unexpectedly, and I owe that to the extraordinary wall drawing retrospective at MASS MoCA. When I attended the opening, I resolved on the spot that I had to teach a seminar on these works. That decision brought the invitation from Lisa Corrin, then director of the college museum, to do an exhibition on LeWitt. My exhibition on LeWitt and the grid was my first significant curatorial activity in over twenty years.

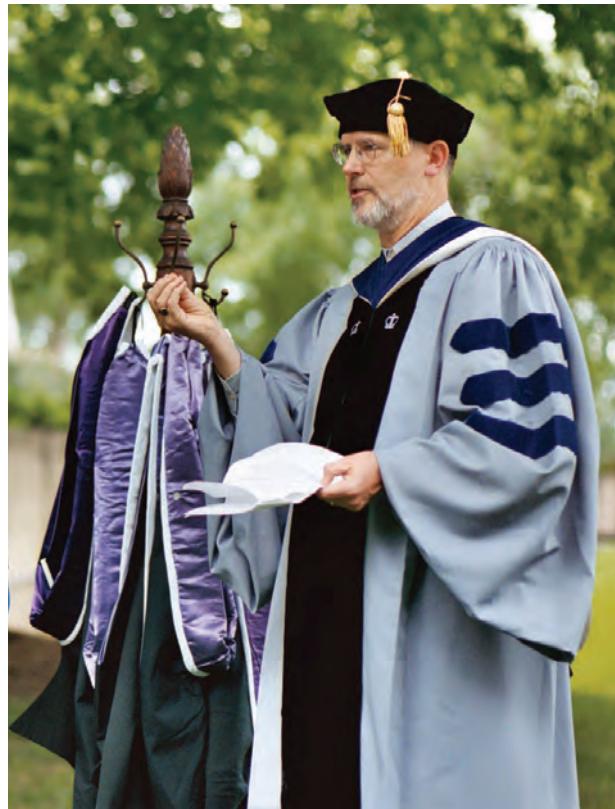
**RS:** I entered the program in the fall of 1998, just in time for the major Clark Conference, "The Two Art Histories" in the spring of my first year. For many of us in the program, it was a transformative way to think about art history, its objects, and how the academic and the museum realms interact. Could you talk a bit about the legacy of that conference and book and impact you feel it had?

**MH:** The concept for that conference emerged from my experience at Harvard, where I lived both art histories, as a curator and as an academic. In conversation with museum colleagues at other institutions, who considered me one of them, I became aware of their resentments

toward academic art historians. Many curators felt that academics regarded them as their intellectual inferiors. And indeed, my academic colleagues would often say of graduate students whom they regarded as not among the best and the brightest that they would be “good at museum work.” A number of years later, at a conference on art history and its institutions in the Federal Republic of Germany, I became aware of differences between our two countries in the relations between the museum and the university, so this added another dimension to my idea for the conference—to make it comparative across national cultures. And so I invited both academic and museum colleagues from the United States, Germany, and the United Kingdom. For many of the museum professionals it seemed like a giant group therapy session. There were 275 people in attendance, and the discussions were intense. The book based on the conference, which for practical reasons comprised only the papers and not the discussion, seems to have struck a chord. Among other things it inspired a CAA session and a conference on the two art histories in Asia, held in Japan. The introduction to the book has also been published in Chinese translation. Clearly the divide between “two art histories” remains a topic of interest and debate. I believed then, and still believe, that closer collaboration between curators and academics would result in a better product. I later addressed this issue in an article, “Beyond the Two Art Histories.”

**RS:** You have now been working in the field of art history for over forty years. What do you think has changed the most about how students approach the field? How has your own teaching changed over time?

**MH:** It's actually a half-century since I began graduate study. So much has changed! As I said previously, it was a very conservative discipline then, dominated by the study of style and iconography. At a time of acute social and political turmoil it was hard to find viable models for connecting art history to those issues; it seemingly existed in a bubble. The social history of art was then a



marginal concern, and at the time there seemed to be few good models for it—Arnold Hauser wasn't respected, and with good reason. Then things began to change in the early 1970s, a time of tremendous ferment, which I now see as transformative for the discipline. There was Linda Nochlin's “Why Have There Been No Great Women Artists?” (1971), Michael Baxandall's *Painting and Experience in Fifteenth-Century Italy* (1972), Leo Steinberg's “The Philosophical Brothel” (1972), and T. J. Clark's *Image of the People* and *The Absolute Bourgeois* (both 1973), to name only some of the most influential publications. These and other texts would profoundly change the kinds of questions art historians asked and they infused the discipline with a tremendous new energy. The old canonical objects could be studied with new sets of questions, and as a result our narratives changed. Then there was the theoretical turn, for which the founding of *October* in 1976 played a crucial role. The discipline became more responsive to developments in other discourses, more

self-reflexive, more self-critical. All of this was very exciting to students as well as to me. Gradually it began to influence my scholarship and my approach to teaching. This was especially true of the methods seminar that I began offering annually, starting in the mid-1980s. In a sense my approach to methods was remedial, I was teaching what I wish I had learned when I had been a graduate student. I approached methods not as a set of tools to be mastered, which is how it was taught when I was at Columbia, but historiographically—art history as a practice is as much a historical product as the objects it studies, and I have always been fascinated by that history. Along with new questions came an expansion of the domain of the objects art history studied, encompassing the larger visual culture beyond the domain of art. Naturally this development has been reflected in the research interests of my students. When I offered a graduate seminar on Weimar Germany, I approached it as a course in the entire visual culture of the period, and students worked on photography, advertising, design, and cinema as well as painting and sculpture. Eventually this expanded perspective led me to step outside my comfort zone and teach a graduate seminar on cinema in the Weimar Republic. I offered this three times, in 2006, 2010, and 2014, and it became perhaps my favorite course. I am proud that two graduate students I had in later years went on to do doctorates in film studies.

**MB:** As one of your last students, I know that your retirement was in part motivated by your desire to tackle some long-standing projects. Could you tell us about your current work and research?

**MH:** I am just finishing up a major project that I worked on for many years—a book of my translations and commentary on the German critic Carl Einstein, which will be out next year with University of Chicago Press. With that out of the way, my next big project is one I have been working on “with my left hand” for just as long, publishing bits and pieces of it in recent years. It will be a book reassessing Paul Klee’s place in the art of modernity. Also,

through my seminars on Weimar cinema I discovered how much interesting work there is to be done on the relations between silent cinema and the traditional visual media of painting and architecture. I hope to pursue some of that, beginning with a paper on the significance of the gothic cathedral in Fritz Lang’s *Metropolis*, which I plan to publish soon. I also have a paper-in-progress on how the works of the photo artists Thomas Struth and Candida Höfer constitute a discourse on the relation of photography to time that goes beyond the theoretical writing on the subject.

**RS:** Finally, you’ve been in Williamstown for quite some time, while your students have only fond memories of their two years there. Best thing about living in Williamstown?

**MH:** What’s not to like? Beautiful country, one of the world’s great art libraries for my research, proximity to New York, the opportunities for stimulating intellectual encounters through the college and the Clark.

# INTERVIEW

## Olivier Meslay

*On a sunny afternoon in March 2017, Williams Graduate Program in the History of Art students Michael Hartman and Rachel Wilson sat down for lunch at the home of Olivier Meslay, Felda and Dena Hardymon Director of the Clark Art Institute. Michael was Olivier's intern at the Dallas Museum of Art from 2013–14 before they both fortuitously found themselves in Williamstown this past August. Topics discussed ranged from Olivier's career in both French and American institutions to what might be in store for the Clark's future. Olivier even mused about how plastic lemon juice bottles could be used within a classroom setting.*

**Michael Hartman:** I remember you telling me that you began your career at a gallery in Paris. Could you talk a little about that experience?

**Olivier Meslay:** Yes, in fact my first long-term job was working in a Paris gallery that was then Galerie Charles et André Bailly. The gallery mainly bought and sold paintings on a very large scale. It was a fast-paced gallery and a different business than traditional Old Master dealers, who spend a lot of time researching and purchasing a few pieces to hold them for a year or two before selling them to a private client or museum. I worked there for eight years, mainly researching for the gallery. By far the best experience was working with Charles Bailly, who probably has the best eye that I know in the business, worldwide. He made many important discoveries, and it was through him that I really learned about paintings.

**MH:** And from there you went to the Louvre?



**OM:** Well, to work at the Louvre or any national museum in France you have to win a competition, which I did. I then completed a year and a half of schooling at the Institut National du Patrimoine. Only after that, I became a curator at a national museum—in this case the Louvre, which was an incredible opportunity.

**MH:** Now, were you the curator for Spanish paintings?

**OM:** I started with British and American art, and later added Spanish. I was very interested in Spanish paintings, but since nobody wanted to work on British art, I decided to seize the opportunity given to me by Pierre Rosenberg, then director of the painting department. I loved working on British and American art; both were collections that had been neglected for almost a century. I had a great time researching these works and received a lot of support from my British and American colleagues, who were very pleased that somebody was taking care of that part of the collection.

In addition to publishing the Louvre's collection of British and American painting in catalogues and articles, I also created two online databases: *D'outre-Manche* which means “across the channel” and *Lafayette*, a nice Franco-American name. I did not just add the Louvre's paintings, but worked to publish all British and American art in French public collections through these databases.

**MH:** From there, you went to the Dallas Museum of Art and are now at the Clark Art Institute. Comparing your time in France to that in the United States, what do you see as the biggest differences between European and American institutions?

**OM:** There are plenty of differences, but there are really two main ones in my opinion.

First, European institutions are usually part of a national network. The Louvre is linked with other French museums, almost all of which are under the rule of the government. For example, the government might decide to do or not do something at the Louvre because they think it would be better at the Musée d'Orsay or Quai Branly. It is a way to avoid overlap or repetition. You do not spend money on something at your museum when it would be better to spend it on another institution. At the same time, in my opinion, there is a negative aspect to this as each museum is not entirely responsible for its own future. You have to comply with rules that, at times, are not always the best for your institution.

In this country, each museum is completely independent. The Clark or the Dallas Museum of Art makes decisions that are in their own best interests and do not have to listen to someone above them saying, for example, this acquisition would be better at the Dallas Museum of Art than at the Clark.

The second difference is that a museum in the United States can rely upon private funding, and most importantly, can rely on an endowment. In Europe, ninety-five to ninety-nine percent of a museum's budget must be requested every year from the government, which is very different from museums in the United States. These two differences, in fact, give American institutions a certain uniqueness—for better or for worse—because they are not a part of a system. The museums are completely independent, thanks in part to the freedom granted by having an endowment.

The two systems are currently in very different forms. The European system is subsidized by the government through

local funds, national funds, or sometimes funds from the European Union. But when those funds diminish, it becomes difficult for institutions to find alternate sources of income. The support that American museums receive from the community, individuals, and civic leaders is, until now, very strong. However, in France or England at this moment, the money is shrinking year after year. You can see that museums are, in fact, being weakened more by the rules of a large system than by their own decisions.

**Rachel Wilson:** It seems an interesting contrast that the big system in place for European museums gives them a longer-term trajectory for a big project, but at the same time, the yearly need to renew funding would inhibit longer-term projects.

**OM:** Yes, in fact it worked very well when the economy was thriving in Europe at a pace which allowed institutions to consistently have more and more. It's quite complex and what I am saying now is of course very simplified. Before World War II, many museums in France were privately funded. When you look at Paris, for example, almost one-third of the museums were funded and created by private individuals. But after World War II, because of the war losses but also because of a shift in politics, this sort of private initiative largely disappeared in Europe. When the government is no longer supported by a thriving economy and by the idea that government is a good thing, it leads to real problems. If you do not have money and you do not feel legitimate, the combination is quite dangerous. That said, the complete disappearance of government support could lead to many inequalities across the country and among communities, there and here.

**MH:** I can imagine so. This comparison between European and American institutions leads us to your work now. You just arrived in Williamstown in August and had a busy fall with the reopening of the Manton Research Center. Now that this project has finished and there might be a little downtime, what are you most excited for in the next year or the next three years?

**OM:** Well, I would not describe this as a downtime! The Clark now has an amazing campus. Between the recent reopening of the Manton Research Center and construction of the Tadao Ando–designed Clark Center two years ago, the Clark is now in the best physical shape to welcome exhibitions, programs, and visitors. That is the next goal: to make the best use of this campus.

The Ando wing, with glass spaces like the Conforti Pavilion, is great for displaying objects. We also have galleries suited for large exhibitions and now have the new Eugene V. Thaw Gallery devoted to works on paper. It is a beautiful space that we are very lucky to have, and we need a long-term program to go along with it. The Lunder Center is another of the Clark's exhibition spaces. Obviously, there is an affinity between that space and contemporary art.

Part of the Clark identity, and a growing part of it in my opinion, is to interact with our natural environment. The combination of utterly sophisticated architecture with the untamed environment is quite unique. I do not know of any other places like this, and for that reason, we need to work on this combination of space and place to make the best use of it. Next year we will focus on embracing nature.

**MH:** I know that the Clark has been doing contemporary installations outside. Do you see this continuing then?

**OM:** Yes, and this is something I would like to work on. I would like to see artists questioning nature by utilizing natural elements. I want to be very careful about the use of our natural spaces, and I want to be sensitive to the sustainability aspect of such work to be sure that we do not disturb the natural environment. I would like to give artists the opportunity to work with our natural setting without harming it.

**MH:** In addition to focusing on the Clark's indoor and outdoor exhibition spaces, we have heard that you are planning to teach a course in the fall. What are you thinking of teaching? I remember you having a collection of lemon juice bottles in your office in Dallas that you would include when teaching me about objects. Will these make an appearance in the classroom?

**OM:** I have that collection somewhere in my house! By chance, this collection of lemon juice bottles started when I was in Williamstown fifteen years ago as a Clark Fellow.

**RW:** Wait. The ones that look like lemons?

**OM:** Yes. They are usually plastic. The ones in the United States are shaped differently from those in Europe and they fascinated me. Before I left Williamstown, I threw out my small collection. But then I regretted it and I started to collect them again. I think these would be a great teaching tool to consider the idea of "What is a corpus?" These bottles could be used in a manner similar to traditional art historical processes coming from Johann Joachim Winckelmann. For example, how do you recognize an original from a copy? This is the case for lemon juice bottles. You have originals and copies, and then good and bad copies. The lemon juice bottles evolved through time, illustrating the idea of stylistic evolution. It seems to be a very simple subject, but of course the human mind is so fertile that there are endless varieties of shapes. And there are form and function: a thing that seems to be a lemon juice bottle might actually be a perfume bottle. I would love to one day teach a course on that, but that is not the topic for next year.

Instead, I will be teaching a seminar about portraits made in prisons. For a long time, I have been very interested in prison, which for me is one of the saddest, most frightening places I can imagine. I am fascinated by the resistance that mankind is able to demonstrate in this environment. One of the most interesting products of this resistance is the portraits—sometimes extremely elaborate ones—made by artists of people in jail. You would think that if you were in jail, you would not go to a painter or ask someone in another cell to paint your portrait and commemorate your imprisonment. But in fact, this is a long-standing tradition. For me, it's one of the most moving subjects, because it is about pride, resilience, strength, weakness, and everything else that goes with it. It gets at the core of human beings.

The span of the course will be five centuries: the sixteenth century until now. It will encompass themes of identity,

respect, and innocence. People who ask to have their portrait made when they are in prison usually do so because they are innocent or feel that they are sent to prison for unfair reasons. In normal circumstances, portraits are commissioned by wealthy people who are powerful and at the peak of their career. You ask to be painted or photographed when you are the President of the United States. You do not ask someone to commemorate the moment that you are in a dungeon with the rats and starving.

