

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

# WILLIAMS GRAD | ART THE CLARK



2013-2014 NEWSLETTER

# LETTER FROM THE DIRECTOR

## Marc Gotlieb



Dear Alumni,

Greetings from Williamstown. I hope you enjoy our redesigned alumni newsletter, the last and most significant phase of a visual identity project that includes the launch of a new website and other communications pieces designed to capture some of the freshness and contemporaneity of the program and its setting. By now many of you have had the opportunity to visit the new Clark and its spectacular new wing, including renovated galleries and a reflecting pool looking out over Stone Hill. But there is more to come—the Manton Building, which houses the Graduate Program and the library, will reopen to the public this summer, with a new spacious reading room, a new works on paper study center and gallery, and facilities that will bring the entire complex fresh new life. If you do visit, please stop by and say hello—**Karen, George, Kristen** and I would be delighted to see you.

Our International Study Trip this year will take our MA students to China, from the towers of Shanghai to Xi'an, then to the Buddhist caves of Dunhuang, and finally to Beijing. This will be the first trip to China for the graduate program, but surely not the last, as our destinations in recent years have taken on a more global character, in keeping with the developments in the art world in general. Above and beyond our roster of academic classes in topics past and present, we have also launched this year a workshop in contemporary curatorial practice designed as an intensive intellectual laboratory for high-level curatorial practice and featuring participants based locally but also coming from across the country and abroad. We also welcome new faculty members to our program, including **Michelle Apostos**, who has just joined the

Art Department in the field of African Art, and who will be teaching in the graduate program this spring.

The newsletter includes a special conversation with **Michael Ann Holly**, Starr Director of Research Emeritus at the Clark, and this year's Robert Sterling Clark Visiting Professor. Many thanks to **Ashley Lazevnick** MA '12 and **Oliver Wunsch** MA '11 for taking this on! And many thanks, too, to our post-doctoral fellow, **Kristen Oehlich**, for putting this splendid newsletter together. Most of all, thanks to our alumni for contributing updates to the newsletter!

With all best wishes,

Marc

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## FACULTY AND STAFF NEWS

### CONGRATULATIONS CLASS OF 2014



The Class of 2014 on the day of their Graduate Student Symposium. *Back row, left to right:* Robert Wainstein, David Sledge, Matthew Kluk, Megan Kosinski, Ben Murphy, Thadeus Dowad; *front row, left to right:* Hillary Reder, Anna-Claire Stinebring, Nina Pelaez, Leqi Yu, Emily Leifer; Melissa Horn (not pictured).

### Michael Conforti

Michael spent many of the winter and spring months on site in preparation of the opening of the new Clark Center and the renovated Museum Building, but he gave the keynote presentation: “The Future and Challenges of Cultural Institutions” at the “Horizons of Cultural Heritage” conference at the Cité de l’Architecture et du Patrimoine in Paris on February 6. In October, he sat on a panel with representatives from the Getty Research Institute, the Institute of Fine Arts at New York University and the Zentralinstitut für Kunstgeschichte at the inauguration of the Edith O’Donnell Institute of Art History at the University of Texas, Dallas, discussing the Clark’s Research and Academic Program. Michael presented “The Clark—Next” at the “Museum Conversations Seminar” at the Bard Graduate Center in January and delivered a briefing at the Massachusetts State House on the economic impact of the Clark’s expansion in May. In December of last year, he presented “The Age of Impressionism: Great French Paintings from the Sterling and Francine Clark Art Institute” at the Museum of Fine Arts, Houston, in conjunction with the Clark’s traveling masterpiece tour. Recently, Michael presented “The New Clark: A Masterpiece Re-mastered,” at the Albany Institute of History and Art and the Mahaiwe Performing Arts Center. He also spoke at the Century Association (“The Clark Art Institute Reborn”) in conversation with architect Hugh Hardy.



Michael has continued to serve on the International Advisory Board of the State Hermitage Museum in St. Petersburg, the Board of Trustees of both MASS MoCA and the Amon Carter Museum in Fort Worth, where he is also on the Executive Committee. He continues his involvement with the American Academy in Rome and the Association of Art Museum Directors (AAMD). As a former President of AAMD (2008–2010), he serves on the organization’s Nominating Committee.

### George Feger

This year Mary and I broke our spring travel pattern and stayed home to arrange for and see to completion the installation of 29 photovoltaic solar panels on the roofs of our house and garage. The system went online on 18 April, and we’ve been generating electricity ever since—a very satisfying feeling, in both personal and planetary terms.

A second and far more cuddly source of warmth is Zadie, our mini-dachshund puppy, who joined our family at just about



the same time the solar installation was started. We were ripe for losing our heads over a wiener dog, having utterly lost our hearts to **Kristen Oehlich**’s Mabel who stayed with us on a

couple of occasions in the winter. Mabel has since become an auntie and mentor to Zadie, passing on many useful tips for training her humans.

Also in the past year I continued to write poetry, and Mary launched Muckraker Farm, a website with a growing collection of classic and contemporary investigative journalism. If you're interested, check it out at [www.muckrakerfarm.com](http://www.muckrakerfarm.com).

Meanwhile, on the office front, I take daily pleasure in keeping the newly-revamped Graduate Program website up to date, a task made easy by the recent superb collaboration between **Marc Gotlieb** and **Suzanne Silitch** and her team in Communications. And of course, it is always a pleasure to see current students and to hear from graduates of the program.

## Zirka Filipczak

Two talks involved me with art in countries beyond my usual field of study and thus required extensive new research. The earlier, "Mexican and Peruvian Artist's Diverse Response to Prints after Rubens" at the Historians of Netherlandish Art Conference in Boston (June 5–7, 2014) focused on ecclesiastical paintings in colonial Mexico and Peru, especially huge ones that kept the tradition of wall painting alive between the pre-colonial and twentieth-century murals. The second talk focused

on self-portraits by the greatest Ukrainian poet, Taras Shevchenko (1814–61): "Taras Shevchenko Portrays Himself" (Oct. 26, 2014, at the Ukrainian Museum, New York in connection with the exhibition Taras Shevchenko: Poet, Artist, Icon. This show had been scheduled long before recent events in Ukraine.

Born a serf (tantamount to a slave), Shevchenko was bought out of serfdom because of his artistic talent. He graduated from the Imperial Academy of Art in St. Petersburg but two



"Taras Shevchenko, Kazakh Beggar Children [the artist behind them], 1853, sepia on paper.

years later freedom ended. Because his poetry contained satire directed against the Russian empire's oppression of Ukraine, Shevchenko endured a ten-year exile to Kazakhstan during which the tsar explicitly forbade him to write or paint (unevenly enforced). Most of his numerous self-portraits drawings served as gifts to friends and acquaintances of various nationalities. Of the very few he kept, three present him as an artist. Preparing this talk required reading primary sources, memoirs and letters in Ukrainian as well as Russian, which luckily I had studied in college.

## Charles "Mark" Haxthausen

In August 2013 I made my first visit to Australia, giving a paper on Sol LeWitt's wall drawings at a symposium on American minimal and conceptual art at the art gallery of New South Wales in Sydney, followed a few days later by a lecture on Fritz Lang's "Metropolis" at the Power Institute of the University of Sydney, hosted by former RAP associate director **Mark Ledbury**. Adding to the pleasure of my time in Sydney was the opportunity to schmooze and sight-see with **Rob Slifkin** MA '02, who also spoke at the symposium. In November I gave a paper on Carl Einstein's late reassessment of the Italian Renaissance at the Zentrum Paul Klee in Bern, a seminar on Einstein in the Eikones post-doctoral program at the University of Basel, and a paper on Paul Klee and style in a workshop on style at the University of Siegen. I re-presented the Klee paper in February as a lecture at the Institute for Advanced Study in Princeton, and it was subsequently published in April: "Paul Klee, Wilhelm Hausenstein, and the 'Problem of Style,'" in *Kritische Berichte* (vol. 48, no. 1). A revised version of the LeWitt paper "Thinking About Wall Drawings: Four Notes on Sol LeWitt," came out in the *Australian and New Zealand Journal of Art* during the summer. An article on Carl Einstein appeared in the second, revised edition of Oxford University Press's *Encyclopedia of Aesthetics*, edited by Michael Kelly.

## Guy Hedreen

The following essays appeared in print last year:

"Smikros and Epilykos: Two Comic Inventions in Athenian Vase-Painting," in *Athenian Potters and Painters, III*, edited by John Oakley (Oxford: Oxbow Press, 2014), 49-62.

"The Artificial Sculptural Image of Dionysos in Athenian Vase-Painting and the Mythological Discourse of Early Greek Life," in *Approaching the Ancient Artifact: Representation, Narrative, and Function*, edited by Amalia Avramidou and Denise Demetriou (Berlin: de Gruyter, 2014), 267-280.

I completed the writing of a book titled, "I am Odysseus': Art, Poetry, and Subjectivity in Archaic Greece." It is currently under review for publication by a university press.

I also gave a lecture, "The François Vase," in conjunction with the New York premiere of a string quartet composed by Daniel Fox titled "The François Vase," and accompanying video by Gabriela Vainsencher, The Soapbox, Brooklyn, November 1, 2013.

## Karen Kowitz

February 8, 2015 will mark 30 years in my position at the Graduate Program. During this time I have worked with 3 directors, more than 350 graduates, and thousands of applicants to the program.

There's always been a lot to like about my job (a constant variety of tasks, the academic environment, my patient and fun co-workers, the physical location of our offices), but the student population has, undoubtedly, been the best part!!



I'll be at the Graduate Program / Clark RAP lunch at CAA this year, and I hope to catch up with some of you there!!!

## Kristen Oehrlich

My first year as a postdoctoral teaching and research fellow in the Program was fabulous! There was much to learn (and still is) but I am grateful for the patience and guidance of **Marc Gotlieb**, **Karen Kowitz**, and **George Ferger** who have each been wonderful mentors. This spring I was enormously impressed by the strength of delivery and academic rigor of the papers at the annual student symposium, and I was especially honored to have hooded the 2014 graduating class in the graduation ceremony.