**RW:** When did this become an interest for you? How long have you been thinking about this topic?

**OM:** The relationship between portraits and prison is quite recent for me. It came about ten years ago when I was researching the artist Henri-Pierre Danloux, who worked in France at the end of the eighteenth century and immigrated to England at the beginning of the French Revolution when the Terror started. He was working in aristocratic circles. Many aristocrats who went to jail under the threat of execution, or who had sisters, brothers, mothers, or sons who were executed, asked Danloux to paint portraits of themselves or their relatives in prison as a sort of record. They were proud to have survived, and felt they had gone through an ordeal that made them a better person. For example, a duke who was sent to jail expected at every single moment to be executed. Every day, there was a call. Even if you were a duke, you found yourself back at the core of what it is to be a human being. That started my interest in this particular topic about prisons and portraits. When I look back, prison has always been for me very, very disturbing. It is the worst thing I can imagine for anybody.

**MH:** As we bring this interview to a close and perhaps end on a lighter note, several of the graduate students would like to know: What is your favorite color?

**OM:** That's a very difficult question, because colors can move you beyond your own consciousness. You react to some colors without any sort of control. There was one painting by Picasso that was given to the Met recently by Leonard Lauder which is a combination of blue and white.

I had seen the painting in many different contexts and it always provided an overwhelming feeling. I cannot define it as joy or sadness, but it is a very strong reaction.

Then there is a more professional vision, as a museum director, of the colors we enjoy. For example, I went to see the Shchukin exhibition in Paris, where there was a Matisse I had never before seen in the flesh. There was an amazing light purple in it that I had never seen previously, anywhere. We all know that Matisse was one of the masters of color and was perhaps the best colorist of the twentieth century. But sometimes in front of his paintings, we realize that he invented colors or combinations of them that no one had ever used before. As art historians, when we see these color combinations, we ask ourselves: why did he do this?

There are then colors that I like, because they are rarely used. There are colors loved by everybody, like blue which is the most beloved color by the majority of people—sixty-five to seventy-five percent say blue is their favorite color. But that was not the case two millennia ago. Even the name “blue” barely existed in the Roman Empire. Blue eyes were seen as the eye color of barbarians or traitors. It is interesting because this is the complete opposite today where blue eyes are associated with faithfulness, clarity, straightforwardness. I love this shift. For this reason, one of the colors I like because we do not encounter it often in life is yellow. I am not saying it is my favorite, because I have so many favorite colors. I like to encounter yellow, though, because it is rare.

One of the joys I recently had in encountering this color was at the Fort Worth Museum of Science and History, a building built recently by the Mexican architectural firm Legorreta and Legorreta. The entrance interior is a pure yellow tower, and when you enter, it is beaming! It's absolutely great! In such a moment, I wonder why we do not use so much yellow in our lives.

# GRAD ART EVENTS

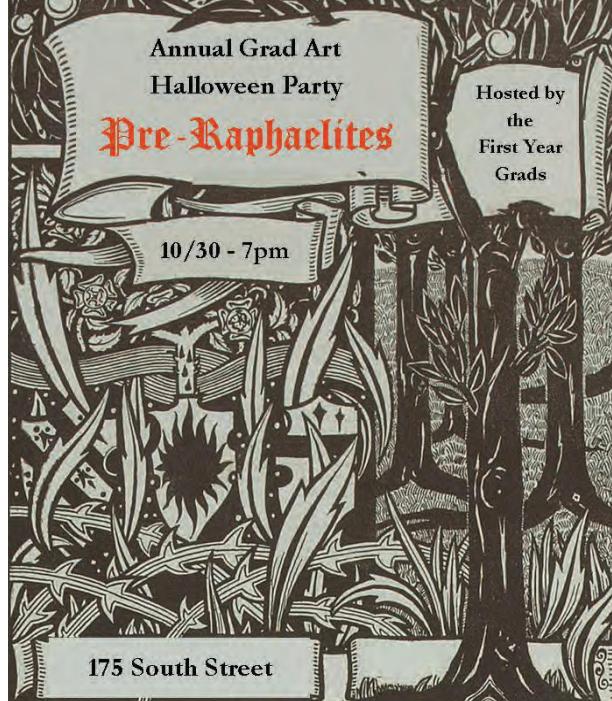
## Halloween 2015

Once again, Fort Hoosac was the place to be for Williamstown's premier Halloween extravaganza. This year's Pre-Raphaelite–themed party was a raucous celebration with revelry of all kinds continuing late into the night.

## International Study Trip, 2016

Each first-year class embarks on a trip abroad during William's Winter Study session. The trip fosters the students' engagement with art objects, architecture, and contemporary art outside of the classroom setting. An opportunity to escape from snowy Williamstown in January, the visit abroad is also a chance for rigorous intellectual discussions and, of course, fun. The class of 2017 took a trip to Vienna, led by art historian **Mike Lewis**; and Paris, led by program director **Marc Gotlieb**.

In Vienna we saw and discussed a wealth of nineteenth-century architecture, art, and public monuments. Our reading assignments ranged from the writings of Gottfriend Semper to Adolf Loos, and were enhanced by excursions to the Kunsthistorisches Museum, as well as the intimate corners of the famous Loos Bar. But besides the spartan interiors of Loos's modernism, we also encountered the decadent designs of the late-nineteenth-century Vienna Secessionists.



With Professor Lewis guiding our journeys around the wide boulevard of the Ringstraße, we also learned about the city's broader formation and planning in the nineteenth century. We found that the rich history of the Austrian Empire was only complemented by Otto Wagner's imprint on the city's urban atmosphere. Several important monuments shaped our experience of the Austrian metropolis—Canova's Tomb for Maria Christina and Rachel Whiteread's Judenplatz Holocaust Memorial were powerful expressions of mourning across centuries.

It was fitting to end our Vienna trip with Strauss's *Salomé* at the Wiener Staatsoper, whose set and costumes were odes to the city's most renowned artist, Gustav Klimt. We were reminded of the many Klimt works that we had seen at the Secession Building, Belvedere Palace, and Leopold Museum. Of course, before leaving Vienna, we had to sample the delicious offerings of its many bakeries and cafés. The city had some of the best cakes we had ever eaten.

Luckily, there were more opportunities for cake during the next portion of our trip in Paris. Marc's deep knowledge of the city and its history were crucial resources for students both familiar with its streets and new to its imposing grandeur. While we spent our evenings at the glamorous Hilton Paris Opera hotel on Rue Saint-Lazare, our days

were filled with museum visits and crepes. At the Musée d'Orsay and the Pantheon, we looked closely at academic art, having learned of its stylistic beginnings in the wide galleries of the Louvre. The Military Museum was both informative and fun, after we convinced the staff to allow our entire group to wear silly paper Napoleon hats.

Standing at the top of the Galeries Lafayette, Marc warned our group of apprehensive graduate students about l'appel du vide, and lectured on the city's development in the nineteenth century. As we took in the beautiful Parisian panorama, we all wondered at the varied architecture of the industrial capital. We ended our time in Paris with a celebratory dinner at Auberge Pyrénées Cévennes. Many students sampled cassoulet and foie gras for the first time, and some even recreated French recipes back in Williamstown (with some guidance from Marc).

—Amanda Morgan and Ariel Kline





## 21st Annual Spring Symposium

Introductory Remarks: **Marc Gotlieb**, Williams Graduate Program in the History of Art

### **Annemarie Iker**

“Fortuny’s Finish”

### **Danielle Ezor**

“Women’s Work: Chardin’s Kitchen Maids”

Moderated by **Jay Clarke**, The Clark

### **Jacobé Huet**

“Architectural Modernism and the ‘Orient’ in Tel Aviv”

### **Maxwell Boersma**

“Alexander Dorner and the New Conception of Space”

### **Kate Wiener**

“Leaping Out of the Static: Sol LeWitt and Dance”

Moderated by **Mary Roberts**, Williams College

### **Julia Silverman**

“Crafting Meaning in a Medieval Brooch”

### **Danielle Amodeo**

“The Lost Titian”

Moderated by **Stefanie Solum**, Williams College

### **James Miller**

“Alfred Stieglitz’s Lake George”

### **Christopher Borschel**

“Félix González-Torres’ Toys”

### **Nina Wexelblatt**

“Stories from the Lagoon: 1970s Eco-Art and the Ecology of Mind”

Moderated by **Lisa Dorin**, Williams College Museum of Art



# THE CLARK AND GRAD ART

## Inside Curatorial

In June 2016, the Clark welcomed twenty-eight masterpieces to Williamstown for *Splendor, Myth, and Vision: Nudes from the Prado*. The exhibition featured paintings by Ribera, Rubens, Tintoretto, Titian, and Velázquez, among others, and examined the surprising presence of mythological and religious nudes in the collections of the Spanish Habsburgs. Why did Philip II (r. 1556–98) and Philip IV (r. 1621–25), Catholic monarchs from a dynasty committed to the Counter-Reformation, indulge in sensuous paintings like Tintoretto's *Lady Revealing Her Breast* (c. 1580–90), Guercino's *Susannah and the Elders* (c. 1617), and Rubens's *Nymphs and Satyrs* (c. 1638–40)?

As a curatorial intern at the Clark, one of the pleasures in working on the exhibition was watching scholars from museums and universities in Europe and the United States grapple with this question. According to Jill Burke, author of the essay on the early modern nude in the exhibition catalogue, the genre tested the artistic capabilities of artists—and, she argues, viewers. “Did viewers merely see an individual’s naked body, or were they able to look beyond the image and understand it as an archetype?” Similarly, Javier Portús in his catalogue essay discusses the ways in which nudes challenged their collectors to reconcile competing ideals of art and morality. Catalogue entries on the paintings included in the exhibition consider these questions in greater depth.

In the months leading up to the opening of *Nudes from the Prado*, I contributed text and graphics to the map of Hapsburg Europe that greeted visitors. Most enjoyable was locating period images of royal palaces in and near Madrid to illustrate the map. Because I had spent two years in the Spanish capital before entering the graduate program, searching for prints, paintings, and photographs of sites relevant to the exhibition proved educational—and also, sentimental. Unexpectedly, my time in Williamstown ended with a return to the place I had been before arriving.

—Annemarie Iker

## In the Print Room

The primary focus of my work in the Print Room was researching sixty-three Japanese woodblock prints given to the Clark by Adele Rodbell in December of 2014, as well as those few Japanese woodblock prints already in the Clark’s collection, in preparation for the Clark’s first exhibition to focus on Japanese prints: *Japanese Impressions* (December 10, 2016–April 2, 2017). I immersed myself in the history and culture of Japanese color woodblock prints, beginning with the *ukiyo-e* tradition and Katsushika Hokusai (the earliest artist represented in the Rodbell Family Collection), moving through the *shin-hanga* movement and the revival of the traditional woodblock print method, and ending with the *sōsaku-hanga* movement of post–World War II Japan



and Kiyoshi Saitō. This investigation into the world of Japanese print culture led to some exciting discoveries about the Clark's minimal collection of Japanese prints from before the Rodbell donation, including identifying a number of prints that had been in the Clark's collection since the 1960s, such as an early print by Utagawa Hiroshige I. With the show title and opening date confirmed in the spring of 2016, **Jay Clarke** and I began planning how to display

addition to woodblock prints, *Japanese Impressions* also features select pieces from Adele Rodbell's collection of Japanese ceramics, and the highlight of my research for this exhibition was visiting the donor's home with Jay to view this superb ceramics collection. After I graduated, **Ariel Kline** MA '17 continued to work on the exhibition until its opening in December 2016.

—*Dani Ezor*

諸國瀧廻 東海道坂下  
清瀧堂作





# RAP YEAR REVIEW

Due to ongoing construction at the Manton Research Center we began (and ended) the year at the temporary Library Study Center in Levin House, which provided a home away from home for both graduate students and visiting fellows alike. The many colloquia and scholar seminars for which the Research and Academic Program (RAP) is perhaps best known were displaced to various locations around the Clark, including the Carswell Room, Lunder Center, and Conforti Pavilion. And yet despite all of these changes, we students still enjoyed the same intimate academic experience and socialization with scholars that has always defined both RAP and the graduate program.

As usual, RAP's extensive calendar of academic programs began almost immediately after our arrival in Williamstown. Indeed it felt like we had hardly been here a week when we filed into the Hunter Studio for a screening of **Mieke Bal's** *Madame B*, a feature-length film based on Flaubert's *Madame Bovary* (I remember being anxious because I had never read this book, and now that I was here in graduate school I assumed that this was expected). The night after the screening Bal was joined by Starr Director of RAP **Michael Ann Holly** for a Clark Conversation, in which the two discussed Bal's approach to filmmaking, her intentions in making *Madame B*, and her reasons for transitioning from writing to directing.

September also brought a new crop of Clark Fellows to Williamstown. Seasoned second-year RAP intern **Jacobé Huet** MA '16 stayed on for an extra semester to assist

**Spyros Papapetros**, Princeton University, in his research on Aby Warburg's extensive archive and invocations of "prehistory" in architectural studies since the nineteenth century. **John Kimbriel** MA '17 worked closely with **Maureen Shanahan**, James Madison University, and **Michael Brenson**, Bard College, while **Jake Eisensmith** MA '17 assisted **Joanna Smith**, University of Pennsylvania, and the year-long Oakley Fellow **Kavita Singh**, who travelled all the way from Jawaharlal Nehru University in Delhi. With research interests ranging from Orientalist photographs by a French psychiatrist in Morocco to the distribution and reuse of ancient seals across Near Eastern cultures, the fellows enlivened our Tuesday evenings with a series of diverse and thought-provoking Clark lectures.

At the end of this month, the Clark hosted "Art | The Law," a colloquium convened by Joan Kee, University of Michigan, that explored the intricate connections between the legal world, the art world, and the archive, with a particular emphasis on the ethical matters that negotiate the complex interactions between them. The eclectic list of participants included Amy Adler, New York University School of Law; Ariella Azoulay, Brown University; Martha Buskirk, Montserrat College of Art; Joshua Chambers-Letson, Northwestern University; Kris Cohen, Reed College; **Robin Kelsey**, Harvard University; Frederic Schwartz, University College London; Cristina Vatulescu, New York University; and Bess Williamson, School of the Art Institute of Chicago.



As first-years returned from their European adventures and second-years emerged from their QP writing they were greeted by the arrival of a new crop of spring fellows. Jake continued to work with **Kavita Singh** throughout her full year of residence, and also worked closely with **Stephen Campbell**, Johns Hopkins University. John worked with **Molly Warnock**, Johns Hopkins University; **Juliet Koss**, Scripps College; and **Julie Ault**, Portland State University. The lectures turned a critical eye to a diverse set of topics, including (but not limited to) museum practices in Post-colonial Southeast Asia as they relate to ethical issues of archiving, as well as the layer of different temporal stratas and alternative conceptions of time in the art of the Russian avant-garde.

Although RAP's standard programming got off to a comparatively slow start, the end of the semester was marked by two colloquiums and a symposium that continued the patterns of serious intellectual engagement and rigorous scholarship that had defined the fall.

In mid-April, the colloquium "Challenging Art History in Settler-Colonial Societies"—convened by Lize van Robbroeck, Stellenbosch University, South Africa, and Damian Skinner, Auckland Museum, New Zealand—analyzed the potential of settler-colonial art history as a possible methodology for writing about objects and cross-cultural exchanges. Other participants included: Bill Anthes, Pitzer College; Khadija von Zinnenburg Carroll, Cambridge University; Aaron Glass, Bard Graduate Center;

Kristina Huneault, Concordia University, Canada; Steve Loft, Canada Council for the Arts; Paul Chaat Smith, Smithsonian's National Museum of the American Indian; Charlotte Townsend-Gault, University of British Columbia; and Anne Whitelaw, Concordia University, Canada.