The past year has been incredibly exciting for me on several fronts: In July I got married at Chesterwood, the Daniel Chester French studio and gardens in Stockbridge, MA. Other highlights include: a summer fellowship at the American Antiquarian Society in Worcester, MA, and paper, *Reading the Photographic: W.G. Sebald and the Industrial Sublime*, at CAA's annual conference in Chicago. For a third year I continue to be Chair of the Visual Culture Caucus at CAA. I began a new research project on contemporary Scandinavian art and photography and continue to work on my book manuscript, *Becoming Walker Evans*. In the fall, I gave a public lecture on the photographer Vivian Maier at Images Cinema in conjunction with a recently released documentary about her life and work. I have two forthcoming articles: one on the short film, *Manhatta*, by Charles Sheeler and Paul Strand, and another on Walker Evans' photographs of Victorian houses.

This fall I taught a seminar *Critical Theories of Photography*, and I am looking forward to teaching *Changing American Landscape* this spring. Since arriving at Williams, I have continually been impressed by the students in the Graduate Program whom I find to be bright, curious, and engaging.

In February I will chair a panel at CAA in New York titled *Occupation and Representation*, a session that will examine the photographic representation of occupation from multiple historical and global positions. Additionally, I am excited

to be working as a guest curator for an upcoming exhibition of large-scale photographs once displayed by Kodak in Grand Central Station. The exhibit, *Colorama*, opens at the Fenimore Art Museum in Cooperstown, NY in April 2015.

And finally, a special heartfelt thanks to **Suzanne Silitch**, **Diane Gottari**, and **Erin Keiser-Clark** for their help in making the design of this newsletter possible.

## Marc Simpson

September 2013 to now has been filled with music and art history. A musical highlight was the performance of Woodbinde Medieval Band in Williamstown last summer, in homage to the Clark venue of the Magna Carta, with, among others, printmaker **Doug Paisley** singing and me on recorders and flutes playing English music of the 13th and 14th centuries. I'm now teaching myself baroque oboe and tenor viola da gamba—fun! As for art history, in December 2013 I delivered a lecture at New York's American Art Fair on the collector of modern art Ferdinand Howald, after which I had the chance to catch up with several alumni. I've also given a variety of lectures on Winslow Homer's career, one at Carleton College in February (thank you **Baird Jarman** MA '95 for that invitation) and others this fall at symposia at the Arkell Museum and the Shelburne Museum. A particular thrill of the Shelburne venue was sharing the podium with **Ellery Foutch** MA '03 (and seeing that her calm in the face of technological challenge is unabated). More recently, I spoke to a class at Bennington College on Henry Ossawa Tanner's career. I've had several book or exhibition reviews published in *Burlington Magazine* and will have an essay on Sargent's Paris years appear in early 2015 in a NPG London / Metropolitan Museum of Art catalogue. I also sit on the Board of Trustees of the Bennington Museum, which means that I have ample opportunity to see and admire the work that curator **Jamie Franklin** MA '05 and **Robert Wolterstorff** MA '85 do with such flair. I much enjoy hearing from alumni and seeing those who travel again to the

Purple Hills, as in August when **Maggie Adler** BA '99 MA '11 and her mother joined **Fronia** MA '77 and me for a walk through the Clark's renovated galleries. By all means—keep in touch!



## Working with Williams

graduate students (and one intrepid undergraduate) was the great highlight of my experience as Clark Professor. I am thoroughly impressed by the rigor, creativity, hard work, and expressive talents of this group of individuals. I have great students at the University of Chicago, but it's hard to match the constellation of fields, interests, and intellects and the consistently intense and productive conversations that I found in my Williams seminars. It was a particular pleasure to see three QPs develop out of papers for my fall class, and in spring I was delighted to see students back for more—in spite of the switch from a theoretical seminar on intentionality to a more historically specific one on Nature and Art in the Renaissance—along with an enthusiastic group of new faces. In all this work I was extraordinarily well supported by **Karen Kowitz** and **George Ferger** in the Graduate Program office.

If the seminars were the highlight of my experience as Clark Professor, there was also my experience of Williamstown and the Berkshires—of which the undeniable highlight was the opportunity, for me and for my spouse Mike Phillips, to spend a lot of time with our son Oliver. Oliver was 16 months old when we first arrived, so it was in Williamstown that he first spoke in sentences and first shouted “MINE!” to his little friends. Outside of class, our lives revolved around kid activities, to wit: music classes at the First Congregational Church (often followed by a snack at Paresky); art playdates at the Vermont Arts Exchange in North Bennington (always followed by brunch at Sunny Side Diner); feeding turtles in the aquarium at the Berkshire Museum in Pittsfield (always preceded by brunch at Dottie's); and above all visits to Cricket Creek Farm to see baby cows (always followed by something yummy).

# VISITING PROFESSOR

## Rebecca Zorach

The opportunity to bring Michael Cole to my seminar also brought another colleague, his spouse Madeleine Viljoen, and their daughter Alice, just a few days older than Oliver, whom Oliver will



forever remember as the girl who, unaccountably, “ran away from [Hot Tomatoes!] pizza.” At the Eric Carle Museum in Amherst, Oliver got to “go inside the big caterpillar”; and if we ran out of entertainment options there was always a walk to the “eyeballs” (Louise Bourgeois's *Eyes*) in front of the Williams College Museum of Art. Once the polar vortex (mercifully milder than Chicago's, though no less protracted) finally receded, we slowly discovered that Williamstown does, actually, have playgrounds.

It also has playgrounds of the mind—chief among them the Clark's Research and Academic Programs. The Chicago-Williamstown Art History Tunnel seems at times to rival the Alameda-Weehawken Burrito Tunnel (which you should

google if you don't know about it), evidenced chiefly last year by the fact that one of my favorite Chicago colleagues, **Darby English**, arrived to take up his position as Director of Research and Academic Programs at the same time as I arrived as Clark Professor. Chicago's loss and the Clark's gain was fortunately, at least temporarily, my gain too, and it was nice to have that difficult transition eased! I was grateful for the fantastic community of RAP staff and Clark fellows. It's been nice to keep up with them since then on Facebook, as well as having the opportunity to invite Clark-Oakley fellow **Roberto Tejada** to serve as keynote speaker for a conference in Chicago. With many of the fellows I enjoyed yoga with **Karen Bucky**, as well as with Mary Edgerton (daughter of a certain famous art historian I also finally had the pleasure of getting to know). I want to thank **Jay Clarke**, **Tina Olsen**, **Michael Ann Holly**, and of course **Lauren** and **Marc Gotlieb** for their warm hospitality. At the Gotliebs' house and at the Fellows' Residence I also enjoyed conversations with Williams faculty and the extended art history family of the Northern Berkshires.

Mike's project for the year (when he wasn't freelancing and telecommuting) was to organize screenings and discussions at WCMA and elsewhere on campus, helping bring filmmakers and artists Barbara McCullough, Cauleen Smith, and Mary Patten to screen and discuss their work. Through this work we also got to know **Sonnet Coggins** at WCMA and faculty members Vince Schleitwiler and Ji-Young Um, Greg Mitchell, Liza Johnson, Neil Roberts, **Paul Park**, and others.

With this wealth of activity, I did somehow also find time to work on four different book projects. The first out will be *Art Against the Law*, a collection of essays, interviews, and ephemera about the history of activist art over the past 50 years in Chicago, part of the Chicago Social Practice series edited by Mary Jane Jacob and Kate Zeller. **Anna-Claire Stinebring** MA '14, research assistant extraordinaire, did an enormous amount of work helping me and Mike advance our co-written book *Gold*, a cultural history in Reaktion Books's "Earth" series; we're now in final revisions on the manuscript. I also made headway on a book on community arts and the Black Arts Movement in Chicago, tentatively entitled *Street Teachings*, that will come out with Duke University Press, likely in 2016. Finally, the two seminars I taught—i.e. the amazing group of Williams students I had the chance to teach—helped

me advance ideas toward another project in formation on nature, art, and intentionality. I'm ever conscious of the contributions they made to my work, and I look forward to continuing to admire theirs as they move out into the world, whether in museums, Ph.D. programs, entirely new territory, or all of the above.



## IN THE SPOTLIGHT

To mark Michael Ann Holly's sixteenth

*and final semester teaching the graduate methods seminar at Williams, Ashley Lazevnick MA '12 and Oliver Wunsch MA '11 interviewed her about the course, her approach to teaching, and her broader intellectual concerns. They spoke over a glass of wine in the New York apartment that Michael shares with her husband, Keith Moxey. The topics ranged from affect theory and psychoanalysis to the way a disappointing grade that Michael received in graduate school may have redirected her career.*

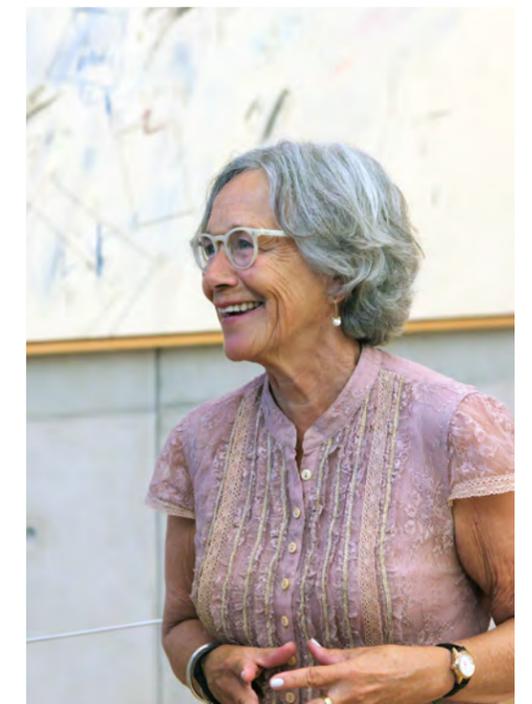
AL: What's the connection to you between writing and teaching?

MAH: I think of it negatively—because writing is born out of silence for me. It's part of being quiet with oneself. [I ask] How do I want to express this? It can't come from a lot of talking. People could rightly say to me, 'you don't care what you say as long as you say it in a poetic way' and I don't think that's quite true but I don't like art historical writing that is so empirically based that it doesn't care about how you get to the conclusion. It's like an arrow shot out—you know, marshal all your evidence to get to some point out here. Hit all the points without wondering along the way, without paying attention to what could be said. How it could be said. What could be said better or leaving more wonder open. Sometimes writing is so slow and teaching seems so quick—you have to keep up the rhythm. They're very different.

AL: But there's a connection there with narrative, with the stories that you tell about Panofsky or Warburg, about moments in the history of art history.

MAH: If I know some stories I do like to tell them, because I think they're illustrative of something that is important to me: that you

don't separate the life from the writing. If it's writing that appeals to you it's because there's something of the life of the writer in the writing.



I do think there is a human side to these figures. I think of them as historiographic figures, or individual signposts, across the history of the 20th century. You know, I don't go back to Vasari or Winckelmann—just to when the field was institutionalized in Vienna at the end of the 19th century. I still hate that it's called historiography. A dull, dull word for such a wonderful thing. I've probably told some stories nearly every time.

So if I'm talking about [Alois] Riegl I like to tell the story of how on Sunday afternoons this half-deaf man went into Bohemia and watched old ladies make lace because he thought—like Warburg thought when he went to see the Pueblo Indians—that there is something that can be found out by stepping outside of the field but having your questions guide what you look at. He thought there would be some revelation in watching these Bohemian ladies making lace. And it seems to be that is an important story to tell about Riegl. It wasn't that he just sat there with his pen and catalogs. It mattered so much to him that he looked for other ways to explain it. Like Warburg. Like Panofsky. I like to tell those personal stories.

OW: I was hoping to ask you about your time as a graduate student. Panofsky might be a good place to begin. How did you decide to write your dissertation on Panofsky?

MAH: The first paper assignment in my graduate methods course was on Panofsky. I was the only one to get a B+ instead of an A. And so I really think that working on Panofsky was some kind of rejoinder. When it came time to pick a subject for my dissertation, I couldn't decide if I wanted to do a Medieval subject or something that they weren't doing at the time in art history. You had to submit two possibilities. My first was a historiography of Erwin Panofsky—rather bold of me. And my second—and I meant it—was the iconography of the Romanesque lion. That certainly would have set me on a different course!

OW: Could you talk about what it meant to study the “methods” of art history at that time? What was your methods course like when you were a grad student?

MAH: My methodology seminar at Cornell was basically a kind of “how to do it.” They really believed in the word “methodology”—you just grind your subject through the method like a meat grinder and come out with an answer. I had been an undergraduate history major and the teachers who taught me were full of ideas from Hayden White and poststructuralist theory about the changing status of narrative in history. This was so far removed from what we were taught in this methods course. We spent three weeks on “codicology,” matching wormholes to piece together and date ancient manuscripts. It was just

learning how to do it. It was like becoming an apprentice cobbler or something.

OW: I'm grateful that I never had to learn how to match wormholes, but I also wonder if something is lost when we give up this training. What will happen to that knowledge?

MAH: Yes, there are virtues to connoisseurship. I'd hate to think about any method dropping out of our study of art, but I can't accept the presumption that we're all in some kind of apprenticeship to what had gone before, that we would simply repeat what had come before. And there was such an intellectual swirl going on when I was in graduate school. I graduated from college in 1968—so that was an incredible year: for politics, for questioning what matters and why. I was a latecomer to the ideas of that generation. But still, in the 70s and 80s, art history simply was not open to any kind of poststructuralist thinking. Nothing. You would never even know it was happening in the world, outside.

OW: Let's talk about where art history is heading. I know that your methods syllabus this semester includes a new week on “time and materiality.” Is that where you see the discipline going? If so, is it a good thing?

MAH: Oh I always think new things are good things! Everybody I know seems to have some way of approaching temporal structures, be it geographical or geological. What's interesting is how it gets filtered through this new focus on materiality and a return to phenomenological thinkers. It isn't back to the object, as if to say, ‘thank heavens we're through with theory and let's get back to the object.’ It's not that at all. It's a return to thinking about objecthood, after or with different

poststructural theories. Every smart person I know is also thinking about anachronism. When I was in graduate school, a common criticism of anything I would write whenever I would use a little bit of theory was “that's anachronistic!” It was such a bad word. “Oh my god, I've been accused of anachronism!” But now you do it so naturally, I would think.



I am also very interested in affect theory and agency. Affect theory, time, materiality, and agency—now we are up to four [new directions in art history]. The animate work of art—I really believe in the animate work of art, the idea that you can call some works of art living or alive. I don't think that I am too rash in saying that. [I appreciate] what W. J. T. Mitchell says: sure maybe works of art aren't really alive, but let's pretend that they are.

OW: I always get a little bit uncomfortable with this idea that art is alive. It starts to feel like mystification.

MAH: Keith used to make such fun of me when I was writing *Past Looking* because the basic argument in that book is that works of art predetermine what we can say about them. My main case study was [Jacob] Burckhardt. Because he was always looking at renaissance perspective painting, it was perspective that taught him how to see. There are animate compositional structures in a work of art that affect the viewer outside. We think of the history of renaissance art as a history of human mastery of the period. Keith used to say, “What are you doing, what are you saying? When you go into a museum, do you think the

paintings are responding to you?” Even he now, old Marxist that he is, talks about agency in works of art. I like the Mitchell thing—let's just pretend that they're living—what then do we find? It is a kind of mystification, but I think art is kind of mystifying.

AL: I think there might be something about your version of this that is very different from Mitchell, Latour, and New Materialism. And that [difference] is psychoanalysis. When you talk about agency, I think that there is a psychic undercurrent. I don't think you actually believe the thing is alive and I don't think that you're even pretending it's alive. So my question is what about psychoanalysis and your relationship to it?

MAH: Yes, well it's long and it's deep. I have never in my life been psychoanalyzed, but I have read so many wonderful things in the psychoanalytic tradition and I have seen it work. You know I am on one of the boards of the Austen Riggs Institute in Stockbridge. The patients there are in psychoanalysis three hours a day. Nobody is ever cured. I don't believe any true psychoanalyst would ever say anyone is cured, but what psychoanalysis does for suffering people is teach them that they have to find a story of their life, a narrative of their life with which they can live. They start, even fictively, creating a narrative that explains their life to them. Anybody who witnesses that kind of thing believes in psychoanalysis.

I also think some of the greatest writers of the twentieth century were psychoanalytically inclined. I love Christopher Bollas and his book the *Shadow of the Object*, for example. I love Melanie Klein, D. W. Winnicott, and British Object Relations Theory. And of course I am hooked on Lacan. I can't say that I understand him fully, but

something is really compelling there. You know my *Four Fundamental Concepts of Psychoanalysis* is so tattered and so underlined in different inks—it's like a palimpsest. I don't understand it all—some things that I think I understand one time are mystifying to me the next time. You know Merleau Ponty was his teacher. I want to think that the work that I do occurs somewhere in some small space between psychoanalysis and phenomenology. When I write, I want to wear those perspectives lightly. It's there but I don't want to parade them.

But I think that any of us now, we're like rag-pickers or something. We pick up this book, this chapter, we see a sentence that makes us pick up something else. We're knitting, we're weaving.



## GRAD ART EVENTS

### The Proseminar Committee

convened a panel of writers, broadly speaking, to discuss the current state of non-academic writing in art and art history. Featured were Alumni **Brian Boucher** MA '98, Online Editor for *Art in America*, and **Tod Lippy** MA '87, Editor of *Esopus* and the Executive Director of the Esopus Foundation as well as Cate McQuaid, Art Critic for the



*Boston Globe*. The three discussed writing, reading and the role that online journalism plays in the arts. Students on the Proseminar committee prepared questions and questions were taken from the audience but the conversation quickly became an intimate discussion about writing and advocacy.

—*Daniel Smith MA '15*

### Halloween 2014

In October the first year graduate students hosted the annual Halloween party at The Fort. The theme was “Socialist Realism” and students and faculty came dressed as their favorite period artist, artwork, idea, or theme. First year students spent the afternoon decorating and

transforming The Fort, and dancing ensued late into the evening. Much fun was had by all!



### January Study Trip, 2014

*Monday, January 6:* LONDON

Met for the first time in front of Westminster Abbey and then visited the church—some of us still with our baggage in hand. Were given a tour of the busy, tomb-dense interior of the royal abbey and its gravity-defying, late medieval Henry VII Lady Chapel. Afterward, enjoyed a first warm British lager at a nearby pub.

*Tuesday, January 7:* LONDON / CANTERBURY

Took the train to Kent—through the cathedral-like space of the newly renovated St. Pancras Station—and visited Canterbury Cathedral. Together we explored the pilgrimage site of Thomas of Becket's murder and tomb as well as the church's dazzling perpendicular nave and ghostly cloister.

*Wednesday, January 8:* LONDON / SALISBURY

Visited 13th-century Salisbury Cathedral, a favorite subject of Constable and one of the most iconic medieval churches in England. The highlight for our group was probably the tour we took of the spire and gallery, with spectacular views of the flooded West Country landscape (from the top of the spire) and of the medieval wooden framing above the nave vaults. The latter involved single beams over 100 feet long which gave this space the look more than anything else of a gigantic ship—a not altogether inappropriate (nor likely unintentional) evocation for a medieval sanctuary.

*Thursday, January 9:* SALISBURY / WELLS / BATH

Visited Wells Cathedral. Here we explored the astonishing interior of the cathedral—the innovative architecture of the nave, quire, forequire, and chapter house, and the engaging sculpture of the façade and transepts. We took a moment to relax on the time-worn steps to the chapter house—of Frederick Evans’ “Sea of Steps” fame—and enjoyed an organ concert in the quire.

The day ended in Bath, with its golden-stoned Georgian buildings (especially those of the Circus and the Royal Crescent) and its plentiful shops.

*Friday, January 10:* BATH / GLOUCESTER / BATH

Visited Gloucester Cathedral. Spent a few good hours in this strange, compelling building, with its Romanesque nave, experimental vaulting and late medieval, highly decorated choir. Highlights here were the highly decorated tomb of the murdered Edward II and the remarkable 14th-century cloister—of Harry Potter fame—with its paradigm-shifting fan vaults and its tendril-like ribbed ornament.