At the end of this month, **Marc Gotlieb** and the Robert Sterling Clark Visiting Professor **Mary Roberts**, University of Sydney, organized the Clark Symposium “Objects of Orientalism.” They were joined by Luke Gartlan, University of St. Andrews; Zirwat Chowdhury, Bennington College; Timothy Barringer, Yale University; Ünver Rüstem, Johns Hopkins University; Caterina Pierre, City University of New York; Zeynep Çelik, New Jersey Institute of Technology; **Holly Edwards**, Williams College; and Edhem Eldem, Boğaziçi University. Over two days, this symposium provided diverse views on nineteenth-century Orientalist and Academic European art, with the aim of producing a more nuanced view that, among other things, interrogated the continued relevance of the assertions put forth by Edward Said in his seminal text *Orientalism*.

Early in May, the Clark hosted the “Aesthetics and the *Bidonville*” colloquium, convened by **Katarzyna Pieprzak** of Williams College. She was joined by her fellow participants—Sheila Crane, University of Virginia; Nancy Demerdash, DePaul University; Anna Dezeuze, Ecole supérieure d’art et de design Marseille-Méditerranée (France); Lewis Gordon, University of Connecticut; Gretchen Head, Yale-NUS College, Singapore; Richard Pithouse, Rhodes University, South Africa; and Eric Prieto, University of California, Santa Barbara—to discuss how the people who actually inhabit these informal settlements and shantytowns navigate and conceptualize the various spaces from which they are constructed. Through the examination of diverse media, the colloquium sought to return agency to these people, who have been so frequently overlooked in academic discussions of the *bidonville*.

This year witnessed many changes within RAP itself as we bid a fond farewell at the end of the Spring semester to former Starr Director **Michael Ann Holly**, who had

been serving as Consulting Director after the departure of **Darby English**. And yet, any melancholy that might have been engendered by her leaving was tempered by our joy in welcoming the new Manton Post-Doctoral Fellow and Assistant Director **Lauren Cannady** at the beginning of the year, as well as congratulating **Christopher Heuer** for his promotion to Interim Director in June.

That both of us decided to stay in Williamstown over the summer and continue working for RAP is indicative of how much we enjoyed all of the exciting opportunities for intellectual growth and exploration that it provided over this wonderful year. Here’s to the next one!

—*Jake Eisensmith and John Kimbriel*



## WCMA AND GRAD ART

Emphasizing a central tenet of the Williams College Museum of Art's strategic plan, two shows organized by **Lisa Dorin** MA '00 over the course of the past year worked to "wake up" and revitalize the WCMA collection in new ways. *Your smarter than than me. i don't care*, featured work from the WCMA contemporary collection and highlights from a recent major gift from software publisher and philanthropist Peter Norton. *Both Sides Now: Lexa and Dan Walsh*, a creative collaboration by sibling artists Lexa and Dan Walsh, created sculptural installation stations featuring work from WCMA, encouraging new responses and investigations into the collection.

In addition to coordinating a popular suite of summer programs called Summer School with Lexa, **Nina Pelaez** MA '14 took WCMA to the web, starting Instagram and Twitter accounts. Her efforts to increase WCMA's social media presence has connected the museum to the wider world of arts institutions and the public in new and exciting ways.

**Sonnet Coggins** spearheaded an effort to redesign the entrance of WCMA. The project informed the museum on its interaction with the public on several fronts, asking questions about the museum's visibility outside of campus, across campus, and from Main Street. The atrium was also thought of as a place where visitors orient themselves and begin their experience with the collection, even before they see an artwork. Sonnet hired a greeter for the atrium who

will help orient visitors in the space and also collects data on visitor demographics and WCMA's footprint outside the local area.

In a new course cotaught by professor of economics Stephen Sheppard and curator of American art **Kevin Murphy**, "Acquiring Art: Selecting and Purchasing Objects for the Williams College Museum of Art," graduate and undergraduate students explored the process of evaluating works of art, considering the perspectives of both art history and the art market. Students learned about the history behind the WCMA collection before dividing into teams to scour auction catalogues, contact galleries, and propose an object they believed should be acquired by the museum to the WCMA committee. The course concluded with a class trip to New York City, and two works being chosen for WCMA: *Keene Valley, Adirondacks*, an 1876 painting by American artist Hermann Fuechsel and *The Garden Pool*, a 1929 painting by American artist Jane Peterson. Both works strengthen the place of American art and women artists within the WCMA collection.

Kevin also curated the well-reviewed show "*Not Theories but Revelations*": *The Art and Science of Abbott Handerson Thayer*, dedicated to the American painter, naturalist, and "father" of camouflage. The show placed Thayer's artistic practice within the broader scope of his investigation into animal and human concealment.



**Lisa Dorin** and MASS MoCA curator **Denise Markonish** cotaught the course, “Contemporary Curatorial Workshop,” a biweekly meeting of graduate students and innovative curators and artists, to discuss the unique challenges and strategies of contemporary curatorial practice. Guest speakers included independent curator Jason Waite and Ian Alden Russell of the David Winton Bell Gallery at Brown University. Artist and NYU professor Meleko Mokgosi, Williams ’07, spoke about his practice and the thought process behind his upcoming show at WCMA. Tied to the workshop were off-campus visits, such as a tour of EMPAC with curator Victoria Brooks, as well as a trip to Boston to visit the Carpenter Center, the ICA, and the MIT List.

**Thomas Price** worked with **Kevin Murphy**, assisting in digitizing and archiving a collection of glass plate negatives associated with the exhibition on Abbot Henderson Thayer. Tom also identified the subject matter of a painting donated to the museum, and worked with Kevin to successfully present a pair of portraits to the collections committee.

**Anna Kelley** worked with contemporary curator **Lisa Dorin** to compile research for proposals of new acquisitions to the museum’s collection of late-twentieth-century and early-twenty-first-century art and worked with **Kevin Murphy** to successfully present a twentieth-century American painting to the curatorial council. Anna also began planning and research for her own exhibition,

*State of Disobedience*, which opened in the fall of 2016. The exhibition drew upon WCMA's contemporary collection to speak to the power of artwork to provoke unexpected and contradictory responses.

**Amanda Morgan** and **Terence Washington** dove into the various tasks of the engagement department, working with **Sonnet Coggins** and **Rachel Heisler** to understand and learn from our visitors' experiences with the collection. They also assisted Rachel with the administration of the WALLS program. In the spring, Amanda and Terence hosted a dinner that gathered all the students who had borrowed Paul Cézanne's etching *Tête de jeune fille (Head of a Young Girl)* (1873) from the WALLS collection. At the dinner, the students discussed what it was like to have art in their rooms and how art and WCMA figured into their lives. Amanda and Terence also got involved with the Think Tank, working with the team of undergraduates to reimagine WCMA's atrium, an effort out of which came ideas that the students presented to WCMA staff. Finally, as part of a panel convened by **Mark Haxthausen**, Terence, **Margo Cohen Ristorucci**, and **Kate Wiener** MA '16 discussed Sol LeWitt's wall drawings project with Gabriel Hurier, a longtime drafter of wall drawings and team lead for the newest drawing in WCMA's atrium, #1089 (2015).

**Elliot Krasnopoler** MA '15 acquired 30 new works to expand the WALLS collection, bringing the total number of artworks available for students to borrow to 120. The effort was visualized through *Walls Evolves*, a show that also offered students and the public the chance to vote on what works they wanted to include in the WALLS collection. Elliot's work substantially increased the percentage of nonwhite, nonmale artists represented in the collection.

**Erin Wrightson** and **Liz Gallerani**, curator of Mellon Academic Programs, began Object Lab, which "turns our museum classroom inside out." For Object Lab, Liz worked with faculty across the disciplines, helping them to select artworks from WCMA's collection that were relevant to their subjects. Among the classes represented (besides

Art History) were Mathematics; Biology; Africana Studies; and Women's, Gender, and Sexuality Studies. Students in classes represented in Object Lab are given assignments that encourage them to integrate close looking and critical thinking about art into their various disciplines.

**Hilde Nelson** worked alongside **Katie Price** MA '02, former curator of special projects, to catalogue, research, and archive the Holmes Gift of Warhol books and ephemera. Hilde also researched work in the WCMA collection to be displayed in the Investment Office of Williams College. In addition, Hilde curated the 2016 Alumni exhibition, *Bodies of Substance and Shadow*, which opened in the summer of 2016, presenting the richness of gifts to the museum from Williams College alumni who were celebrating their reunions that year.

**Kerry Bickford** worked with **Tina Olsen**, Class of 1956 Director of the Williams College Museum of Art, to cocurate the exhibition *Accession Number: 1960–1962*, which opened on February 17, 2017. The exhibition is centered on a suite of objects from WCMA's permanent collection organized by their accession numbers, and is an investigation into collection history, the limits of the archive, and what it means to create an exhibition that looks "uncurated." During the last academic year, Kerry and Tina discussed the conceptual parameters of the exhibition and selected a checklist of objects acquired between 1960 and 1962. Kerry researched the history of the WCMA during that time period from WCMA's files, as well as with resources from the Williams College Archives and Special Collections. Together, Kerry and Tina also conceptualized a brochure to accompany the exhibition, plotted a preliminary gallery layout, and worked with professor of computer science Duane Bailey and some of his undergraduate students to develop an iPad app that would allow visitors to "re-curate" the exhibition by projecting images of pieces from the galleries onto monitors.

—Anna Kelley and Terence Washington



## MASS MoCA AND GRAD ART

One of the graduate program's many unique opportunities is its partnership with the Massachusetts Museum of Contemporary Art (MASS MoCA), which provides one student from each class with an intensive two-year-long internship. Under the tutelage of the museum's curators, these students assist on the museum's rigorous schedule of temporary exhibitions, from writing to planning and installation. In their second year, the students have the opportunity to curate an exhibition themselves, generously sponsored by the Clark.

This year saw the opening of *The Space Between*, a group show I curated during my time as the second year grad intern. On view for nine months, the show included seven artists—Zarouhie Abdalian, Walead Beshty, Edson Chagas, Andy Graydon, Amalia Pica, Rachel Sussman, and Audra Wolowiec—who addressed the concept of betweenness in site-specific or site-adapted installations. This betweenness was conceived as both a physical location and an abstract condition: the works variously addressed the space between idea and execution; between speaker and listener; and between cities, friends, or words. Some occupied the cracks in the physical infrastructure, while others exposed mechanisms and systems that point to the factory-turned-museum as a locus of ongoing activity.

Rather than concentrate all of the works in one room, I took the opportunity to harness what I felt was unique about MASS MoCA's sprawling architecture: the nooks

and crannies between galleries that serve as the connective tissue of the former factory. Works were dispersed from the parking lot to the tool sheds, from the museum lobby to industrial stairways and covered bridges between buildings. I also wanted to call attention to MASS MoCA's relationship to North Adams. Chagas's photographs of urban detritus showed up on two sets of double-wide billboards in the city, and Sussman installed her *Sidewalk Kintsukuroi* intervention in the pavement both outside the front entrance to the museum and on Main Street, as though sealing the gap between the museum and downtown. The exhibition as a whole functioned like a constellation, with a map leading visitors on an alternative route through the campus and beyond with a heightened awareness of their surroundings.

As part of the project, I had the opportunity to commission a new work by Andy Graydon, a six-channel sound work that filled a multistory stairwell between two buildings, and to work closely with Zarouhie Abdalian and Audra Wolowiec to adapt existing projects, finding new mediums and spatial relationships for existing sound and poetic material. The development of the exhibition stretched beyond opening night with the surprise addition of *Ferne Felder*, a performance and sonic intervention inside Graydon's installation. Manipulating an album recorded by electronic musician Jan St. Werner, Graydon mixed and layered one track across the six-speaker array in the light

well. The shifts in context and sound meshed perfectly with the show's emphasis on movement as a way of understanding contemporary public space.

Though *The Space Between* closed in January, two pieces are still on view: the museum decided to add Abdalian's *Chanson du ricochet*, a sound piece emanating from outbuildings behind the main buildings of the museum calling out its history as a site of labor, to their growing collection of sound art as a long-term loan; and Sussman's streams of gold in the pavement will welcome visitors until they naturally wear away. Their continued presence at the museum reminds me of how grateful I am for the amount of responsibility and creative freedom afforded to me as a graduate student to play with expectations and shift visitors' perception of the institution itself.

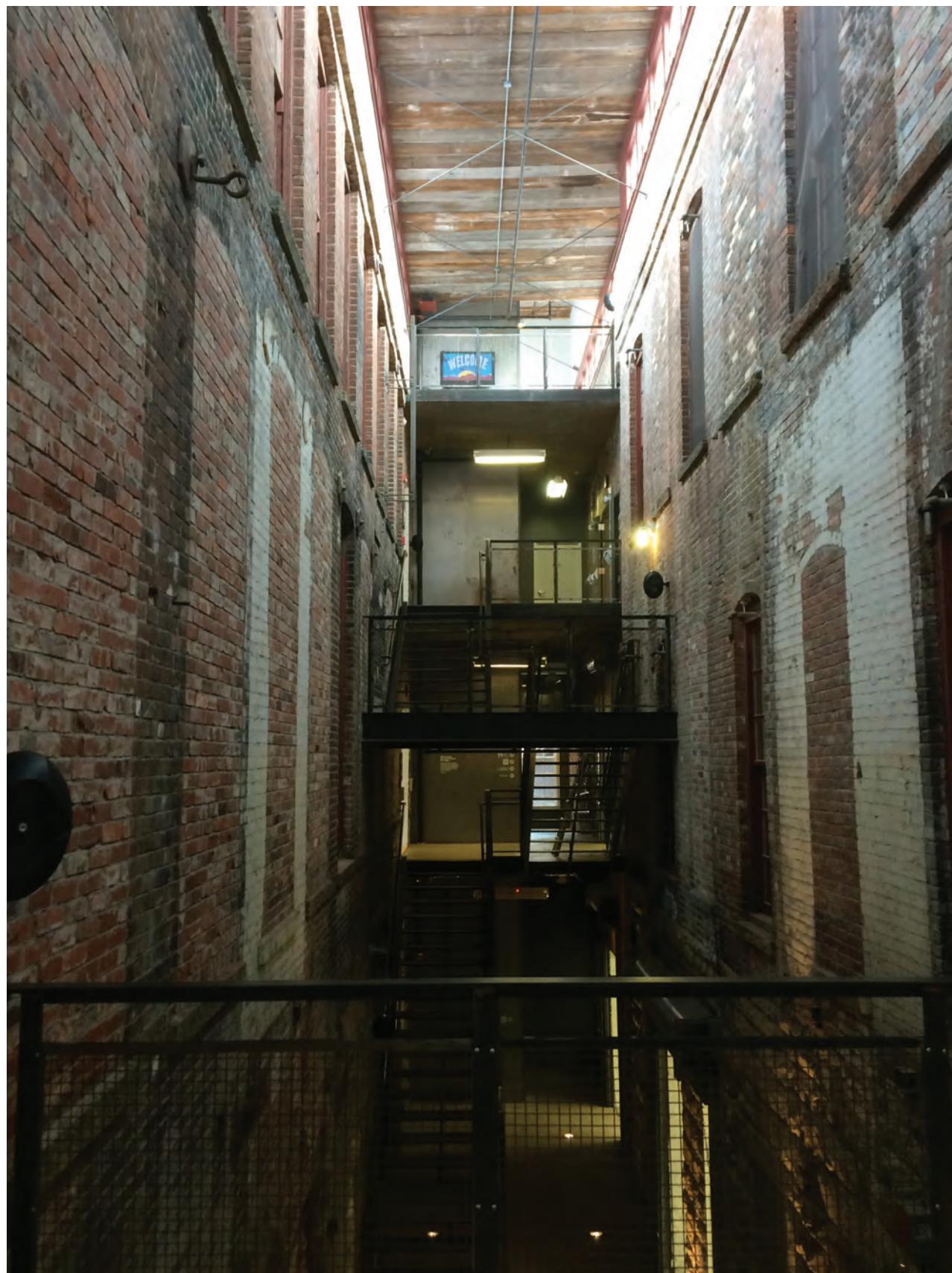
In addition to working on my own exhibition, I spent my second year at MASS MoCA working closely with curator **Susan Cross** MA '94 on the installation of large-scale solo exhibitions of artists Alex Da Corte and Sarah Crowner. My tasks ranged from writing grant applications and loan forms to researching materials and the myriad art-historical sources both artists borrow from, interpret, and manipulate in their own way. With so many moving parts to each project, I was thrilled to be working alongside the tireless **Allie Foradas** MA '15, who remained at MASS MoCA after graduating from the grad program and became assistant curator. The process of collaborating with artists, curators, and departments across the museum on such a wide variety of projects was fantastic preparation for my current position as Marjorie Susman Curatorial Fellow at the Museum of Contemporary Art Chicago, a very different type of institution with its own demands, audience, and relationship to urban space.