*Saturday, January 11:* BATH / STONEHENGE / CAMBRIDGE

This day began at sunrise, on a rare, blue-sky day in January, within the inner ring of Stonehenge. Watching the sun appear from between those ancient monoliths was a truly transcendent experience.

A beautiful day continued in Cambridge, where we visited

the sumptuous King’s College Chapel and then, at sunset, explored the Cambridge University campus.

*Sunday, January 12:* CAMBRIDGE

Explored Cambridge individually and, together, visited the rich collection of the Fitzwilliam Museum.

*Monday, January 13:* CAMBRIDGE / ELY / LINCOLN

Visited Ely Cathedral, with its castle-like façade, massive, Romanesque nave, and stunningly beautiful east end. The highlight here was our tour of the marvelous octagon, as complex, ambitious, and innovative as anything Brunelleschi built.

We ended the day with a visit to the remarkable Lincoln Cathedral (which Ruskin described as “out and out the most precious piece of architecture in the British Isles”). Highlights here were the fabulous “crazy vaults” of St. Hugh’s Choir and the profusely ornamented Angels’ Choir.

Our hotel in Lincoln, in the old Bishop’s Palace next door to the cathedral, was also a hit.

*Tuesday, January 14:* LINCOLN / FOUNTAINS ABBEY

Took a bus to Fountains Abbey, a ruined medieval monastery that was made part of a water park, at Studley Royal, in the 18th century. We explored this dissolved Cistercian abbey—now a ruin as evocative as any at Pompeii or Rome—under a dramatically changing sky of sunshine and storm clouds, just as it was meant to be viewed by its “original” 18th-century aristocratic audience. We then made a quick visit to Ripon Cathedral where we learned about the true origins of the stars and stripes, according to our enthusiastic local tour guide.

*Wednesday, January 15:* DURHAM

Explored the dramatically sited university hill town of Durham—high above the Wear River—and then visited the great Romanesque cathedral there. Once again, a highlight was climbing the many steps up the main tower to the rooftop, to cast our eyes northward, toward nearby Scotland. That night, we celebrated our tour across medieval England

with a final dinner. The food, alas, was less than stellar at the pub we chose but the mood was absolutely festive!

*Thursday, January 16:* DURHAM / NEWCASTLE AIRPORT *Early morning flight to Paris...*



*Thursday, January 16:* ÉCOLE DES BEAUX ARTS

Including a special viewing of Paul Delaroche’s Hemicycle des Beaux Arts, the famous mural with portraits of the old masters located in the hall reserved for the awarding of prizes and other ceremonies.

*Friday, January 17:* CHARLES GARNIER’S OPERA DE PARIS

Including Paul Baudry’s celebrated murals in the opera foyer. Then to the Pantheon, with murals by Puvis de Chavannes, Leon Bonnat, and other leading artists of the late-nineteenth century.

*Saturday, January 18:* Free day in PARIS!

*Sunday, January 19:* LOUVRE

Mostly nineteenth-century, David through Romanticism

*Monday, January 20:* HÔTEL DE VILLE

The most extravagant fin-de-siecle interiors in Paris, rebuilt with the participation of hundreds of artists following the original structure’s destruction in the Commune. Then back to the Louvre for more Romanticism.

*Tuesday, January 21:* MUSÉE D’ORSAY

Including Courbet, Realism, and Manet. Père Lachaise Cemetery.

*Wednesday, January 22:* MUSÉE D’ORSAY

Orientalism and Academic art at the Musée d’Orsay. Final group dinner, Restaurant Pharamond, near Les Halles.

CAA Annual Conference, 2014

*Once again our alumni were well represented at CAA’s annual conference, which took place in 2014 in Chicago. Panel titles appear below in bold followed by chairs, discussants, and/or panelists who are Program alums, visiting faculty, or former Clark Visiting Professors.*

**Regionalism in American Art: New Perceptions of Here**

Chair: Claire E. Schneider, Ackland Art Museum, University of North Carolina at Chapel Hill

Panelist: *Strategic Regionalism: A Proposal*, Diana M. Nawi, Pérez Art Museum Miami

**Midwest Art History Society. Media as Meaning: Glass in the Midwest**

Panelist: *Locally Significant: Markers of Leadership and Faith in the Stained Glass Windows of Williamsport, PA*, Amy Golahny, Lycoming College

**Abstraction and Anthropomorphism in Post-Contemporary Sculpture**

Panelist: *Sculpture after Sculpture*, James S. Meyer, National Gallery of Art

**Queer Caucus for Art. Obsessive Occularity: Visualizing Queerness, Bodies, and Disability**

Panelist: *Lumps and Bumps: Assessing Queerness and Disability in the Work of Cindy Sherman and Comme des Garçons*, Leah G. Sweet, New York University

**Catalog Raisonné Scholars Association. Catalog Raisonné Research and Contemporary Trends in Art Historical Discourse**

Panelist: *Thinking Systematically*, Gwendolyn Owens, McGill University

**Association of Historians of American Art. Art History as Civic Engagement**

Panelist: *Picturing Human Trafficking: Representations of Slavery in a Contemporary Context*, Rachel Hooper, Rice University

# COMMENCEMENT 2014

## Visual Culture Caucus. Industrial Sublime

Panelist: *Reading the Photographic: W.G. Sebald and the Industrial Sublime*, Kristen L. Oehrich, Williams College

## Towards a Loser's Art History: Artistic Failure in the Long Nineteenth Century

Panelist: *Imitation is Suicide: Narratives of Disillusion and Catastrophe in Nineteenth-Century Art*, Marc Gotlieb, Williams College

## Rethinking the Total Art of Socialism

Panelist: *Optimal Objects: The Total Art of Late-Soviet Design*, Diana Kurkovsky West, Princeton University

## Finding Common Ground: Academics, Artists, and Museums

Panelist: *Encouraging American Genius: Creative Exchange at the Corcoran Gallery of Art and the Corcoran College of Art and Design*, Sarah Cash, Corcoran Gallery of Art

## Objects, Objectives, Objections: the Goals and Limits of The New Materialisms in Art History

Chair: Benjamin C. Tilghman, Lawrence University

## The Present Prospects of Social Art History

Chair: Robert Slifkin, Institute of Fine Arts, New York University

Panelists: *Looking Beyond Context: The Specifics of Picasso's Early Painting*, Margaret MacNamidhe, University College Dublin  
*Can Bourdieu Save the Social History of Art?* Alan Wallach, College of William and Mary

## Midwest Art History Society. Icons of the Midwest: Matisse's Bathers with a Turtle at the Saint Louis Art Museum

Panelist: *A "Moment of the Artist," A Moment of the Viewer: The Pentimenti in Matisse's Bathers with a Turtle*, Camran Mani, Harvard

## Mass-Market Image Ecologies

Chairs: Michael Leja, University of Pennsylvania, Jennifer A. Greenhill, University of Illinois at Urbana-Champaign

## Ephemeral

Panelist: *Flowers that Never Fade: Harvard's Glass Flowers, Ephemerality, and the Desire for Permanence*, Ellery E. Foutch, University of Madison-Wisconsin

## Towards a Spatial (Digital) Art History

Discussant: Suzanne Preston Blier, Harvard University

## The Global Sixties: Art in the Cold War

Discussant: James P. Elkins, School of the Art Institute of Chicago

## Historians of Eighteenth-Century Art and Architecture. New Scholars Open Session: The Eighteenth Century, Global and Local

Panelist: *Facing Age and Aging Faces: Marie-Thérèse Geoffrin and Her Pendule*, Jessica Fripp, Parsons The New School for Design

## The Wall of Respect and People's Art Since 1967

Chair and Discussant: Rebecca E. Zorach, University of Chicago

## The Symposium

The final symposium for the 2014 graduate class was a great success. The exciting day began with the morning session, which featured papers by **Anna-Claire Stinebring**, "A Zeal for Sameness: Retracing a Northern Renaissance Double." **Melissa Horn**, "Seeing Knowing in



Constantinople," and **Emily Leifer**, "I Agree that my Experience of the Work is Subject to the Following Terms and Conditions," with a discussion moderated by **Stefanie Solum**, Williams Art Department. Following a lively coffee break, next up were **David Sledge**, "Thomas Eakins and the Craft of History," **Megan Kosinski**, "Max Klinger and the Spaces Between," and **Hillary Reder**, "Beckmann's Untimely Temptations." The second session was moderated by **Michael Ann Holly**, Clark Fellow. After a lovely luncheon on the Clark's East Lawn, the afternoon sessions were kicked off by **Thadeus Dowad**, "Gustave Moreau's Art & the Men Who Love It," **Benjamin Murphy**, "The Televisual Performances of Pola Weiss," and **Nina Pelaez**, "Drawing on the Past/ Disturbing the Present in Nameless Library," in a panel moderated by **Darby English**. The spectacular day ended with a final panel

comprised of talks by **Leqi Yu**, "Reconstructing a Lost Chinese Painting," **Matthew Kluk**, "Talbot's Chains of Reproduction," and **Robert Wainstein**,



"Contested Terrain in Farocki's Deep Play." This final session was moderated by **Christina Olsen**, Director, WCMA who afterwards invited all the participants and attendees to a reception at the Williams College Museum of Art Rotunda. The talks are available to watch on YouTube: search "Williams College Graduate Art History."



## STUDENT REFLECTIONS

Class of 2014

Thadeus Dowad: These last two years have been nothing short of incredible—but with the symposium now finished, all I crave is a little rest and relaxation! A few weeks in Italy will hopefully do the trick. I'll be in Naples and the Amalfi Coast for the month of June, checking out art historical sites both ancient and modern (and the beaches nearby). When I return Stateside, I'll begin chipping away at a sky-high reading list in preparation for the start of my Ph.D. at UC Berkeley this fall. I'll also be working as a research assistant for one of my advisors at Berkeley, Whitney Davis, through July and August. Most of that time will be spent at the Getty Research Library in Los Angeles, researching the German art historian Max Raphael and his fascinating writings on prehistoric art. Though I'm very happy to be returning to the West Coast, I hope to make it back to the Berkshires very soon, not least of all to check out the newly refurbished Clark and see all those nineteenth-century masterpieces I sorely missed in my two years at Williams.