After all the hard work and excitement of my time as grad intern, I was happy to pass the experience down to **Margo Cohen Ristorucci**. Working under the guidance of curator Denise Markonish, Margo originated public programming for Markonish's exhibition *Nick Cave: Until*,

the largest exhibition of the artist's work to date (and the first in recent memory without sound suits!). She collaborated with the education department to develop meaningful strategies for engaging North Adams's primarily white, low-income community with the subjects of racial injustice and police brutality critical to the show. After months of meeting with community organizations and acquainting herself with local politics, she proposed a series of performative gallery interventions and programs to Nick Cave, his studio, and MASS MoCA's Performing Arts and Visual Arts teams. She also provided administrative support for a very fruitful two-day creative retreat, which invited such artists as Helga Davis, Bill T. Jones, and Solange Knowles to brainstorm potential collaborations on site. If this weren't enough, she also assisted with the organization of *Explode Every Day: An Inquiry into the Phenomena of Wonder*, cocurated by Denise and Ohio-based artist Sean Foley.

Margo has also been hard at work organizing her own exhibition, *The Half-Life of Love* opening on Saturday, May 6, 2017. Borrowing its title from *This Is How You Lose Her*—Junot Diaz's 2012 collection of short stories chronicling the fallout of infidelity—the show will bring together an intergenerational group of artists who explore the melancholic experience of romantic encounter: the ecstasy of intimacy, the affective ebb of time, the traces of a partner's arrivals and absences. The exhibition will feature work by Jordan Casteel, Cynthia Daignault, Félix González-Torres, Deana Lawson, Dave McKenzie, Kambui Olujimi, Valeska Soares, and Billie Zangewa. In addition to painting, photography, sculpture, and video installation, the exhibition will include a new commission by Billie Zangewa and three site-specific performances by Dave McKenzie. Through a variety of artistic approaches, ranging in tone from honeymoon to heartbreak, the artists will present love as a social contract, at once rife with possibility and precariousness.

—Nina Wexelblatt





## WACC AND GRAD ART

"I hear one of them might have a bug problem." I cringed slightly as my supervisor Hélène Gillette-Woodard, Head of Objects Conservation, debriefed me during our drive to Historic Deerfield, where we were picking up the three French and Indian War-era powder horns I was to spend the year conserving. Silently, I imagined a year plucking beetles out through the spout of a horn. Was fumigation a conservation approved treatment, I wondered. Coming to the Williamstown Art Conservation Center with an interest in vernacular arts, I was thrilled to learn that I would be working on powder horns, especially horns from the (fairly local) Lake George region. Used to hold gunpowder before the adoption of cartridges and cartridge boxes at the end of the 1700s, powder horns were typically personalized with the names of their owners, as well as dates, locations, and other illustrations.

Luckily, extermination was not one of the tasks affixed to my role as the 2015–16 Lenett Memorial Fellow. The powder horns with which Hélène and I returned did, however, present a range of conservation issues, from cosmetic to structural damage. The first horn, inscribed with the name Josiah Walker and a British coat of arms, arrived with a large flake on its neck and corrosion on the metal loop used to attach the horn to a shoulder strap. The second horn, with the name Levi Whitney, contained images of a "Brazon Serpent" and an octopus-like "Divel" along with fish, plants, and celestial bodies.

Distracting from such imagery, however, were large losses from worm damage. The last horn belonged to Aaron Page, whose name was engraved with immaculate copperplate calligraphy on a deep amber-colored ground. It included engravings of a battle formation adapted from eighteenth-century military manuals and included the verse "I powder with by brother ball / a herow like do conquer all" along with "Lake Gorg July the 8 ano 1758." This horn had the most significant structural damage, its throat completely shattered and smashed.

Before embarking on treatment, Hélène and I performed a series of tests to learn more about how the horns had been fabricated and what materials were most suitable for repair. UV light, for example, revealed a light green fluorescence, indicating a plant oil coating consistent with how most horns were treated. One horn fluoresced a much paler color than the rest, which suggested an earlier cleaning that stripped the original coating. Meanwhile, I used a store-bought piece of horn to test different combinations of adhesives and textiles, considering different methods for piecing together the shards of the Aaron Page horn. We knew that any adhesive was going to have to hold the shards together under pressure, but not be too strong. Since horn was prone to expand and contract with changes in temperature and humidity, we wanted to make sure that if significant movement occurred, the adhesive would break rather than the actual powder horn.



I also began digging into the surprisingly interesting collection history of the powder horns. All three had been donated to Deerfield by a man named William Guthman, who was an antiques dealer and one of the twentieth century's foremost experts on American military paraphernalia. Guthman had a particular fondness for powder horns, to which he devoted much of his scholarly attention. Not only had he published numerous articles on the subject, but his archives included multiple drafts of a book entitled *Powder Horn Art*. Traditionally, only two categories of horn had been deemed collectible: those that contained images of maps and those bearing the names of famous generals, implying their ownership. Deeply critical of the tendency among collectors to value horns based on the content of their inscriptions (likely in part because this made the horns fairly easy to forge), Guthman was one of the first collectors to make an argument for the horns as a type of "folk art" by calling attention to the *imagery* on the horns rather than just the object's status as a historical artifact. (His archives also contain an entire folder of letters from publishers rejecting the project as excellently researched but "too esoteric," along with notes of encouragement from his literary agent. The book was ultimately self-published.)

Guthman's choice to devote attention to horns' imagery rather than just their "historical materiality" had implications for treatment. Typically, conservation ethics dictate that historical artifacts not be cleaned, in case their grime contains historical data. In the case of these horns, that grime and damage distracted from the very imagery that Guthman argued constituted their artistic value. Ultimately, Hélène and I chose not to surface clean the horns, since the removal of grime could not be reversed later (reversibility being an ethical standard in art conservation). We opted to stabilize the horns' structure to prevent further damage and minimize distractions from the objects' engravings by filling losses and inpainting.

On the Josiah Walker horn, for example, I used B-72, a thermoplastic resin, to reattach the flake on the horn's spout. I cleaned the minor corrosion of the horn's metal components using steel wool and coated them in wax to make them impervious to moisture. On the Levi Whitney horn, I custom-created fills that sat in the areas of lost horn. To do this, I cut out sheets of Japanese tissue to match the exact shape of the losses, and, layer by layer, built a tiny paper sculpture that sat snugly in each area of loss. Above that, I applied a layer of acrylic paint mixed with gesso and polyfix (a polyvinyl resin) and sanded it to

match the texture and curve of the horn. By adding resin to the gesso, I decreased its brittleness and ensured that the fill would move if the horn expanded and contracted. Then, I painted the fills to blend with the color, patina and sheen of the natural horn: no simple feat!

We used a similar technique to repair the throat of the Aaron Page horn. Because the shards of horn were dry and brittle, we first used a gel to humidify the horn and allow some flexibility in piecing them together. We then used B-72 along with an improvised clamp system to glue some of the pieces together and restore the horn's silhouette. Even after that, many losses remained, so I used the same technique as in the Levi Whitney horn of creating paper and gesso fills that, due to this horn's darker color, were thankfully easier to inpaint. I then removed any loose dirt and grime with a cosmetic sponge.

Ultimately, the horns didn't end up looking so different before and after treatment. It took some self-reminding that such subtlety was actually crucial to the conservation of historical objects, and that ending up with immaculately cleaned objects would have been an ethical failure. Despite the project's subtle optics, the opportunity to apply art-historical research to a project that both necessitated manual skill and that had practical urgency is one that continues to inflect my thinking about objects, their construction, and their display. Hopefully, visitors to Deerfield can now continue enjoying these horns for their historical import *and* artistry.

—Julia Silverman





# ALUMNI NEWS

## 1974

Judith Adams

Jeanne Bresciani

Elizabeth Agee Cogswell, Retired.  
cogswelle@missouri.edu

Francesca Eastman

William J. Gavin

Brother John Thomas Haletsky

Nancy Klaus

Lynne Rutkin

Gregory Allgire Smith

Cynthia Winter

## 1975

Anna R. Cohn

Elizabeth M. Ely

Jay M. Fisher

Amy Golahny, Lycoming College, Richmond Professor of Art History: Recent publications include an article on Jan Steen's reception of Rembrandt's 'Hundred Guilder Print' in the *Journal of the Historians of Netherlandish Art*, an article on Rembrandt and 'everyday life,' in *Genre Imagery*, edited by Arthur J. Difuria, and "Pieter Lastman" in the Oxford Art Bibliography on-line. I am now the

immediate past president of the HNA, and welcome you to look at our website and activities. golahny@lycoming.edu

Johanna Halford-MacLeod

Peter Hero\*

Irena Hochman

Jennifer Lester\*

Mary Cheney Nelson

Cynthia Quay Tashjian

Jeffrey E. Thompson\*

## 1976

Gaye L. Brown

Gary Burger

Kee Il Choi Jr., Art consultant and art historian, about to become a PhD candidate at Leiden University (N.L.): My topic will address artistic and diplomatic exchanges between France and China in the second half of the eighteenth century. I played a principal role in the acquisition by the Department of the Americas at the MFA Boston of a rare, late-16th-century Mexican feather painting depicting St. Michael and the Devil, which has been accepted as having emanated from the kunstkammer of Rudolf II of Prague. My scholarly activities took me to Paris and Hong Kong where I presented papers at the I.N.H.A and the Hong Kong University.

Lois Fichner-Rathus

E. Melanie Gifford

Jeanne B. Plekon

Michael Shapiro

Philip G. Verre

Judith McCandless Williams

Kathy Zimmerer-McKelvie, Director, University Art Gallery, CSU Dominguez Hills: Curated for the University Art Gallery: *Altered Objects: Nicolas Shake, Julie Schustack, and Trina Turturici* and *Be the Change: Los Angeles Protest Photographs by Cindy Bendat 2003–2017*. My reviews, “Made in Cotton,” “Betty Gold: New Sculpture,” and “New Artists from Cuba” were published in *ArtScene*. Received NEH and NEA grants for K-12 programming for the city of Carson Boys and Girls Art in the Schools workshops.

## 1977

Deborah Irene Coy

Susan Dodge-Peters Daiss

Henry J. Duffy, Curator, Saint Gaudens National Historic Site: I continue to grow the collection of material and art from the studio and from Saint Gaudens' assistants and colleagues as well as present lectures. I contributed an essay to the NPS webpage on WWI about origins of camouflage in the US army by artists of Cornish Colony. The future holds an exhibit on Saint Gaudens for the Currier Gallery and a possible film about early conservation efforts surrounding Cornish Colony (development of the Appalachian Trail, protecting bison, etc.).

Michael Klein

Judith Weiss Levy, Retired; Commissioner - The St. Louis Art Museum; Board member - The Contemporary Art Museum, St. Louis; Sun Valley Center for the Arts.

jwlevy12@gmail.com

Robert S. Mattison

Fronia W. Simpson, Self-employed: Although last time I wrote that I planned to edit no more exhibition catalogues, the chance to work with Betsy Athens (2005) on her project on Winslow Homer was too tempting. Articles by Jennifer Greenhill (2000), Rob Slifkin (2002), Ellery Foutch (2003), and Ben Tilghman (also 2003) also have crossed my desk.

John W. Stamper, School of Architecture, University of Notre Dame: I am in my fourteenth year as Associate Dean of Notre Dame's Architecture School. I teach classes in architectural history and every fall semester a design studio that focuses on high-rise architecture in Chicago. In 2016 I published a book chapter, “London’s Crystal Palace and Its Decorative Iron Construction,” in *Function and Fantasy: Iron Architecture in the Long Nineteenth Century* (Routledge). stamper.1@nd.edu

Beth Carver Wees, Ruth Bigelow Wriston Curator of American Decorative Arts, The Metropolitan Museum of Art, New York: I am currently lead curator for a museum-wide jewelry exhibition scheduled to open in November of 2018. beth.wees@metmuseum.org

## 1978

Leonard N. Amico

Lucinda Barnes, Curator Emerita, Berkeley Art Museum and Pacific Film Archive: In July 2016, I “retired” as Chief Curator at BAMPFA, to become Curator Emerita. Instead of really retiring, I co-organized, with the Kunsthalle Bielefeld, *Creation in Form and Color: Hans Hofmann*. And, I am currently curating a Hans Hofmann retrospective exhibition to open at BAMPFA in spring 2019. The catalogue will be published by UC Press. In late 2016, I moved to Boise, Idaho, to enjoy the mountains, rivers, and glorious environment. lbarnes@berkeley.edu

Jane M. Boyle

John Coffey, Deputy Director for Art, Curator of American and Modern Art, North Carolina Museum of Art, Raleigh: I am now staring down my 29th year

as a curator at the North Carolina Museum of Art: a dizzying prospect. Highlights of the past year: acquiring at auction a truly regal Venetian Baroque Torah Crown for the NCMA's Judaic Art Gallery, and coaxing five other American art curators to jump into the Gulf of Maine with me during a two-day field trip to Childe Hassam's Appledore Island. john.coffey@ncdcr.gov

Stephen R. Edidin, Deputy Director and Chief Curator, Dahesh Museum of Art, New York.  
sedidin@daheshmuseum.org

Adrian S. Hoch

Brian Lukacher

Carole Cunningham McNamara

## 1979

Hiram Carruthers Butler

Mary Spivy Dangremond

Stephen Eisenman

Laura M. Giles

Margaret Kaufman

Franklin Kelly

Christopher W. London

Elizabeth L. C. Milroy, Professor and Department Head; Department of Art and Art History; Westphal College of Media Arts & Design; Drexel University: Am enjoying working with colleagues to build a new art history program at Drexel. Published *The Grid and the River: Philadelphia's Green Places, 1682–1876* (Penn State Press) in 2016, which has been awarded the John Brinckerhoff Jackson prize from the Foundation for Landscape Studies.

Wendy Owens, Director of Curatorial Affairs, Visual Arts Collection, McGill University: I continue to publish articles every year on Gordon Matta-Clark, most recently in a book published in Spain. I manage the university art collection at McGill, which is now in a major growth phase . . . more to come on that.