Matthew Kluk: I am still trying to figure out where these past two years have gone; it seems like just yesterday I was lugging my suitcases up to the second floor of the Fort! My second year at Williams strengthened my resolve to go forward as a specialist in the history of photography. My internship in the Print Room at the Clark coupled with **Jay Clarke's** Photography as Object and Idea seminar provided a fertile environment for my qualifying paper on William Henry Fox Talbot to take shape. It was simply thrilling to see the culmination of everyone's work at the Graduate

Symposium; I cannot wait to see the ideas presented there in print! After a few last trips to some choice antique stores and local auction houses, I bid farewell to Williamstown to spend one last summer in my hometown of Chicago. At the end of August, I packed up my car once again to relocate to Los Angeles to serve as a Graduate Intern in the Department of Photographs at the J. Paul Getty Museum. I'm now working with Associate Curator **Paul Martineau** MA '02 on a host of upcoming projects, chief among them a major retrospective on the photographer Robert Mapplethorpe (coincidentally the subject of my first paper at Williams). A generous grant from the Getty will bring me back to England this upcoming March to further my research on Talbot and work towards publishing my QP. Continuing to work alongside **Laurel Garber** (now also a Graduate Intern at the Getty) and the occasional rendezvous with **Thadeus Dowad** MA '14 and **Nina Pelaez** MA '14 proves that the Williams community is never far from reach!

Megan Kosinski: As I expected, my second year at Williams seemed to fly by even quicker than my first! More acclimated to the rigors of the Graduate Program, I took a wide-range of courses both within and outside of my normal field of study. From **Carol Ockman's** "Writing about Bodies" tutorial to Mark Haxthausen's "Weimar Cinema" seminar, I engaged with numerous themes and intellectual concepts as a second-year student. In addition to my course load, I had the distinct pleasure of continuing to work as a print room intern, assisting **Jay Clarke** and **Laurel Garber** with an upcoming exhibition on British Machine Age

prints. One of the high points of this year was the Clark Conversation with Georges Didi-Huberman. **Michael Ann Holly** asked the "Phenomenology Girls"—myself, **Melissa Horn** MA '14, and **Nina Pelaez** MA '14—to act as panel members for this conversation, and I am so grateful to have had such an experience! The other shining moment of the year was the graduate symposium, where I presented my talk on Max Klinger's print portfolio *Intermezzi, Opus IV*. I feel lucky that I do not have to say good-bye to the Berkshires quite yet; I will be staying at the Clark for another year, working as a curatorial assistant.

Emily Liefer: After graduation I will be moving down to New York City to live with my boyfriend and work part time as a research assistant at David Zwirner Gallery. I will be looking for jobs in the curatorial field while working on my art writing and trying to taking in all the art there is to see in New York. I am particularly excited to explore the galleries and artist spaces in my new neighborhood of Bushwick. I am looking forward to having some long awaited free time to catch up on reading fiction, baking bread, sewing and sleeping. While in New York, I am also looking forward to re-expanding my dining horizons after my two years in Williamstown.

Ben Murphy: Like my first, my second year at Williams has been that funny mix of extreme enjoyment and extreme stress that appears to characterize the Graduate Program experience. In the fall I took wonderful courses with the Clark's own **David Breslin** and visiting professor **Rebecca Zorach**. Though distant from each other in theme, both

of these courses proved to be closely related to some of the ideas I explored in an independent study with **Ondine Chavoya**, in which I synthesized research I had conducted over the summer on the Mexican video artist Pola Weiss for a project that eventually became my qualifying paper. Spring semester brought equally exciting courses, one with **Darby English** and another with **Rebecca Zorach**. This summer, I'll be curating an exhibition on Pola Weiss, to open in early September at the Museum of Contemporary Art in Mexico City, while also preparing an article on a sixteenth-century Mexican monastery, to be published in the journal *Manifest*. I will be starting my Ph.D. at Princeton in the fall. I must admit that, during my two years in Williamstown, I have realized that I was not made for the rural life, and my sadness at leaving the lovely and quiet Clark will be tempered by no small amount of eagerness to re-enter the world of public transit, grocery stores within walking distance, cultural diversity, and nearby airports. What I will miss, unconditionally, about my time at William is the incredible and enriching company of my cohort; my class of 2014 colleagues were some of the brightest, warmest, and most interesting people I've gotten to know, and I know they will all go far.

Nina Pelaez: It seems September was only yesterday. As I pack up the last boxes full of my belongings, the memory of moving into a little yellow house on Linden Street is vivid in my mind. It was a beautiful year, a year full of discoveries and encounters. I was inspired by the weekly writing assignments and dynamic discussions in **Carol Ockman's** Writing about Bodies class; the English class I took with Professor

**Margaux Cowden** was similarly transformative, as I expanded my knowledge of queer theory, gender, and modernity. I also continued working at WCMA, honing my writing skills and expanding my knowledge of museum practice with **Sonnet Coggins** while, at the same time, trying my hand at teaching as a TA for ARTH102. These exhilarating experiences drastically shaped both my thinking and ambitions for the future. It was also during this past year that I came upon the work of British sculptor Rachel Whiteread in **Rebecca Zorach**'s class on intentionality. In January, I traveled to Vienna, to see the Holocaust memorial Whiteread designed. I didn't realize it then, but the work would eventually become the topic of my Qualifying Paper. Although it is sad to leave this incredible community behind, I am excited to think about these next steps. After working at WCMA for a few more weeks, I will travel to Hong Kong for a month where I look forward to exploring a new and exciting place. Since graduating, I was hired as the 2014-2015 Kress Museum Interpretation Fellow at the High Museum of Art in Atlanta, Georgia. I will also be presenting a version of my Qualifying Paper "Drawing on the Past / Disturbing the Present in Rachel Whiteread's *Nameless Library* at (Re)mediation: the 49th Annual UCLA Graduate Student Association Symposium.

Hillary Reder: My second year was great. I moved into a little blue house with **Melissa Horn** MA '14. Perfect location—across the street from the golf course, **Robert Wainstein** MA '14 lived upstairs, our neighbor was Day (the masseur) Hobson's Choice was at our doorstep. I also became an Eph and joined the cycling club and conquered Mt. Greylock one day. Art history-wise, I wrote my QP on Max Beckmann with **Mark Haxthausen**, had the pleasure of looking at every print Rembrandt ever made with **Zirka Filipczak**, and wrote about Kiefer and his words for **Rebecca Zorach**'s intentionality seminar. I continued to work at WCMA for **Lisa Dorin** MA '00, and was in German heaven—after last summer's Early Anselm Kiefer, Monika Baer and Franz West came to the museum. Since graduation, I woofed for three months on a farm in Bavaria (not

far from Erding, famous for Erdinger Weißbier), where I collected hundreds of eggs each day, harvested potatoes, and weeded soybean fields. And went to the Pinakothek on weekends. I came back to be a publications assistant at the Tang Museum (where I was a student intern as an undergraduate at Skidmore) and worked on a Terry Adkins exhibition catalogue, and now I'm getting ready to move to Brooklyn and start a new job as curatorial assistant at MoMA in the Department of Prints and Drawings.

David Sledge: Three weeks in Denmark, Sweden, and Italy; seriously great courses and mentors; a QP supervised by **Marc Simpson**; time to think and reflect with cows (and other new friends who don't regularly deposit manure on Stone Hill); and real experience on some exhibitions at WCMA. So, consider me happy with my two packed years at Williams. Now, I'm excited to be working as a curatorial assistant in Contemporary art at the Indianapolis Museum of Art. We're working on upcoming shows here with Michelle Grabner, Erwin Wurm, and a few other folks—so come visit!

Anna-Claire Stinebring: Since September 2014, I have been undertaking a year-long fellowship in the European Paintings Department at the Metropolitan Museum of Art, where I also interned in the summer of 2013, between my first and second years at Williams. It's been a great fellowship year so far, providing me with the opportunity to deepen my study of Northern Renaissance art (the focus of my QP). Still, I am already nostalgic for course readers, productively combative seminars, my cozy Clark carrel, and Williamstown's many hiking opportunities. Most of all, I will miss the strong community of the Graduate Program. A highlight of this past academic year was the opportunity to take courses with Clark Visiting Professor **Rebecca Zorach** and to serve as her research assistant. Another, more unexpected, highlight of the past year was the so-called "conclave," where the second years spent two days in a room together, workshoping our symposium talks. Despite the early hitch of a massive power outage, our group powered

through. The event embodied the lively conversation and debate that is a hallmark of the Class of 2014, and which I already greatly miss.

Robert Wainstein: My second year in the program, like the first, provided countless opportunities for intellectual challenge and reward. **David Breslin**'s seminar on Julie Ault not only introduced me to a radical period of artistic production, but also to an expanded notion of artistic and curatorial practice. A paper from that class evolved into my Qualifying Paper on the late German filmmaker Harun Farocki. Research for the project took me to the unlikely destination of Mexico City, where I viewed an exhibition of the artist's video installations and explored the city's vibrant art and culinary scenes. My second semester back in Williamstown was especially busy as I juggled the demands of my QP, coursework, and work-study. Good friends and regular rounds at the Taconic Golf Club kept life in balance. In January, the exhibition I curated titled "In Transit: Between Image and Object" opened at MASS MoCA. Another highlight of the semester was Mark Haxthausen's class on Weimar cinema. The weekly film screenings in the Clark auditorium were a special treat, but with them came the sad realization that I needed glasses. A short two weeks after graduating, I moved to New York to begin work at the Whitney Museum of American Art as Curatorial Assistant in the drawings department. The ever-tranquil Purple Valley now feels a world away.

Leqi Yu: This was a wonderful year. I continued to work on my paper about the Northern Song reception of Wang Wei's *Wangchuan Villa*, developed it into a conference talk, and finally made it my QP. In the fall, I enjoyed **Marc Gotlieb**'s seminar *Orientalism*, and wrote a paper on the Chinese display at the Philadelphia Centennial of 1876; this paper was presented at the New England Historical Association Spring 2014 Conference. In **Rebecca Zorach**'s seminars, I was intrigued to explore the topic of intentionality and the relationships of nature and art. As an intern at the Clark, I undertook research on the summer 2014 exhibition *Cast for*

*Eternity: Ancient Ritual Bronzes from the Shanghai Museum*. In the fall, I also served as a research assistant at the RAP and worked on the Chinese art in the Republican period. After my graduation, I will have a trip in China, and then move to Boston to explore museum work.

Class of 2015

Walker Downey: I was initially bowled over by the realization that I'd spent a full year pulling books off Clark shelves, noshing at Fellows lectures, and poring (and slumping) over seminar readers, but upon actually parsing through the breadth of my Graduate Program experience thus far, a year began to seem too slight; when on earth did this all happen? There have been, of course, the classes—the full list would spill well beyond the space of a blurb, but suffice it to say that **Mark Haxthausen**'s Weimar Cinema course, **Jay Clarke**'s "Photography as Object and Idea," and **David Breslin**'s "Julie Ault" provided me with an impossibly rich gamut of material. I've screened Fritz Lang's *Metropolis* in the grand space of the Clark auditorium, studied wet plate photos in the museum print room, and shuttled down to New York City for unforgettable gallery and private collection visits, all in—yes—a year. It's been a thrill to serve as a Publications Department intern at the Clark, especially during such a landmark time for the institution; I've worked closely on some incredible catalogues with **Anne Roecklein**, **Dan Cohen** MA '05, and **Tom Loughman** MA '95, who've been wonderful teachers and collaborators. Having now seen it in all seasons, Williamstown, too, has me fully under its spell. There are sleepless nights, nail-biting exams, and bouts of reading-induced tunnel vision, but the mountain views alone make it all worthwhile. I look forward to another year of learning, working, and gazing out at the Berkshires over jumbo cups of coffee.

Alexandra Foradas: Looking back on the past three semesters in Williamstown, I am struck most by the way that academic and personal experiences tend to bleed together, inflecting one another in a beautiful, synchronic way. **Carol Ockman**'s remarkable *Writing about Bodies* class last fall challenged me to rethink the physical relationship that artists and viewers have to artwork, while the weekly writing assignments, read aloud for the small class, pushed me to embrace the act of writing as an intimate, intense experience of connecting with others. Trail runs behind the Clark brought new meaning to the word "breathless" as I emerged panting from the woods at the top of Stone Hill to gaze in wonder at the valley spread far below. **Mark Haxthausen**'s course on Weimar cinema not only reintroduced me to the joys of looking closely at films, but also introduced me to the milieu that would eventually become the focus of my qualifying paper, which I was fortunate to continue to explore during a summer internship at the Art Institute of Chicago. This year so far has been a whirlwind, with a trip to Storm King just as the trees were aflame with crimson and honey, a bonfire on Stone Hill, countless cups of coffee at Tunnel City, and hours of discussions on semiotics, both inside and outside of class. The reopening of the Clark involved no fewer than a dozen separate visits to *Make It New*, both for classes and for the pleasure of spending hours in front of a Cy Twombly. Now, at the end of my third semester in the graduate program, I'm looking forward to the installation of *Bibliothecaphilia* at MASS MoCA in January which, inevitably, will be a learning experience all its own!

Sara Green: Many thanks to everyone for a great first year at Williams! After taking a year off from school, it was thrilling to reenter academic life alongside such an inspiring group of fellow students. Highlights of the year: watching Nosferatu in **Mark Haxthausen**'s Weimar cinema course, working with inspiring visiting fellows at the Research and Academic Programs, touring the Louvre and the Wells Cathedral with **Marc Gotlieb** and **Peter Low** as guides, and attending the graduating class's fascinating Symposium talks.

Generally, I'm so grateful to my time at Williams for allowing me to discover and embrace new ways of thinking about art.

Elliot Krasnopoler: I had a great first three semesters at Williams. I moved to Williamstown a few months before school started and have been slowly making it my home, enjoying all that the Berkshires and Williams has to offer. Methods with **Mark Haxthausen** was a pleasure, and I was able to read several important (often German) historians who I hadn't yet encountered (Such as Riegl, Wöfflin, and Didi-Huberman). I also really loved **Paul Park**'s class. It has been wonderful watching my writing change both within his class and throughout my time here. The Europe trip in January took our class to cathedrals all over England, an experience that changed how I thought about European history, and enabled me to observe firsthand how the history of religion (particularly Christianity) has intersected with the history of art. Over the summer, I worked full time for **Kathy Morris**, helping the Clark re-open a major renovation, as well as learn more than I ever expected about early 19th century American glass. And finally, this Fall semester, I participated in **Kevin Murphy**'s class, in which the students became curators and re-hung and re-wrote a show that juxtaposed American Folk Art with objects from WCMA's permanent collection. Curating as a group, it turns out, presents special problems and difficulties, but we ended up learning a lot and producing a great show. I am looking forward to my final semester, and spending some time with my QP topic on instances of photography in Robert Smithson's work.

Emma Limon: I started at Williams with an interest in American art. While here, though, and mostly because of Professor **Holly Edwards**, I have discovered the realm of Islamic arts. Recently, I have been engrossed in the intricacies and delights of Safavid-era manuscripts and in thinking about how text and image function together within specific political and religious contexts. It was unexpected for my interests to find themselves in sixteenth-century Persia, but it makes sense as a continuation of my previous work,

in college, on illustrations. Other highlights of my time here have been the methods class with Professor **Mark Haxthausen**, learning Arabic, the beautiful days we spent in England, and feeling constantly inspired by my peers.

Jason Mientkiewicz: Leaving Berlin for Williamstown was certainly a change, but a pleasant one thanks to the program's generosity and the remarkable group of students who found their way here, too. Highlights of my first year were largely courses—one on the modern/postmodernism with **Darby English**, where I was able to write about Polish conceptualism (a longtime interest); another on Romanesque portals with **Peter Low**, who'd at the time just finished taking us on a blitz of English Gothic architecture; but perhaps most of all, a seminar on art historical method with **Mark Haxthausen**, which, while challenging, numbers among one of the most rewarding experiences of my academic career so far. The year was long, and so was the winter, but I was happy to have it broken by the aforementioned trip to Europe. England was great, Paris was great, and Allie, Nathan, Sara and I capped it with some extra time in France, then Brussels, then Amsterdam—all great as well. My internship saw me working for **Kathy Morris** at the Clark, researching breakfast sets, 18th-century porcelain services and the like. The material was foreign to me in a lot of ways, though I was happy to catch a bit of the energy that led up to the Clark's reopening this past July. I stayed on for a few months after the school year where I was lucky enough to work with **Jay Clarke** on an exhibition of Japanese *ukiyo-e* prints set to open, I believe, next summer. Glad to be back for year two—onwards and upwards.

Elisabeth Rivard: I grew up in Ann Arbor, Michigan, another (slightly more populous) college town, which happens to be filled with Williams College graduates from all decades. I was eager to see what all the fuss was about, and thrilled that I would be coming to Williamstown for graduate school. I quickly realized that Williams College is truly a wonderful place, unlike anywhere else in the world. I

am constantly inspired by the multi-faceted interests of the student body (both undergraduate and graduate), faculty and museum staff expertise, the astounding natural beauty, and the friendliness of locals from the Berkshire region. During my first fall on campus, I would drive along US-7 for no reason other than to marvel at the beautiful mountains and changing leaves. Friends and family I bring to Williamstown are always blown away by the Purple Valley (yes, the mountains really are purple!), as much as the incredible museums we have here in such a small community. Williams' setting alone is ideal for pursuing one's passions and interests, to say nothing of my experiences in the graduate program itself. My ways of writing and thinking about art have changed in such a short period of time, and in more ways than I thought possible. Some of my favorite moments include visiting Boston as a part of **Michael J. Lewis**' course on modern architecture, along with my friend and fellow Northwestern alum **Matthew Kluk** MA '14. Another highlight was transforming Fort Hoosac into a Socialist Realist utopia—a feat we managed to accomplish in one night. Of course the winter study trip was unlike anything I have ever experienced. I will never forget moments like climbing to the top of Salisbury Cathedral with all my classmates and **Peter Low**, or seeing the Grande Galerie at the Louvre for the first time with **Marc Gotlieb**. The Clark Art Institute has been inextricably tied up with my academic experiences too. I thoroughly enjoyed working with the Clark's amazing collection as a Print Room intern this year with **Jay Clarke**. I was also lucky enough to work at the New York Public Library this summer with **Madeleine Viljoen** as an intern sponsored by the International Fine Print Dealers Association. I can't wait to attend the IFPDA's annual print fair this November to learn more about the field. When I head up north again to the Berkshires for my second year, I also look forward to wandering the newly expanded Clark and welcoming the incoming class of 2016.

## THE CLARK AND GRAD ART

Danny Smith: I couldn't have asked for more from my first year in the Graduate Program at Williams. Here in the Village Beautiful I have found a rigorous intellectual community that exists in and outside of the classroom, a sincere desire on the part of my classmates to engage with artworks of all sorts and a genuinely open group of faculty members, Clark fellows, curators and museum staff-members, all eager to share meals, bibliographies and ideas with me and my cohort. That said, I haven't found much in the way of good take-out.

In my internship with **Kathryn Price** MA '02 at WCMA I had the great pleasure of assessing the long-term loans in WCMA's collection with **Lauren Young**, a project that required us to work with objects as varied as Charles Moore's college sketchbooks and a glass Matthew Brady photo plate. On our trip to England and France and in courses with Clark Visiting Professor **Rebecca Zorach** and **Peter Low** I had the opportunity to discover and fall for an entirely new (to me) art historical interest—medieval sculpture and architecture. As a nascent medievalist, I look forward to diving deeper into Gothic art in my second year and to improving my abysmal high school Latin.