Sheryl E. Reiss, Independent scholar: Sheryl E. Reiss, President of the Italian Art Society until February 2017, presented a plenary lecture titled "Where in the World are the Medici Women (and the Others?)" at the "Attending To Early Modern Women Conference" in Milwaukee, WI, in June 2015. In October of 2015 year she gave a paper titled "Raphael's Patronage Networks during his Florentine Years" in a symposium on Raphael at the Worcester Museum of Art in Worcester, MA. In February 2016 she presented a paper at the annual meeting of the College Art Association titled "'Beneath this Marble': Picturing the Grave and a Daughter's Grief in the Tomb of Alfonsina Orsini de' Medici" and in April she gave the keynote lecture, on Renaissance women's tomb monuments, for the California State University, Sacramento's Art History Symposium. In May she gave two papers in Italy: "Di grande e riputato cardinale, piccolo e poco stimato papa": Pope Clement VII and the Politics of Reputation" in the "Against the Medici" conference in Florence organized by the Medici Archive Project and "Praise, Blame, and History: Medici Papal Patronage at San Lorenzo" at the Università di Pisa. In April of 2016 Sheryl was awarded a short-term fellowship at the Newberry Library in Chicago, IL for spring 2017. sherylreiss8@yahoo.com

## 1980

Cheryl A. Brutvan

Martha Krom Chiarchiaro

Edward A. Hawkins

Christine Knox

David Martocci

Vivian L. Patterson\*

Christine B. Podmaniczky

Paula Koromilas Robyn

## 1981

Laurie McGavin Bachmann

Rachel Burbank, Retired: My husband and I were on an extended academic sabbatical for 15 months. Now back in Santa Barbara, we are looking forward to more travel in his retirement. racheljburbank@gmail.com

Bonnie A. Campbell

Amy Shammash Dane, Travel agent and freelance lecturer: This past year I went to Burkina Faso for a mask festival; Algeria, Cyprus and Malta focusing on archaeology; and Portugal to enjoy wine, culture and sunshine. I had a photography exhibit in August at the Cotuit Center for the Arts called *People from Absolutely Everywhere* and I've entered several Juried Photography shows (and won some prizes). I enjoy lecturing and sharing my pictures and experiences of the countries I've visited. My website: www.amydaneadventures.com; amysteven@yahoo.com

Sally Mills

Ruth Pasquine, Retired: Since returning from spending a year-and-a-half in Europe studying painting in Vienna, Florence, and Salisbury, I have bought a building in N. Little Rock which I will be using as my studio.

RPasquine@gmail.com

John Pultz, Associate Professor, Art History, University of Kansas: The past year saw the publication of an essay on Harry Callahan by the Vancouver Art Gallery, and submission of an essay on a photographer in Argentina.

But the best news is that my son Ian Pultz-Earle will enter Williams in the fall as a member of the class of 2021. We visited the campus in October, and Guy Hedreen and Liz McGowan graciously spent a long (snowy!) afternoon talking with Ian about life and academics at Williams. My deepest thanks to them for that.

Ann Rosenthal

Catherine Scallen

Maureen Walsh

## 1982

Julia Bernard, Editorial Consultant, "galleries" magazine; 6504 Allegheny Ave, Takoma Park MD 20912; Freelance German/English translator, specialized in art and visual culture texts; Occasionally Adjunct Faculty with Montgomery College's Lifelong Learning Institute, Rockville MD 20850: Returned from living in Europe for 25 years in late 2009, to Washington DC. As I freelance doing things related to my field of Modern & Contemporary art, always looking for more p/t work, so if anyone has leads let me know! drjuliabernard@gmail.com

Sandra Ludig Brooke

Wanda Bubriski, Self-employed: A year of great changes on all levels and scales—so I'm dropping everything to work for the Resistance. wbubriski@gmail.com

Minott Kerr

Paula Morse

Anne Reed Shannon, Independent Researcher specializing in Historic Houses

Nancy Sojka

John Wetenhall, Director, The George Washington University Museum; Faculty of the Museum Studies Program: Serves on the boards of AAM, AAMG & ICOM-US. jwetenhall@gwu.edu

## 1983

Julie Aronson, Curator of American Paintings, Sculpture and Drawings, Cincinnati Art Museum: Holding down the fort in European Paintings while we undergo a search for a curator has been both challenging and rewarding. Notably, I oversaw the exhibition and publication *Van Gogh: Into the Undergrowth*, a project initiated by Williams Program graduate Esther Bell, soon to be Chief Curator at the Clark. My volunteer work at Cincinnati's Save The Animals Foundation collided this year with my museum position when I was chosen

on-site curator for *Divine Felines: Cats of Ancient Egypt* organized by the Brooklyn Museum. I also enjoyed curating a concurrent show of prints from the collection called *Modern Cat*, for which I paired up the art work with quotes about cats from famous authors and other notables. On the American front, I have had the pleasure to shepherd in some new gifts to the collection this year including a Long Island landscape by Thomas Moran, a small panel painting of a Tunisian mother and child by Elizabeth Nourse and an early Frank Duveneck sketchbook. I will soon be installing *A Shared Legacy: Folk Art in America*, a touring exhibition to which we are adding 35 loans from private collections in the Cincinnati region.  
julie.aronson@cincyart.org

**Thomas W. Fels:** I continue to write, show, and occasionally curate, as well as advise various non-profits in culture and the arts. Several archive projects also absorb a substantial amount of my time. Still not far from the Clark if you're traveling this way!

Anne E. Havinga

Peter Lynch

James L. Weiss

Ellen Wood

## 1984

Bradley B. Brigham

Michael M. Floss\*

Nancy E. Green

Charles A. Shepard III

Thomas J. McVarish

H. Rodney Nevitt

Robert J. Phelan\*

Nancy Spector

## 1985

Ann Murphy Burroughs

Susan Holmberg Currie

Alice Evarts-Schipper

Nora M. Heimann

Sharon R. Hemenway

Steven S. High

Suzanne M. Karr

Greg Rubinstein

Megan (Margaret) Smith

Jill Steinberg

Robert Wolterstorff

## 1986

Brent R. Benjamin

**Elizabeth Triplett Blakelock**, Research and Appraisal Associate, Winter Associates: I continue to enjoy working at an auction and appraisal firm in Connecticut. The upside of having mostly-grown children is that I find myself with a bit more leisure time than in the past quarter century, and am looking forward to travelling and catching up with some old friends this year. elizabeth\_blakelock@yahoo.com

**Sarah Cash**, Associate Curator of American and British Paintings, National Gallery of Art: I have continued to work on the transition of the Corcoran collections, records, archival materials, and more to the National Gallery of Art. That is largely complete at this point, and I'm pleased to report that I am developing my first exhibition for the National Gallery, on Frederic Church's paintings and other depictions of Niagara Falls. s-cash@nga.gov

Laura Coyle

Lucy Winters Durkin

**Carolyn Halpin-Healy**, Co-Founder and Executive Director, Arts & Minds: Tim and I are grateful to remain in

touch with so many of our Williams friends. As always, our Red House at the edge of the woods of South Williamstown awaits you. chalpinhealy@gmail.com

Zheng Hu

Mark Stansbury-O'Donnell

Susan V. Webster

Ann Slimmon Woolsey, Consultant, Integrated Planning for Museums: Since leaving the RISD Museum in 2014, I've worked with several university art museums, in New York, Louisiana, and Connecticut, on strategic planning and accreditation readiness.

Charles E. Wylie

## 1987

Yumi Nakayama Farwell

Joyce Rolerson Hu

Pamela A. Ivinski

Deborah K. Leveton

Diana Linden: A bit of this and that. I work as an adjunct professor, write articles for magazines, give lectures, and serve as a consultant to Pitzer College's Fulbright program: I have been out and about giving lectures based on my book, *Ben Shahn's New Deal Murals: Jewish Identity in the American Scene*, including at the Williams Club of NYC and Williams College. I published an article on the sculptor Chaim Gross in the October issue of *The Magazine Antiques*. I also wrote an essay for the Jonathan Boos Gallery about a Ben Shahn painting which had been in a private collection for over fifty years.  
dianalouiselinden@gmail.com

Thomas E. (Tod) Lippy Jr.

Thomas H. McGrath, Associate Professor of Art History and Chair of the Department of World Languages and Cultural Studies, Suffolk University, Boston.

Denise Migdail, Textile Conservator, Asian Art Museum, San Francisco: In addition to my responsibilities as the sole

textile conservator in the Asian Art Museum's conservation department, I continue to serve on the boards of two conservation organizations (WAAC/Western Association for Art Conservation and NATCC/North American Textile Conservation Conference). Add to that the requisite conference attendance, the occasional presentation, two college-aged boys, one middle-aged boy, and life is seldom dull (the boys alone make sure of that). dmigdail@asianart.org

Scott Opler\*

Pamela Patton, Director, Index of Christian Art, Princeton University: My second year at the Index has been very busy as we work toward the launch of a new online database and mark our 100th year in Fall 2017. I've continued to research and teach as time permits, resulting in two new articles related to my long-term project on skin color in Spain: "An Ethiopian-Headed Serpent in the *Cantigas de Santa María*: Sin, Sex, and Color in Late Medieval Castile." *Gesta* 55/2 (2016): 213–38, and "The Other in the Middle Ages: Difference, Identity, and Iconography," in *The Routledge Companion to Medieval Iconography*, ed. Colum Hourihane, (London: Routledge, 2017), 492–503. ppatton@princeton.edu

Robin Reynolds Starr, Vice President, Director of American & European Fine Art, Skinner, Inc.: Still appraising and researching collections for auction, and appraising for the Antiques Roadshow. rstarr@skinnerinc.com

## 1988

Courtney N. Braun\*

Becky A. Briesacher

Priscilla Vail Caldwell

Diane Dillon

Kristen Froehlich, Director of the Collection and Exhibitions, Philadelphia History Museum at the Atwater Kent, 15 South 7th Street, Philadelphia, PA 19106-2313: I am celebrating my 10th year at the PHM.  
kristen.froehlich@philadelphiistorymuseum.org

James Ganz

W. Anthony Gengarelly

Margaret M. Magner, I work for a global financial company: In 2016 I was based in Tokyo, which made for a fantastic year of professional and personal growth, which included learning Japanese language and culture.

Marguerite H. Modan

Mary T. Ross

Jon E. Sorenson, Associate Vice President and Managing Director, University of Wisconsin Foundation, Madison, Wisconsin: I continue to manage a team of 11 fundraising professionals raising gifts for the College of Letters & Science at the University of Wisconsin. A recent accomplishment was completion of fundraising for the \$55.8 million Hamel Music Center, which broke ground last fall. This will be next to the Chazen Museum addition, where I was also the lead fundraiser. I am very proud of my contributions to this important arts corridor on campus. We are actively searching for a new Chazen Museum Director, so spread the word. jonsorenson19@gmail.com

## 1989

Jenine Gordon Bockman

Peggy O'Brien Eysenbach, I work for the Dean of Undergraduate Research at MIT. My focus is development and research.

Heather Galloway

Laura D. Gelfand

Joseph R. Giuffre

Marion Goethals

Jennifer Huffman

Marni R. Kessler

Shelley R. Langdale

Brooke Marler

Rebecca E. Nanovic

Nora Nirk

Kathryn Potts

Paul Provost

Christina R. Yang

Ellen Zieselman, Retired from NM Museum of Art at the end of 2014!: I have been traveling some and also doing a fun Art History project with a local private high school. 3–4 times a year I go into each history class and talk about the art that relates to their curriculum at that time. 7–12 grades, all periods, styles, etc.

Also, in April I am finally going to see in person the two Synagogue mosaic floors (at Tiberias and Beit Alpha) that I wrote a (brilliant) paper about for Christine Kondoleon! ellen.zieselman@gmail.com

## 1990

Michele M. Bernatz

Margaret Goehring

Lauren Barth Hewes, Andrew W. Mellon Curator of Graphic Arts, American Antiquarian Society: I remain busy running the very active print department at AAS. You can follow us on Instagram (@americanantiquarian, an account that I edit) to get a sense of all that is happening in Worcester. In addition, I have taken on the challenge of serving as President of the Board of the American Historical Print Collectors Society, which includes print collectors, curators, and dealers interested in American prints before 1917. lhewes@townisp.com

Patricia R. Ivinski

Pamela Kachurin, Currently Self-Employed as a Fine Arts Consultant: I am now part of the “gig” economy. I lecture on Smithsonian journeys to Russia; do short-term projects for museums; and appraisals. I have taken up the cello, so I literally play gigs around town. Still happily raising my fabulous daughter (now 12) and yes, I have purple hair. pkachurin@gmail.com

Robert Lach

Barbara L. Myers

Christine I. Oaklander, Self-employed: I'm working toward having my own regional PBS television show "Fabulous Finds with Dr O." but raising the money needed is a challenge in the current political climate. Have taken over co-direction of an annual contemporary art fair for mid-June here in Allentown which draws from the mid-Atlantic region. Currently transcribing 1870s letters written by "my artist" Henry Grant Plumb, describing his experiences in the studios of Gérôme and Carolus-Duran, gossip about student antics, and the artists working during the summers at Pont Aven and Moret-sur-Loing. Reveals new information on American artists like Thayer, Low, and Robinson and provides drawings of Paris streets classrooms at Ecole des Beaux-Arts. Fascinating and important material is revealed. Can a book be far behind? Visit [www.henrygrantplumb.com](http://www.henrygrantplumb.com); drokie16@gmail.com

Ann Shafer, Associate Curator, Prints, Drawings & Photographs, The Baltimore Museum of Art: Continuing work on a traveling exhibition and catalogue focused on Stanley William Hayter and Atelier 17. [ashafer@artbma.org](mailto:ashafer@artbma.org)

David A. Penney

Lesley H. Wellman

Jessica Winston

## 1991

M. Darsie Alexander

Jeffrey T. Dalton, President and founder, Democracy Toolbox LLC; Partner, LocalizationGuy LLC: Other than the usual ongoing political and localization consulting work, to celebrate my 50th birthday a few months early, I camped and road my bike from San Remo to Florence this past summer. I was finally able to visit the Palazzo Reale in Genoa and see in person Anthony van Dyck's *Portrait of the Duchess Catarina Durazzo*, a painting that bewitched me in Professor Filipczak's seminar years ago.

Oh, and eat some of the world's best focaccia.

[service@democracytoolbox.com](mailto:service@democracytoolbox.com)

Linda Johnson Dougherty

Kathryn C. Galitz, Metropolitan Museum of Art: My book, *The Metropolitan Museum of Art: Masterpiece Paintings*, was published in September 2016 (Rizzoli International). I also taught an undergraduate course on Impressionism and Post-Impressionism at NYU last fall. [kcgalitz@gmail.com](mailto:kcgalitz@gmail.com)

Susan Foster Garton

Deborah L. Gaston

Julia Graham

Elizabeth Avery Guenther

Diana N. Johnson

Toby Kamps

Katy Rothkopf

Dan Strong

Carla Vascones

## 1992

Brian T. Allen: Steven and I are enjoying life in Arlington, Vermont, about 20 miles north of Williamstown. He's doing lots of renovation on our house and working on our landscaping. The house is old and big so something is always *in restauro*. I'm a trustee of our town library and am active at the Federated Church, our local part-Methodist, part-Congregationalist church. I'm on the capital campaign committee for our local animal shelter. We're going to Venice for the opening of my last Addison show at the Peggy Guggenheim Collection. I'm doing some art projects but concentrating on my volunteer work. I've done some writing for the *Art Newspaper*, *New Criterion*, and the *Wall Street Journal*. Controlling my own schedule and abolishing stress from my life is a welcomed revelation. I'm grateful that we're able to do it.