Lauren Young: A concise and incomplete recollection of my first year: A long drive from Chicago to Williamstown. Drinks at the Purple Pub the second night with **Allie**, **Jason**, **Nathan** and **Haejeong** followed by more drinks at the Fort until 3AM. Frequently making dinner out of the many social functions we attended. My cohort's ridiculously long questions for Methods with **Mark Haxthausen**. Giving up on the whole all-nighter thing. The bread-making fad at the Fort. Visiting Eileen Cohen and Andrea Rosen in NYC for Julie Ault. So much time in Sawyer with **Walker** and **Danny**. Impromptu fun in the Fort kitchen. Joining the Winter Study Trip in London late because of the polar vortex. The calm and wonder of Early Gothic cathedrals in England with Peter Low. Sunrise at the inner circle of Stonehenge. Rambling around the ruins of Fountains Abbey. The worst meal ever in Durham. French yogurt, cheap wine and

patisseries in Paris. Trying to keep up with **Marc Gotlieb**'s brisk pace. How *hygge* Copenhagen is in cold, dark winter. The bad art and beautiful spaces there. Learning to critique and be critiqued in **Paul Park**'s writing class. Renaissance overload in **Rebecca Zorach**'s class. Jason's FrAGRANTICA obsession. Too many coffees at Tunnel City. Late night art history talks. Writing my QP-to-be for **Darby English**'s Modernism/Postmodernism seminar. Early mornings in German and French. The excitement of the graduate symposium. And a much-needed summer in the city, interning at NYC's Printed Matter and Sculpture Center.

Haejeong Yoon: Born and raised in the big city of Seoul, moving to quaint and quiet Williamstown was a big transition for me. I still vividly remember the first day when I moved into Fort Hoosac and greeted my cohorts, who would soon become my good friends! **Mark Haxthausen**'s Methods course truly broadened my perspectives on art history, and an architecture class with **Michael Lewis** was a great opportunity for me to explore a field that I had never studied before. After a great first year, I am currently working as the Lenett Fellow at the Williamstown Art Conservation Center (WACC), where I am conserving a gilt wood mirror. As I originally majored in studio art during my undergraduate studies, starting a new path in art history—especially in a second language—was not easy at the beginning, but it has been rewarding. I'm grateful that I have made a wonderful journey so far surrounded by encouraging professors and supportive classmates, and I can't wait to start my last semester at Williams!

### The past year

has been one of the busiest ever for the Clark. Highlights from the permanent collection returned from an international tour in May and were re-installed in the original white marble Museum Building. The Clark reopened its doors to the public on July 4th and visitors from all over



the world celebrated the new Clark Center, designed by Japanese architect Tadao Ando, and the return of the permanent collection to the Museum Building, which was extensively renovated by New York-based Selldorf Architects.

*Raw Color: The Circles of David Smith* was on view at the Lunder Center at Stone Hill for the duration of the summer. The first show in the Clark Center's West Pavilion, *Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum*, displayed ancient bronzes, many of which had never been displayed outside of China. *Make It New: Abstract Paintings from the National Gallery of Art, 1950–1975* was curated by the Gallery's Harry Cooper and opened in the Clark Center's new temporary special exhibitions gallery. *Radical Words: From Magna Carta to the Constitution*, on view in the Museum Building, showcased one of four remaining copies of the original Magna Carta from 1215, and thousands of students from the area visited this exhibition during its 8 week stay at the Clark.

Construction continues on the Manton Research Center in preparation for the Clark's 60th anniversary in May 2015. Selldorf Architects is overseeing this renovation and the firm has designed a new public Reading Room in the library courtyard. A new Manton Study Center for Works on Paper will house prints, photographs and drawings for students and the public. The Manton galleries will also house our American decorative arts collection as well as paintings and works on paper.

### Clark Curatorial

The 2013–14 academic year spanned a crucial time at the Clark as the Institute expanded its presence on both its 140 acre campus and in areas outside of the Berkshires. During this past year, the Clark had an active exhibition and publication schedule leading up to the grand opening of the Clark Center, Tadao Ando's contribution to the campus, and the re-opening of the Museum Building, renovated with designs by Annabelle Selldorf and highlighting the Clark's permanent collection. Seven graduate students assisted the curatorial and publication departments during the 2013–14 year: **Walker Downey** MA '15; **Matthew Kluk** MA '14; **Megan Kosinski** MA '14; **Elliot Krasnopoler** MA '15; **Jason Mientkiewicz** MA '15; **Elisabeth Rivard** MA '15; **Nathan Stobaugh** MA '15.

The 2013 summer season ended with the closing of Winslow Homer: Making Art, Making History (June 9–September 8, 2013) and George Inness: Gifts from Frank and Katherine Martucci (June 9–September 8, 2013). While the Manton galleries were prepped for renovation, the Clark displayed its masterpieces at numerous venues both on the Clark’s campus and outside of Williamstown. Two exhibitions were featured in Shanghai in 2013: seventy-three masterpieces from the collection in *Barbizon through Impressionism: Great French Paintings from the Clark* (September 18–December 1, 2013), as well as an informative display, *Sterling Clark in China 1908-09*, organized by **Thomas Loughman** MA ’95, Associate Director of Program and Planning.

After Shanghai, the Clark’s masterpiece tour went to the Museum of Fine Arts, Houston, where *The Age of Impressionism: Great French Paintings from the Clark* (December 22, 2013–May 4, 2014) made its last stop on the Clark’s international tour. Previous stops on this three year tour included Milan, Italy; Giverny, France; Barcelona, Spain; Fort Worth, Texas; London, England; Montreal, Canada; Tokyo, Japan; and Kobe, Japan. From 2011 through 2014 over 2.6 million visitors viewed the Clark’s French masterpieces.



On the Clark campus, the galleries at the Stone Hill Center, now known as the Lunder Center at Stone Hill, hosted three focused exhibitions of Clark paintings. *Land, Sea, and Sky: The Natural World in Art 1600–1900*; *Face Time: Portraits and Figures in Paintings and Sculpture*; and *Sacred and Profane: Four Hundred Years of Religious and Mythological Paintings* (September 21, 2013–March 23, 2014), organized by **Sarah Lees**, Clark Associate Curator of European Art, and **Richard Rand**, Lipp Senior Curator. These presentations provided multiple perspectives on the Clark’s collection.

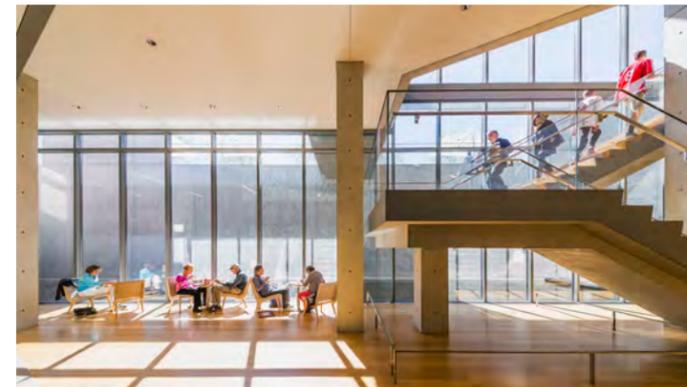
Yet the main focus during the 2013–2014 year was the upcoming opening of the Clark Center and reopening of the Museum Building, along with the reinstallation of the Clark’s permanent collection. **Jason Mientkiewicz** MA ’15 and **Nathan Stobaugh** MA ’15 worked under the direction of **Viktorya Vilks**, Collections Interpretation Project Manager, and **Kathleen Morris**, Curator of Decorative Arts and Marx Director of Collections and Exhibitions, to write labels and develop content for the multimedia guide for the reinstallation of the European decorative arts in the Museum building.

The print study room remained active in the first part of the school year. Numerous classes visited in fall of 2013, and **Laurel Garber**, curatorial assis-



tant, worked with **Matthew Kluk** MA ’14, **Megan Kosinski** MA ’14 and **Elisabeth Rivard** MA ’15, in hosting these groups and monitoring their visits. The print study center closed in the spring in order to prepare for the move to the new print study room in the Manton Building. Matthew, Megan, and Elisabeth assisted the Clark’s Assistant Registrar **Monique LeBlanc** and Registration Assistant **Mary Holland** in completing an inventory of the entire works on paper collection. In addition to these tasks, Matthew assisted **Jay Clarke**, Manton Curator of Prints, Drawings, and Photographs, with an upcoming show titled *Photography and Discovery*, featuring works from

the Clark’s growing collection of photographs. Megan worked with Jay on *Machine Age Modernism: Prints from the Daniel Cowin Collection* (February 28–May 17, 2015), an exhibition showcasing prints created during the interwar period. Elisabeth completed crucial cataloging of the collection, updating the museum’s digital database and physical files to reflect the most current research on the prints, drawings, and photographs in the collection.



Preparation for the July Fourth re-opening of the Clark Art Institute continued into the summer months of 2014. **Nathan Stobaugh** MA ’15 and **Jason Mientkiewicz** MA ’15 continued to research and interpret the decorative arts collection, focusing on the American decorative arts. **Elliot Krasnopoler** MA ’15 also contributed to the interpretation of the American decorative arts. Elliot additionally helped polish silver for display with **Alexis Goodin** MA ’98, Clark Curatorial Research Associate and assisted with the overall installation of the permanent collection.

The museum opened on July 4th with two special exhibitions: *Raw Color: The Circles of David Smith* (July 4–October 19, 2014) and *Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum* (July 4–September 21, 2014). **David Breslin** MA ’04, Associate Director of Research and Academic Programs and Associate Curator of Contemporary Projects, curated *Raw Color* and edited the accompanying catalog **Raw Color: The Circles of David Smith**. Visitors to the Clark enjoyed seeing this exhibition in the Lunder Center at Stone Hill. In the newly opened Clark Center, visitors encountered ancient Chinese bronzes in *Cast for Eternity*. The exhibition was curated by **Liu Yang**, curator of Chinese art and head of the Asian art department

at the Minneapolis Institute of Arts, assisted by Associate Director of Program and Planning **Thomas Loughman** MA ’95, and **Rebecca Friday** MA ’13, curatorial assistant. The catalog, **Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum**, accompanied this exhibition.

In addition to the two previously mentioned catalogs, the Publications department at the Clark headed two other major projects that were released in the summer. The department, including **Anne Roecklein**, Managing Editor, **Dan Cohen** MA ’05, Special Projects Editor, and **Walker Downey** MA ’15, Publications Intern, oversaw **Shadow and Light: Tadao Ando at The Clark**, showcasing Ando’s work in Williamstown, and **The Clark: The Institute and Its Collections**, a guide highlighting the Clark’s history and its masterpieces.