Karen Croff Bates

Jennifer Berry, Deputy Director, Katonah Museum of Art: I'm pleased to be working side-by-side with two fellow Williams graduates—Darsie Alexander, Executive Director of the KMA and Elizabeth Rooklidge, Associate Curator. The Williams mafia is not entirely male!  
[jberry@katonahmuseum.org](mailto:jberry@katonahmuseum.org); [jenniferberry@msn.com](mailto:jenniferberry@msn.com)

Victoria Bunting

Robert E. Carter

Victoria C. Gardner Coates

Leigh Culver

Maria E. Di Pasquale

David E. Little

Tim Peterson

Janet Temos

## 1993

Amy Oliver Beaupré

Rachel Bronwyn

Christine Coulson, Chief Advisor to the Director, The Metropolitan Museum of Art: During 2017, I will be on a year-long writing sabbatical. I will be writing a book of fictional short stories about the side of The Met that the public doesn't see. [christine.coulson@metmuseum.org](mailto:christine.coulson@metmuseum.org)

Stefanie Spray Jndl, Independent Museum

Professional. [ssjndl@gmail.com](mailto:ssjndl@gmail.com)

Susan I. Johnson

Tania Lee

Mark T. Lindholm

Frances Lloyd-Baynes, Minneapolis Institute of Art (MIA): MIA was recently selected as a host for the National Digital Stewardship Residency | Art for 2017–2018. (I got to do something different and write the grant application as we were between grant writers at the time.) We'll be hosting a Resident for one year to help evaluate and improve our time-based media art collections management. I will be

their mentor/manager as well as project lead, so spending some time on that from mid-summer. Otherwise I am active improving MIA's collections information, reviewing grants for the IMLS (for just one very busy month) and trying to find time for my own creative pursuits. Minneapolis remains an amazing place for the arts of all kinds and a nice place to have landed.

[floyd-baynes@artsmia.org](mailto:floyd-baynes@artsmia.org)

Gabriela Lobo

Dorothy Belknap Munson

Tonya Oya Orme

Melanie Pong

Linda A. Reynolds, Visual Resources Curator, Williams College Department of Art: Director, Visual Resources Association Foundation

Meagan Hayes Shein

Todd D. Weyman

Molly Donovan Young

## 1994

Margarita B. Borissova

Susan M. Cross

Susan A. Dimmock, Freelance editor

Shannon Donovan, Tutor, Access Ceramics, Hereford College of Arts, Hereford, United Kingdom; independent visual artist and curator. [sldonovan@gmail.com](mailto:sldonovan@gmail.com)

Anne C. Dowling

Sarah Botts Griffin

Rand Jerris

Nicole Johnson

Elizabeth J. G. Levine

Heather MacIntosh

Daniel A. Montoya

James E. Rondeau

## 1995

Graham P. Bader

Maura J. R. Brennan

Gregory Lewis Bynum

**Adrienne Ruger Conzelman**, ARC Fine Art LLC (owner): Last year, I had the pleasure of curating a show with Lydia Hemphill '95 at Deerfield Academy, where Lydia works and where two of my children were students at the time. The exhibition, held in the new Von Auersperg Gallery, featured the work of Jason Middlebrook, who had a retrospective at MASS MoCA in 2012. It was wonderful collaborating with Lydia!

I also had the great pleasure to meet up with Michael Lewis both in Williamstown and then again in Philadelphia. Seeing him made me miss my days in the graduate program even more. arcfineart@me.com

David R. Fleer

**Ingrid Gustavson**, Rowland Hall School, Salt Lake City, UT; Upper School Principal  
ingridgustavson@rowlandhall.org

Lydia G. Hemphill

Baird E. Jarman

Rita Keane, Drew University. mkeane@drew.edu

Sabine T. Kriebel

Mary E. LaRuffa

De-nin D. Lee

Rachel A. Lindheim

Tom Loughman

**Lorraine A. Padden**, Strategic planning consulting for arts nonprofit organizations. Program design for youth incarceration institutions that incorporate mindfulness meditation and restorative justice principles: Organizing *Icons in Transformation, Works by Ludmila Pawloska*, All Souls' Episcopal Church, San Diego March 5–May 7, 2017.

Choreography, improvisation, and creative jams with fellow dancers and musicians. International choral festivals, San Diego Master Chorale and a whole lot of Anglican plainchant. Meditation retreats and serving kids in juvenile hall. lorraine@liebold.com

## 1996

**Tom Beischer**, Lecturer in Architectural History and Theory at Stanford University in the Dept. of Civil and Environmental Engineering: Having a good time still teaching in the architectural design program in CEE at Stanford. Taught my first design studio on “glass” with an architect. Also teaching a seminar on writing about architecture from the perspective of the user, critic/historian, and architect. Happy to have lots of rain in SF and my oldest child, Zach, headed to high school this coming year. Hoping to organize our class for a reunion in the fall now that I have two nephews who are undergrads at Williams! beischer@stanford.edu

**Carolyn Kannwischer Bess**, Director, Arts and Letters Live, Dallas Museum of Art: I direct the Dallas Museum of Art’s literary and performing arts series, Arts and Letters Live. We celebrated the series’ 25th anniversary season in 2016. Highlights included the world premiere of a new suite of dances inspired by the *Jackson Pollock: Blind Spots* exhibition, selected shorts themed around “Art and Artists” with stories read by Blythe Danner and Denis O’Hare, and author Elizabeth Gilbert musing on creativity. cbess@dma.org

Kathryn Brownell

Patricia “Sue” Canterbury

Kate Burke Charuhas

**Merritt Colaizzi**, Director of Development, Clark Art Institute. mcolaizzi@gmail.com

**H. Gifford Eldredge**, Universal Services Associates, Inc., Chief Operating Officer, www.buildwithusa.com: Last year, we completed major new exhibits for several

different museums including the new Spam Museum in Austin, MN, the Saint Louis Science Center, and Eastern State Penitentiary Historic Site in Philadelphia, among others. So far this year, we've opened a new Mars exhibit at Space Center Houston, and we're about to open a touring exhibit of Terra Cotta Warriors at the Pacific Science Center in Seattle.

I've also kept Tom Beischer fully up to date with all things related to Kansas Jayhawks Basketball.

gifford.eldredge@gmail.com

Kyle S. Johnson

Sara Krajewski, Curator of Modern and Contemporary Art, Portland Art Museum: Enjoying Portland and curating project exhibitions with artist Josh Kline and Amie Siegel; and looking forward to organizing a mid-career survey with Hank Willis Thomas for 2019. It was great to see Bethany Velasco who came through on a family visit!

sara.krajewski@pam.org

Rebecca Molholt\*

Miriam L. Pomeranz, Parenting Coach-self employed, MSPeacefulparentingcoaching.com: I work with clients all across the country and around the world, individually and in small groups. I also teach classes locally.

mpomeranz@comcast.net

Gretchen R. Sinnott

Bethany R. Velasco

## 1997

Karen Dennis Binswanger

Kristen Collins

Penelope Foss

Lillian Nave Goudas, Senior Lecturer; Hubbard Fellow for Faculty Development; Director, AppSTAR Appalachian State University: I've been teaching a course based on art repatriation and the MFAA, and introducing S. Laine Faison to a new generation of students, for several

years now. In January of 2017, I led a group of students from the course to Belgium and The Netherlands to follow in the footsteps of the Monuments Men. It was a bit like our January study trip with Mark Haxthausen in 1996, as in I had never been as cold as I was in the winter of 1996 until I spent January of 2017 in Northern Europe! But, like that trip 20 years ago, the art and the experience was phenomenal! goudasln@appstate.edu

David C. Johnson

Lisa Melandri

Ann Musser-Ercan\*

Jungha Oh, Assistant Director, Blue Door Art Center, Yonkers, NY. jayoh612@gmail.com

Sarah Powers

Katherine Sutherland Ruml

Claire Schneider

Luciana Shirado

Isabel L. Taube, Lecturer in Art History, Rutgers University, New Brunswick, and School of Visual Arts, New York: I'm still in denial that it's been almost 20 years since we graduated. It was wonderful to visit with so many classmates at a mini-reunion in New York last spring. I continue to teach 19th, 20th, and 21st century American and European art, and I published an article titled "William Merritt Chase's Cosmopolitan Eclecticism" in *Nineteenth-Century Art Worldwide* in the fall of 2016.

Jacqueline van Rhyn, Grant writer for Temple Contemporary, Temple University, Philadelphia

Ashley West, Associate Prof. of Northern Renaissance and Baroque Art, Temple University. ashley.west@temple.edu

## 1998

Brian Boucher

Mikka Gee Conway, Assistant General Counsel, J. Paul Getty Trust: I'm still at the Getty (it will be three years in

July), still thankful for the range of interesting work, smart and supportive colleagues, and the close proximity to great art. I'm looking forward to speaking at the annual Legal Issues in Museum Administration conference in March (on intellectual property and privacy) and I'm part of a Getty delegation to the Festival de l'histoire de l'art at Fontainebleau in June, where I'll be talking about the Getty Museum's Open Content initiative. Mike and I bought a house last year in west Los Angeles and are feeling fairly settled here. I look forward as ever to the newsletter and seeing what everyone is up to. mikka.g.conway@gmail.com

Alexis Goodin

Angela Ho, Assistant Professor, George Mason University: I spent much of last year working on my book manuscript. It should come out this May (fingers crossed).

Courtney Macomber

Peter Benson Miller, Andrew Heiskell Arts Director, American Academy in Rome, Italy: Exhibitions curated include *Studio Systems*, a consideration of the status and manifestations of the artist's studio in contemporary art, at the American Academy in Rome, May–July, 2016; and, with Lindsay Harris and Angela Piga, *A View of One's Own. Three Women Photographers in Rome: Esther Boise Van Deman, Georgina Masson, Jeannette Montgomery Barron*, at the American Academy in Rome, Oct.–Dec. 2016, traveling to the Arthur Ross Gallery at the University of Pennsylvania, Aug.–Dec. 2017. p.miller@aarome.org

Joshua Silverman

Tiffany R. Silverman

Megan A. Smetzer

Laura Steward

Kara Vander Weg

Ann Elliott Williams

## 1999

Scott Allan

Austen Barron Bailly, The George Putnam Curator of American Art, Peabody Essex Museum, Salem, Mass.: Was honored to receive a 2015 AAMC Exhibition/Installation Award for Excellence, honorable mention, for an institution with an operating budget over \$20 million, as lead curator for *American Epics: Thomas Hart Benton and Hollywood*, organized by the Peabody Essex Museum in collaboration with The Nelson-Atkins Museum of Art and the Amon Carter Museum of American Art (shout out to Williams alum Maggie Adler who shepherded the project masterfully in Fort Worth!!)

Was thrilled to collaborate with fellow Williams grads John W. Coffey and Kathleen M. Burnside on the 2016 exhibition and catalogue *American Impressionist: Childe Hassam and the Isles of Shoals*, co-organized and co-published by the North Carolina Museum of Art and the Peabody Essex Museum.

Am excited about the Spring 2017 issue of the *Archives of American Art Journal*. It will include my article exploring the scholarly and archival questions raised by our Childe Hassam research and how an interdisciplinary collaboration with the Shoals Marine Laboratory on Appledore Island, Maine informed new insights of Hassam's archive and artistic practice.

Feel very fortunate to connect with and work with Williams grads all over the country from year to year. You are all an inspiration! austen\_bailly@pem.org

Lucretia Baskin

Sonya Bekkerman

Anne M. Lampe

Dorothy Moss, Curator of Painting and Sculpture, National Portrait Gallery, Smithsonian Institution: I initiated a performance art series, IDENTIFY: Performance Art as Portraiture at the NPG last year as a way of addressing

absence in the NPG's permanent collection. Artists who created newly-commissioned performances for the opening series include Wilmer Wilson IV, Martha McDonald, J.J. McCrackren, James Luna, Maria Magdalena Campos-Pons, and Sheldon Scott. The series will continue this spring with a performance by Wanda Raimundi-Ortiz. In June I will open an exhibition on Sylvia Plath's visual identities and in November I will open an exhibition on the portrayal of American workers from the 18th century to the present as one of the NPG's 50th anniversary exhibitions. I also continue to direct the triennial Outwin Boochever Portrait Competition, which results in an exciting commission for the NPG's permanent collection. Keep an eye out for 2016 first prize winner Amy Sherald's forthcoming commission.  
mossd@si.edu

Kristina Van Dyke

## 2000

Katherine A. Bussard, Peter C. Bunnell Curator of Photography, Princeton University Art Museum:  
My biggest news is receiving the 2016 Philip Johnson Exhibition Catalogue Award from the Society of Architectural Historians for my publication *The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980*, edited by myself, Alison Fisher, and Greg Foster-Rice, with contributions from a further 18 scholars (Princeton: Princeton University Art Museum, 2014). Since then, I've contributed an essay on street photographer Garry Winogrand to the Art Gallery of Ontario's publication, *Outsiders: American Photography and Film, 1950s–1980s*, and a reflection on the role of photographs and families in the current refugee crisis in the spring 2017 issue of *Exposure*. I am delighted to participated in the symposium, Reinventing Documentary Photography in the 1970s, at Rutgers University in March.  
kbussard@princeton.edu

Lisa B. Dorin, Deputy Director for Curatorial Affairs and Curator of Contemporary Art at WCMA.  
lisa.b.dorin@williams.edu

Alanna E. Gedgaudas

Robert G. Glass

Elyse A. Gonzales, Assistant Director, Art, Design & Architecture Museum, UC Santa Barbara: I'm now Assistant Director after having served as Acting Director last year. This has been a very busy and productive year and 2017 promises to be the same. I'm co-curating an exhibition of the work of Suzanne Lacy and Pablo Helguera, two artists who have greatly influenced the field of Social Practice. This exhibition will open in the Fall and be documented by a catalog. After its presentation here it will travel to New York where it will be on view at the 8th Floor, Rubin Foundation where my co-curator, Sara Reisman, is the Artistic Director.

I'm also happy and proud to report that I was accepted into two leadership training programs over the past year. Last year I was accepted into the Association for Art Museum Curators Mentorship Program as a Mentee. It has been incredibly helpful and given me access to terrific webinars and especially in-depth feedback and conversations with my knowledgeable and helpful(!) Mentor, Renee Paul Barilleux. This experience encouraged me to apply to the Center for Curatorial Leadership Program. I am currently participating in the intensive leadership training program until May of 2017. (For our initial session in January I worked very closely with Sarah Van Anden, another fantastic Williams alum, and the Senior Program Manager at CCL.) It has been a transformative program and one that in many ways mirrors my challenging, intense and thoroughly fulfilling Williams experience.

I look forward to seeing many more of my Williams friends in May when I attend the Association for Art Museum Curators conference in NYC. Let me know if you'll be there and please let me know if you're coming to Los Angeles; it would be fun to connect.  
egonzales@museum.ucsb.edu

Adam R. Greenhalgh

Jennifer A. Greenhill

John Hagood, Head of Reader Services, National  
Gallery of Art Library. j-hagood@nga.gov

Amy K. Hamlin

Beth Mangini, Associate Professor and Chair of Visual Studies at California College of the Arts: I published a piece on the socio-political significance of the Fibonacci numbers in the work of Mario Merz in *Art Journal* (Fall '16 issue), I have a few things coming out in Spring '17, and I'm busy working on a monograph. I'm also co-organizing some panels at AAIS/CSIS in April in case anyone else will be there. Otherwise, do drop a line if you're in SF. emangini@cca.edu

Tess Mann

Kimberly L. Mims

Laura Groves Napolitano, Curator, Carpenter Museum, Rehoboth, MA; rehobothantiquarian.org; groves.laura@gmail.com

Olivia Vitale Poska

Robin Schuldenfrei

Catherine R. Steward

Leah G. Sweet

## 2001

Elise Barclay

Rachel Butt

Jennifer T. Cabral

Clare S. Elliott

Anna Lee Kamplain

Jennifer W. King

Jeffrey Saletnik, Assistant Professor, Indiana University Bloomington. saletnik@indiana.edu

Karly Whitaker

## 2002

Brett S. Abbott

Abigail M. Guay, Program Director, Neighborhood House, Christ Church Preservation Trust

Sarah K. Kozlowski, Assistant Director, The Edith O'Donnell Institute of Art History, University of Texas at Dallas: In 2015 I published "Circulation, Convergence, and the Worlds of Trecento Panel Painting: Simone Martini in Naples," which appeared in *Zeitschrift für Kunstgeschichte* (78:2). Forthcoming in 2017 are "The Diptych in Angevin Naples" (*Zeitschrift für Kunstgeschichte*); *John Wilcox: Diptychs and Polyptychs*, a co-authored catalogue (with Ben Lima) to accompany a co-curated exhibition at The Wilcox Space; and "Piero's True Cross," an invited essay for a volume in honor of Marcia Hall. Other current projects include "Jan van Eyck's Saint George and the Dragon between Bruges and Naples" and a co-edited issue of *Predella* on new approaches to fifteenth-century Naples.

At the O'Donnell Institute I continue to oversee academic and research programs and other special projects. I have spearheaded the development of the Institute's new Master's program in art history, and am heading a new collaboration between the O'Donnell Institute and the Museo e Bosco di Capodimonte in Naples.

Most importantly, our son John William begins kindergarten this coming Fall! sarah.kozlowski@utdallas.edu

Victoria Sancho Lobis

Paul Martineau, Associate Curator, Department of Photographs at the J. Paul Getty Museum

Tara McDowell

Kathryn Price

Rob Slifkin

Gretchen L. Wagner

## 2003

Esther Susan Bell

Kim Conaty

Ellery Foutch

Katie Hanson

Patricia Hickson

Christa Carroll Irwin

Jordan Kim

Catherine Malone

Don Meyer

Jane Simon

Benjamin C. Tilghman, Lawrence University, Assistant Professor of Art History: Last fall I published an article entitled "Ornament and Incarnation in Insular Art" in the journal *Gesta*. The essay is special to me as its roots go all the way back to a paper I wrote for Peter Low's seminar in my first year at Williams. I was also immensely honored to be recognized with Lawrence's Early Career Teaching Award at our Commencement exercises last June.

benjamin.c.tilghman@lawrence.edu

Pan Wendt

Elizabeth Winborne

## 2004

David Breslin

Dina Deitsch, John R. and Barbara Robinson Family Interim Director, Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge, MA 02138; ddeitsch@fas.harvard.edu; 617.496.2933

Emma Hurme

Amelia Kahl, Associate Curator of Academic Programming, Hood Museum of Art, Dartmouth College: The Hood is closed for expansion and renovation this year, but I've been teaching with global contemporary work

on display at our downtown gallery. I'm also working on a show for fall 2017 titled *Resonant Spaces: Sound Art* at Dartmouth which consists of newly commissioned sound art pieces integrated into various sites around campus.  
amelia.kahl@dartmouth.edu

Emy Kim

Catherine Meeking

James P. Nisbet, Associate Professor, Department of Art History, and Director, Ph.D. Program in Visual Studies, University of California, Irvine. jnisbet@uci.edu

Keelan Hall Overton

Elizabeth Quarles: I work at Global ID Group, which is the parent business unit of a company that has verified the lion's share of the non-GMO products on American grocery shelves today. (Think: the Non-GMO seal with the butterfly you see on food packages). I am working with software developers, food producers, and business execs, to create a software application that can deliver farm-to-table transparency and traceability of safe and healthy food (Non GMO, Organic, Sustainable, Gluten-Free, Kosher, etc...): I am enjoying life in the small town of Fairfield, Iowa.

It's a multicultural community in the Heartland. Going camping and getting outside is great here. I am involved with my church, my community and the land. This past year has brought much happiness. I became engaged to be married this past month. I peruse art history on an 'amateur' level now, I suppose. I gave a talk to a local club on mystical representations of St. John the Evangelist; I interact with local gallery directors and artisans. This year I'm actively working a project on Jean Cocteau, and am in the formative stages of one on John the Baptist that I hope to center around his figuration in the Syrian and Iranian churches. Warm wishes to all! lizquarles@gmail.com

Claire de Dobay Rifelj

Alison Weaver

## 2005

Elizabeth Athens

Christine Paglia Baker

Dan Cohen, Freelance Editor: I've been working on a variety of editorial projects in both the art-historical field and the food and wine world. Still loving Williamstown life and enjoying sharing every day with my two lovely daughters. [dgcrock@gmail.com](mailto:dgcrock@gmail.com)

Bryan Frank, Chief Commercial Officer, Eponym: I've launched eyewear for Alice + Olivia and Jason Wu, and I've worked on the eyewear for Billy Reid and other brands.  
[bryan.j.frank@gmail.com](mailto:bryan.j.frank@gmail.com)

Jamie Franklin

Jessica Fripp, Assistant Professor, Texas Christian University: My co-edited volume *Artistes, Savants et amateurs: art et sociabilité au XVIIIe siècle* came out with Éditions Mare et Martin at the end of the summer. It includes an essay by new Clark curator Esther Bell (MA 2002). Otherwise, things are great out in Texas. Come visit! [j.fripp@tcu.edu](mailto:j.fripp@tcu.edu)

Yoko Hara, Lecturer and Andrew Mellon Postdoctoral Fellow, Department of Art History and Archaeology, Columbia University

Matt Levy

Andrea McKeever

Cara Starke, Director, Pulitzer Arts Foundation

Sasha Suda

Rebecca Uchill, Mellon Postdoctoral Fellow, Center for Art, Science & Technology, MIT: Thanks to a grant for my Landscape Experience course, I enjoyed the world's greatest summer road trip with colleagues and students to visit sites of land art and land use across the American West. We were extremely lucky to meet Alison Weaver ('04) for a tour of public art at Rice University and learned about the coming (now open!) new Moody Center for the Arts. We were also

hosted by David Breslin ('04) in the Menil Collection archives. As part of the public programming for the course, I organized an event featuring James Nisbet (also '04) at the List Visual Arts Center. My series of collaborations with the '04 cohort continued into this semester: I was invited to be guest curator of the exhibition *Futurefarmers: Errata—Brief Interruptions* at Harvard's Carpenter Center for the Visual Arts, just as Dina Deitch joined as Interim Director. The show opened on February 9 with an intimate performance of music and movement, set against the backdrop of a major blizzard swirling in the dusk beyond CCVA's enormous Corbusier windows. It was beautiful!

Viktoria Villányi

Diana Kurkovsky West

## 2006

Hannah Blumenthal

Susanna Brooks, Director of Learning Innovation, Whatcom Museum of History and Art, Bellingham, WA 98225: In the Spring of 2016, I relocated to Bellingham, Washington, to serve as the Director of Learning Innovation at the Whatcom Museum of History and Art. I am honored and delighted to be leading the Museum's education programming with such a talented and creative team of people. When my work day has ended and I am not indulging in the outstanding out-of-door activities that the breathtakingly beautiful Pacific Northwest has to offer, you can find me on my yoga mat leading my students in their practice. I would love to connect with any alumni in the area! [smbrooks@cob.org](mailto:smbrooks@cob.org)

Mary Dailey Desmarais, Curator of International Modern Art, Montreal Museum of Fine Arts: Last year I was appointed Curator of International Modern Art at the Montreal Museum of Fine Arts and I am loving my new role. In the course of my tenure in Montreal, I have so enjoyed re-connecting with fellow Williams alumni, Cara Starke, who generously included me in the scholar's

day for the stunning Medardo Rosso exhibition at the Pulitzer Foundation for the Arts, and Esther Bell for whose exhibition catalogue, *Monet the Early Years*, I contributed an essay. I also am delighted to now have more frequent contact with Sasha Suda, Head of the Department of European Art at the Art Gallery of Ontario. Turns out there really is a Williams mafia!

**Miranda Routh Hausberg**, PhD Candidate, University of Pennsylvania: My article on the scenographic aspects of the interiors of eighteenth-century British architect Robert Adam will be published in 2018, as a chapter in a book on the Adam brothers. I am currently working on another article on the picturesque qualities of Adam's monuments. Last October, we moved to Spokane, Washington and we are expecting a baby girl this June. Our son Gus will be two in April.

[miranda.hausberg@gmail.com](mailto:miranda.hausberg@gmail.com)

**Allison Perdue Hildebrand**

**Rachel Hooper**, PhD candidate, Art History, Rice University: I attended some inspiring conferences this last year while finishing my dissertation and had the chance to catch up with fellow Americanists from Williams. I travelled to Beijing for the first time with the National Committee for the History of Art, led by Marc Gotlieb, where I met up with Ashley Lazevnick ('12). Ellery Foutch ('03) and Maggie Adler ('11) helped organize a great AHAA biennial conference in Fort Worth featuring Sue Canterbury ('96), and Erin Corrales-Diaz ('08) and I attended a National Endowment for the Humanities seminar on the "Visual Culture of the American Civil War and Its Aftermath."

**Emilie Johnson**

**Miranda Lash**

**Jacob W. Lewis**

**Amanda Potter**, Curator of Education and Interpretation, Zimmerli Art Museum at Rutgers University: In February 2016, I began a new adventure running the

Education Department at the Zimmerli Art Museum, after almost 10 wonderful years at the Wexner Center for the Arts. We are enjoying getting settled into our new home and taking advantage of being closer to family. [apotter@zimmerli.rutgers.edu](mailto:apotter@zimmerli.rutgers.edu)

**Susannah Maurer Smith**

**Liza Statton**

**Kerin Sulock**

**Jason Vrooman**

## 2007

**Nadia Baadj**, Assistant Professor of Art History and Rosalind Franklin Fellow, University of Groningen (The Netherlands): I just started my second year in Groningen and am enjoying life in the northern Netherlands very much. In 2016 my book, *Jan van Kessel I (1626–79): Crafting a Natural History of Art in Early Modern Antwerp*, was published by Brepols.

**Laura Fried**, Curator (independent): I am now going into my second year as Artistic Director of the Seattle Art Fair, organizing all public programs around the fair, including artist projects, performances, and talks. This Spring I am consulting for the new Manetti Shrem Museum at UC Davis, organizing an exhibition of recent gifts and overseeing the season's coming exhibitions. While projects have been taking me up north, I am still happily based in Los Angeles. [Laurafried@me.com](mailto:Laurafried@me.com)

**Darci Hanna**

**Allison Harding**, Self-employed: I am still based in the San Francisco Bay Area and advising private collectors of contemporary art.

**Katy Hover-Smoot**

**Aimee Hirz Lemieux**

**Sarah Linford**

**Kori Yee Litt**

**Joshua O'Driscoll**

**Amy Torbert**, PhD candidate in art history, University of Delaware; 2016-17 Barra Fellow, Center for American Art, Philadelphia Museum of Art: I'm pleased to report that I plan to defend my dissertation in May 2017. Credit for its title—"Dissolving the Bonds: Robert Sayer and John Bennett, Print Publishers in an Age of Revolution"—goes to Jenn Sichel ('08), with whom I spent a most enjoyable and productive few months on the 2016 Terra Summer Residency in Giverny. amy.torbert@gmail.com

**Yao Wu**, Curator of Asian Art at Smith College Museum of Art

## **2008**

**Katherine Alcauskas**, Ruth and Elmer Wellin Museum of Art at Hamilton College: In the past year, I have assisted with two exhibitions that were curated by our director, Tracy L. Adler: *Yun-Fei Ji: The Intimate Universe* (which traveled to the Honolulu Museum of Art) and *Julia Jacquette: Unrequited and Acts of Play* (which will travel to the Visual Arts Center of New Jersey). Last summer, I curated the reinstallation of our permanent collection galleries. I am currently busy curating the Wellin's five-year anniversary collection exhibition, which will be on view in Fall 2017, and writing the text for the accompanying exhibition catalogue. In addition, I have been working with Hamilton's faculty to incorporate our permanent collection into their curricula.

**Julie Blake**

**Erin Corrales-Diaz**, Curator of the Johnson Collection and Visiting Scholar at Wofford and Converse Colleges. ecorrales-diaz@johnsondevelopment.net

**Hannah Friedman**

**Sarah Hammond**

**Amanda Hellman**

**Tianyue Jiang**

**George Philip LeBourdais**

**Stephanie Schuman Mitchell**, Executive Director, Lawndale Art Center, Houston, TX.  
smitchell@lawndaleartcenter.org

**Jennifer Sichel**, PhD Candidate, University of Chicago: After teaching in UChicago's MA Program in the Humanities last year, I took part in the Terra Foundation Summer Residency Program in Giverny, France. I spent two magical months thinking and writing alongside fellow Williams alum Amy Torbert! This year I hold a Predoctoral Fellowship at the Smithsonian Archives of American Art, where I am working on my dissertation titled "Criticism without Authority: Gene Swenson, Jill Johnston, Gregory Battcock." sichel@uchicago.edu

**Katie Steiner**, Third-year law student, Case Western Reserve University School of Law: During the 2016–17 academic year, I have served as Editor in Chief of the *Case Western Reserve Journal of International Law*. I graduate with my JD in May 2017. In October 2017, I begin a new job as an associate in the Cleveland office of Vorys, Sater, Seymour & Pease LLP. katie.lynn.steiner@gmail.com

## **2009**

**Layla Bermeo**

**Ruthie Dibble**

**Erica DiBenedetto**, Ph.D. Candidate, Princeton University. erica.dibenedetto@gmail.com

**Melina Doerring**

**Rebekah Flake**

**Andrea Gyrody**, Assistant Curator of Modern and Contemporary Art, Allen Memorial Art Museum at Oberlin College: This year has been, if nothing else, eventful. In 2016, I installed two collection shows at LACMA, where I was promoted to Assistant Curator in the Rifkind Center for German Expressionist Studies, and put together a show on art and food, In the Artist's

Kitchen, for the brand new Hauser Wirth & Schimmel gallery in LA's Arts District. Simultaneously I developed an obsession with wheel-throwing and spent many hours making forty-some succulent planters (among other DIY projects) for my July wedding, which was graced by many Williams colleagues. Once back at work, I co-wrote a new collection handbook for the Rifkind Center (forthcoming in spring 2017) and organized a rotation on German Expressionism and abstraction (on view May–September 2017) before opportunity called and lured me from Los Angeles to Northeast Ohio. On April 1, I take up the position of Assistant Curator of Modern and Contemporary Art at the Allen Memorial Art Museum at Oberlin College, which is perhaps the ideal environment for a politically-engaged art historian in the age of Trump. I'm greatly looking forward to exploring the Midwest with my husband (who never thought he'd return home to Ohio) and organizing projects that will bring all of the Oberlin-Williams alums home to roost, if but for a weekend.

[adgyorody@gmail.com](mailto:adgyorody@gmail.com)

Diana Nawi

Jamie Sanecki

Rebecca Shaykin

Veronika Totos

**Kate Albert Ward**, Hilltop Artists Deputy Director: Highlights from this past year include: adding a new program at Hilltop Artists to serve girls in the foster care system; personal trip to Japan; acceptance into the American Leadership Forum class of XXIV.

## 2010

**Emily Arensman**, Yale University Art Gallery, Programs Fellow

**Elizabeth Tunick Cedar**, The Smithsonian Institution (Office of International Relations): Work continues to be exciting and gratifying. I've been spending a lot of time in Armenia where the Smithsonian has a five-year program to

help develop and promote museums and cultural sites, as well as build capacity of museum professionals and artisans. I moved to Brooklyn over the summer, but I make it back to DC very regularly. [TunickL@si.edu](mailto:TunickL@si.edu)

Erika Cohn

**Charles Changduk Kang**, Interpretive Fellow, The Frick Collection; Lead Teaching Fellow, Columbia University; Columbia University, Ph.D. Program in Art History and Archaeology: I continue to work on my dissertation, "Before the Reality Effect: Wax Representations in Eighteenth-Century France." A short article based on a chapter will appear in *Journal18* in March, and I will present a paper at the annual conference of the Society for French Historical Studies in April. In conjunction with my dissertation, I have been part of the historian of science Pamela Smith's Making and Knowing Project at Columbia University. I have been researching and reconstructing early modern artisanal recipes for wax compounds used in metal casting. I will present the work at the project's Working Group Meeting in May, where I will also participate in a roundtable with curators, conservators, and historians of science to discuss early modern uses of wax.

I concurrently hold two fellowships this academic year. As the 2016–17 Interpretive Fellow at the Frick Collection, I have been developing a new guideline on teaching decorative arts objects for the museum's education department. In addition to participating in the Frick's academic programs, I have also been expanding my teaching repertoire by giving gallery talks and themed lectures to a range of audiences. As a Lead Teaching Fellow at Columbia University, I designed and ran pedagogically-oriented workshops for my peers in the Department of Art History and Archaeology, on topics ranging from designing courses to incorporating close looking practices into the classroom setting.  
[cdk2118@columbia.edu](mailto:cdk2118@columbia.edu)

Bree Lehman

Laura Lesswing

### Gillian Pistell

Brooks Rich, PhD candidate at the University of Pennsylvania: For most of 2016 I held a fellowship at the Rijksmuseum. Over the course of the year I travelled throughout Europe conducting research for my dissertation on the early Netherlandish printmaker/publisher known as the Monogrammist AC (or Allaert Claesz.). richbr@sas.upenn.edu

### James Rosenow

Alice Isabella Sullivan, Ph.D. Candidate, History of Art, University of Michigan: I am thrilled to share that after seven years at the University of Michigan I will be finishing my doctorate on May 1, 2017 with a dissertation titled "The Painted Fortified Monastic Churches of Moldavia: Bastions of Orthodoxy in a Post-Byzantine World." Graduate school has been a long journey, but I have enjoyed learning, working on my project, making new friends and colleagues, and contributing to the field. My research and writing activities this past year have been supported by grants and fellowships from the Dolores Zohrab Liebmann Foundation, the Medieval Academy of America, and the Mary Jaharis Center for Byzantine Art and Culture. This year I presented papers at the Byzantine Studies Conference and at CAA, where I also organized two panels on "Emerging Scholars" sponsored by the Society of Historians of East European, Eurasian and Russian Art and Architecture (SHERA). In the coming year, I have articles that will appear in the *Art Bulletin*, *Speculum*, and *Studies in History and Theory of Architecture*. In addition, I am working on a short book project on the history of medieval Moldavia as Europe's eastern Christian frontier that will be published with Arc Humanities Press through the series Past Imperfect. I am at an exciting moment in my life and career, one of transition, and I am eager to discover what lies ahead. aisulli@umich.edu

### Kjell Wangensteen

### Sara Woodbury, Roswell Museum and Art Center:

In addition to the usual curating activities, I've given papers at two conferences, Branding the American West in Provo, Utah, and the Mountain-Plains Museum Association's annual conference in Oklahoma City. I also had the opportunity to serve on the search committee for the Museum's new Executive Director, who arrived in November. This year we'll be getting ready for the Roswell Artist-in-Residence Program's 50th anniversary, followed by a major retrospective of Peter Hurd and Henriette Wyeth in 2018. scwoodbury@gmail.com

### Katia Zavistovski

### Rong Zhao

## 2011

### Maggie Adler

### Emily Leisz Carr

### Jhari Derr-Hill

### Camran Mani

Amy Bridgeman Marcrum, Ernst and Young, Jacksonville FL

Nancy O'Connor: I had a change of trajectory this year, as I moved from Toronto back to Houston. Delighted to be back in Texas for the time being!

Allison Pappas, Graduate Student, History of Art and Architecture, Brown University. allison\_pappas@brown.edu

### Miriam Stanton

Sarah Van Anden, Senior Program Manager, Center for Curatorial Leadership. svananden@gmail.com

Oliver Wunsch, PhD candidate, History of Art and Architecture, Harvard; Robert H. and Clarice Smith Fellow, CASVA: I continue to work on my dissertation, "Painting Against Time: The Decaying Image in the French Enlightenment." I recently finished an article based on the first chapter ("Watteau, Through the Cracks"), which will appear in the *Art Bulletin* in 2018. wunsch@fas.harvard.edu

## 2012

Susannah E. Blair

Christianna Bonin

**Jaimee Comstock-Skipp**, American Councils for International Education Resident Director for Tajiki language program: After finishing Fulbright research in the summer of 2016, I presented papers at two conferences: the Historians of Islamic Art and Architecture biennial held at The Courtauld in October 2016, then at Leiden University's Centre for the Study of Islam and Society annual conference in November 2016. In between London and Leiden, I visited my darling in Mashhad, eastern Iran, and got engaged. This summer 2017 I will work again in Dushanbe, Tajikistan as the Resident Director of a Tajiki (Persian) language immersion program and subsist on bread, meat, and oil for three months.

[uniquejaimee@gmail.com](mailto:uniquejaimee@gmail.com)

Caitlin Condell

**Jesse Feiman**, Massachusetts Institute of Technology: I'm making progress on my dissertation and will spend the next academic year in Vienna on Fulbright.

Ashley Lazevnick

Ed Lessard

**Alexandra Nemerov**, Assistant Curator, Glenstone: This year I have been working on Glenstone's Roni Horn exhibition (opening March 9, 2017) and two-volume catalogue as well as exhibitions and publications related to Glenstone's expansion, set to open in 2018.  
[ali.nemerov@glenstone.org](mailto:ali.nemerov@glenstone.org)

**James Pilgrim**, Johns Hopkins University, Department of the History of Art

**Zoë Samels**, Curatorial Assistant, American & British Paintings, National Gallery of Art, Washington DC.  
[z-samels@nga.gov](mailto:z-samels@nga.gov)

Lucie Steinberg

## 2013

**Danielle Canter**, Margaret R. Mainwaring Curatorial Fellow in Prints, Drawings, and Photographs, Philadelphia Museum of Art

**Natalie Dupecher**, Doctoral Candidate, Princeton University: After finishing my fellowship at MoMA in late August, I spent the 2016–17 academic year in Paris, conducting archival research for my dissertation on Hans Bellmer. I also published an article on Cy Twombly in the *Oxford Art Journal*, and a translation of a French text by Patricia Falguières in October. Late January brought the delight of meeting Danielle Canter, also '13, in Madrid, where we spent eight hours at the Prado!

**Rebecca Friday**, Freelance digital media production and museum interpretation. As of the beginning of 2017, working on projects for the National Gallery of Art and the Seattle Art Museum. [rebeccaifriday@gmail.com](mailto:rebeccaifriday@gmail.com)

**Isabelle Gillet**, PhD Student, University of Michigan. [igillet@umich.edu](mailto:igillet@umich.edu)

**Martha Joseph**, Curatorial Assistant, Department of Media and Performance Art, The Museum of Modern Art, New York: This past year I had the pleasure of helping organize several performances at MoMA, the highlight of which was Maria Hassabi: PLASTIC, a new commission that won a 2016 Bessie Award for Outstanding Production.  
[martha\\_joseph@moma.org](mailto:martha_joseph@moma.org)

**Elisabeth Lobkowicz**, Sotheby's New York, Cataloguer, Old Master and 19th Century European Paintings Departments. [elisabeth.lobkowicz@sothebys.com](mailto:elisabeth.lobkowicz@sothebys.com)

**Sarah Mirseyedi**, PhD Student, Department of History of Art and Architecture, Harvard University: Over the past year, I've been working as a Teaching Fellow at Harvard, studying for general exams, and conducting pre-dissertation research on late 19th century photomechanical print processes and their relationship to other arts and media from the period. Looking forward to a full year of dissertation research in the near future!

**Elizabeth Rookridge**, Associate Curator, Katonah Museum of Art

**Antongiulio Sorgini**, PhD Program, Johns Hopkins University, Baltimore, MD

**Ginia Sweeney**, Coordinator of Museum Interpretation, High Museum of Art, Atlanta  
ginia.sweeney@gmail.com

**John Witty**, PhD Candidate, Emory University: Over the course of the past year, I have passed my qualifying exams and successfully defended a prospectus for a dissertation on the use of ornamental traditions and framing techniques in altarpieces by the workshop of the fourteenth-century Venetian painter Paolo Veneziano. Last summer, I participated in the Center for Curatorial Leadership's Mellon Foundation Summer Seminar, an opportunity for doctoral students to learn from curators and museum professionals across a variety of New York institutions. As I write, I am preparing for a three month stay in Venice for dissertation research. j.c.witty@emory.edu

Cathy Zhu

## 2014

**Thadeus Dowad**

**Melissa Horn**, University of Chicago, PhD Program in Art History: I am finishing up my final year of coursework here in Chicago: taking classes in medieval and Byzantine art; writing another (!!) qualifying paper (this time, on 14<sup>th</sup>-c. illuminated letters of indulgence) and finishing up language work (I've added Greek to the list). I've also been conducting occasional research at the Art Institute of Chicago, where I like to show up unannounced in the office of Megan Kosinski '14. melissahorn@uchicago.edu

**Matthew Kluk**, Curatorial Assistant, Photography, San Francisco Museum of Modern Art, San Francisco, CA.  
mkluk@sfmoma.org

**Megan Kosinski**, Departmental Exhibitions Manager, European Painting and Sculpture, The Art Institute of Chicago. mkosinski@artic.edu

**Emily Leifer**, First year graduate student attending the Bryn Mawr doctoral program in the history of art.

**Benjamin Murphy**

**Nina C. Pelaez**, Williams College Museum of Art: It has been an exciting year as Assistant Curator of Public Programs at the Williams College Museum of Art. In the fall, WCMA brought Jean-Michel Basquiat's painting *Defacement (The Death of Michael Stewart)* to the museum. As part of this, I organized a series of conversations and events about black identity, police brutality, and Jean-Michel Basquiat's art in our Reading Room. This spring, I launched People's Library, a community-sourced archive of books growing in response to the question "What book is helping you understand the world right now?" I was also thrilled to be part of the editorial team for WCMA's fabulous new website, which launched in February. I am currently looking forward to summer, and to "Summer School: The Library and The Archive," a series of public programs inspired by academic forms. This summer at the museum, we will be hosting a reading group, screenings of vintage educational shorts, mini-courses led by scholars, artists, and makers, and a lending library of games, picnic blankets, and books to enjoy on the museum's patio. In other news, I have been living happily with my cat, Juniper, in Williamstown and in close proximity to the graduate program and to Allie Foradas MA '15. When I am not in Williamstown, I am usually off visiting Elliot Krasnopoler MA '15 in NYC or Philadelphia. pelaez.nina@gmail.com

**Hillary Reder**

**David Sledge**

**Anna-Claire Stinebring**

**Robert Wainstein**

**Leqi Yu**, Ph.D. student at the University of Pennsylvania

## 2015

**Walker Downey**, Doctoral student, MIT Architecture:  
Following graduation from Williams, I worked in New York for a year while readying applications for doctoral programs. In August 2016, I moved to Cambridge to begin my first year of study in MIT's History, Theory, and Criticism of Art & Architecture program. [wdowney@mit.edu](mailto:wdowney@mit.edu)

**Alexandra Foradas**, Assistant Curator, MASS MoCA

**Sara Green**, Researcher, The Joan Mitchell Catalogue Raisonné. [sbgreen7@gmail.com](mailto:sbgreen7@gmail.com)

**Elliot Krasnopoler**

**Emma Limon**

**Jason Mientkiewicz**

**Elisabeth Rivard**: My experiences during the past year have been a bit non-traditional! After graduating from Williams, my boyfriend and I took off on a long-term backpacking adventure through Southeast Asia and Western Europe. We visited Taiwan, Hong Kong, Thailand, Laos, Vietnam, Cambodia, Malaysia, Singapore, Indonesia, Denmark, France, and the UK. Despite all this wandering, I could not forget my art-historical leanings, and we spent most of our time visiting temples, museums, archaeological sites, and contemporary architecture. Some true highlights include Angkor Wat, Georgetown in Penang, Ha Long Bay, Marina Bay Sands, Mount Bromo, Roskilde Cathedral, Tate Britain, and Fontainebleau, though there are many, many more. We have countless stories, and would recommend travel in Southeast Asia to anyone. While at Williams, I specialized in works on paper, particularly of France and Britain. It sounds cliché, but visiting countries on the other side of the world deeply enriched my understanding of art and history. I am only grateful that I had the opportunity to do so.

Since returning stateside, I am pursuing a career in the museum field, most likely on the East Coast. I hope my next exotic journey will take me back to the Berkshires. I would love to re-visit the Clark, WCMA, and Mass MoCA, and wish everyone the best. [ecr1@williams.edu](mailto:ecr1@williams.edu)

Danny Smith, Doctoral Candidate, Stanford University.

[smithda@stanford.edu](mailto:smithda@stanford.edu)

Nathan Stobaugh

Haejeong Yoon

Lauren Young

## 2016

**Danielle Amodeo**

**Max Boersma**, Harvard University, Ph.D. Program in History of Art and Architecture

**Chris Borschel**

**Danielle Ezor**, Graduate Research Intern, Museum of Fine Arts, Boston: Since September, I have been interning at the MFA, Boston in the Art of Europe Department. This upcoming fall I will begin my doctoral studies, although where is still to be determined.

**Jacobé Huet**, PhD Student - Harvard University.

[Jacobe\\_huet@g.harvard.edu](mailto:Jacobe_huet@g.harvard.edu)

**Annemarie Iker**

**James H. Miller**, Assistant Editor at Artinfo: After spending more than a year writing about art for the *Times Union* newspaper during my stint at Williams, I moved to New York after graduation and got a job as an assistant editor at Artinfo, where we are responsible for the magazines *Modern Painters* and *Art+Auction*. It's joyful work and I do hope to make regular press trips to and around Williamstown so I can stay informed of what is on at the Clark, MASS MoCA, and WCMA. It was swell seeing old faces at CAA; I hope to see more of them in the future. [jmiller@artinfo.com](mailto:jmiller@artinfo.com)

**Julia Silverman**, National Gallery of Art (Joseph F. McCrindle Foundation Curatorial Intern): I've spent the last year in Washington DC at the National Gallery of Art, doing research for the Department of Sculpture & Decorative Arts while taking advantage of the NGA's amazing library and meeting people across the Gallery to learn

about different museum professions. After completing my internship in May, I hope to spend a relaxing summer in New York reading and looking at art before heading back to school—as an Americanist!—this fall.

**Nina Wexelblatt**, Marjorie Susman Curatorial Fellow, Museum of Contemporary Art Chicago: After graduation, I moved to (and fell in love with) Chicago. At the MCA, I've been writing and organizing exhibitions with the curatorial team, and am curating my own show, *little lower layer*, opening in June. I've also recently started as the visual arts editor of *fields*, a literary journal focusing on emerging artists. Of course I haven't totally let go of the Williamstown lifestyle: my first months in Chicago included managing the upkeep and closing of my MASS MoCA exhibition from afar, and I'm now getting ready for a couple academic conferences based loosely on research I started at Williams. nina.wexelblatt@gmail.com

**Kate Wiener**, Education Associate, New Museum: Since graduating, I've had the pleasure of working with Johanna Burton at the New Museum, whom I first met when she was a visiting summer fellow at the Clark!

\*Deceased

*Back cover:* 2015 Grad Art International Study Trip in Dunhuang, China



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