The new building was accompanied by a new way to engage with the collection through multimedia guides. A team of Clark staff undertook the development and implementation of these interactive guides, including **Viktorya Vilks**, Collections Interpretation Project Manager, **Rebecca Friday** MA ’13, curatorial assistant, and **Laurie Glover**, visual resources.

As the summer progressed, graduate program affiliates continued to work on upcoming projects and exhibitions at the Clark. **Nathan Stobaugh** MA ’15 assisted with research for the *Monet|Kelly* exhibition (November 23, 2014–February 15, 2015). **Jason Mientkiewicz** MA ’15 researched the Rodbell Family collection of Japanese prints in advance of an exhibition scheduled for the summer of 2015. **Megan Kosinski** MA ’14 wrote catalog text and assisted in exhibition planning for *Machine Age Modernism: Prints from the Daniel Cowin Collection* (February 28–May 17, 2015)

as well as assisted **Laurel Garber**, curatorial assistant, and **Richard Kendall**, Clark curator-at-large, in the research of and planning for *Van Gogh and Nature* (June 14-September 13, 2015). The graduate summer interns, Elliot, Megan, Jason, and Nathan, also led tours of the newly expanded campus to important visitors at the Clark.

## The RAP

The past academic year was an extremely busy and engaged one for the Research and Academic Program. To introduce him to the Clark and Williams community, **Darby English** BA '96, the newly appointed Starr Director of the Research and Academic Program (RAP) at the Clark, participated in a public conversation with **David Breslin** MA '04, Associate Director of the RAP. This early September conversation touched on English's intellectual interests and his past and current writing projects. English graduated from Williams College in 1996 with a degree in art history and philosophy and earned a doctorate in visual and cultural studies from the University of Rochester in 2002. He served on the University of Chicago's faculty from 2003 until assuming the Starr Director position, teaching modern and contemporary art and cultural studies. He served as the assistant director of the Research and Academic Program from 1999 through 2003.

The RAP staff welcomed **Iris Moon** early in the academic year when she was appointed the Mellon Postdoctoral Fellow and Assistant Director for Mellon Initiatives for 2013-14. She completed her Ph.D. entitled *Ornament after the orders: Percier, Fontaine and the rise of the architectural interior in post-revolutionary France*, at the Massachusetts Institute of Technology in 2013. Moon was responsible for the planning and implementation of all Mellon sponsored Research and Academic Program events.

Also at the beginning of September, the residential Clark Fall Fellows arrived: **Roberto Tejada** (Southern Methodist University), **Romy Golan** (City University of New York), **Francesca Dal Lago** (Collège De France), and **Suzanne Blier** (Harvard University). Each fellow gave a Tuesday evening lecture on her or his current academic research and attended RAP colloquia and academic events.



On September 13–14, 2013, the Clark Colloquium **Fields of Legibility: Anthology Workshop III** was convened by Hammad Nasar, Sabih Ahmed, and Jane DeBevoise of the Asia Art Archive. This was the third in a sequence of Asia Art Archive workshops (the Clark's collaboration in Williamstown was supported by a grant from the Andrew W. Mellon Foundation) that have informed the archive's research on the history of writing on twentieth-century visual art in India. This workshop brought together a set of scholars who teach and write on South Asia from other locations in the world. Perspectives regarding the relationship between diaspora and art discourse, the reception of South Asia's art history in other contexts, and each participant's pedagogic method were key concerns in the workshop.



The Clark Symposium, **Science, Ethics and the Transformations of Art in the Thirteenth and Fourteenth Centuries**, was held on September 28th in the Manton Auditorium, convened by Herbert L. Kessler, Johns Hopkins University, and Richard Newhauser, Arizona State University,

Tempe. The Symposium examined developments in later-medieval art as part of the same continuum of transformations that were taking place in natural philosophy and moral theology.

The distinguished art historian Georges Didi-Huberman participated in a Clark Conversation on October 1 with **Michael Ann Holly** and three graduate students who participated in an independent study with Holly on phenomenology: **Melissa Horn** MA '14, **Megan Kosinski** MA '14, and **Nina Pelaez** MA '14. He engaged in a wide-ranging conversation about his life, his intellectual pursuits, and his scholarship at this public event. Didi-Huberman, a philosopher and art historian, teaches at the School for Advanced Studies in the Social Sciences (École des hautes études en sciences sociales) in Paris, where he has been a lecturer since 1990. He is a winner of the Distinguished Lifetime Achievement Award for Writing on Art given by the College Art Association. He has written many books including *Images in Spite of All: Four Photographs from Auschwitz* (2008); *Confronting Images: Questioning the Ends of a Certain History of Art* (2005); and *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière* (2003).

On October 18–19, 2013, the Research and Academic Program was host to the colloquium, **Portraiture and Materiality**, co-convened by Vicky Coltman, Senior Lecturer and Head of History of Art at the University of Edinburgh, and Marcia Pointon, Professor Emeritus in History of Art at the University of Manchester, which brought together participants who worked on dress, engaged with portraiture as a visual art, or had extensive experience with literary or documentary materials that pertain to the relationship between portraiture and materiality.

At the beginning of November, the artist Julie Ault took part in a Clark Conversation with **David Breslin** MA '04, Associate Director of the RAP, and **Mike Glier**, artist and Professor of Art at Williams College. Julie Ault (b. 1957) is an artist best-known for her work with Group Material, a New York-based collaborative active in the 1980s and 1990s. In addition to her work with Group Material and other ongoing collaborations, Ault's own practice has her assuming the roles of writer, curator, and editor. She has written extensively on—and often in collaboration with—a number of artists and filmmakers including, among others, Sister Corita Kent, Felix Gonzalez-Torres, James Benning, and Danh Vo. Ault discussed her career and current projects, and her work

was also the subject of a graduate seminar in the Williams College Graduate Program in the History of Art led by Breslin.

The Research and Academic Program welcomed **Michael Ann Holly** back in February as one of seven incoming Fellows for Spring 2013. The other Fellows included: **Simon Leung** (University of California, Irvine), **Eric Michaud** (École Des Hautes Études En Sciences Sociales), **Mark Phillips** (Carleton University), **Ruth Phillips** (Carleton University), **Terence Smith** (University of Pittsburgh), and **Maria Stavrinaki** (Université Paris I, Panthéon-Sorbonne).



In mid-February, the Clark welcomed twenty-one CAA International Travel Grant Recipients following the 101st CAA Conference held in Chicago. The CAA scholars for 2014, who all visited the Clark, were: Rael Arterl (Estonia), Eric Asante (Ghana), Cezar Batholomeu (Brazil), Laris Borić (Croatia), Eddie Butindo-Mbaalya (Uganda), Josephina Chevesich (Chile), Katerina Gadjeva (Bulgaria), Heba Barakat Hassanein (Malaysia), Lilianne Lugo Herrera (Cuba), Heuman Tchana Hugues (Cameroon), Kanwal Khalid (Pakistan), Mahmuda Khnam (Bangladesh), Daria Kostina (Russia), Portia Malatijie (South Africa), Susana Martins (Portugal), Martinez Nespral (Argentina), Magdalena Nowak (Poland), Freeborn Odiboh (Nigeria), Adriana Oprea (Romania), Ahmed Wahby (Egypt).

At the beginning of March, the RAP hosted **Power and Majesty: The Art of Kongo Masters**, a Clark Colloquium convened by Alisa LaGamma, the Metropolitan Museum of Art's Curator in Charge of the Department of the Arts of Africa, Oceania, and the Americas. Sponsored by the Andrew W. Mellon Foundation, the event was preparatory work for a 2015 exhibition and offered an ideal opportunity to bring together specialists in history, archaeology, art history, and religion to engage in an interdisciplinary discussion of the questions relevant to this presentation.

**Transnational Collaborative Criticism** was the following Clark Colloquium convened by Maud Lavin, Professor in the School of the Art Institute of Chicago, and supported by a grant from the Andrew W. Mellon Foundation. This colloquium addressed transnational collaborative critical and scholarly writing projects on art and visual studies. Seeking to question the framework of "global culture," which has recently become a totalizing and homogenizing paradigm in both academia and artistic discourse, this Colloquium adopted the term 'transnational' in order to explore the linguistic and cultural flows that move with a sense of purpose, as the prefix "trans" would suggest, across, beyond, and in opposition to both trenchant national boundaries and the vagaries of global exchange.



The fifth Clark Colloquium of the academic year was **On Time: African Art and the Question of Temporality** on April 25–26. Convened by Karen E. Milbourne, Curator at the National Museum of African Art, Smithsonian, and supported by a grant from the Andrew W. Mellon Foundation, this invitational Colloquium endeavored to analyze time as a central concept and strategy preoccupying artists, curators, and academics concerned with the production and reception of African Art. The event took a three-pronged approach to the subject of time, organizing itself around aesthetic, practical, and theoretical concerns.

On May 15–16 an interdisciplinary workshop organized by RAP and supported by a grant from the Andrew W. Mellon Foundation was held at the Asian Civilizations Museum in Singapore.

**The Vernacular and the Viral: Rethinking the Terms of South and Southeast Asian Art** was a gathering, among others, of curators and scholars to consider the vernacular and the viral as useful terms for thinking about the current relationship between the traditional, the modern, and the contemporary in South and Southeast Asian art. One of the objectives of the workshop was to consider the language that has been used to frame art produced in the regions, the utility of that language and vocabulary, alternatives and also the failure of certain terms to characterize both art and historical production.

In Summer 2014, three Curatorial Fellows were welcomed: Matthieu Chambrion (Region Centre, Orleans, France); Gabrielle Finaldi (Museo Nacional Del Prado, Spain); and **Kimberly Conaty** (Museum of Modern Art, New York). Conaty earned her Master's degree in Art History at Williams in 2003 and she is currently the Sue and Eugene Mercy, Jr. Assistant Curator in the Department of Drawings at MoMA.

**Thadeus Dowad** MA '14 and **Ben Murphy** MA '14 returned as second-year Graduate Research Assistants and were joined by first-year student **Sara Green** MA '15. In June, **Melissa Horn** MA '14 was appointed Programs Assistant in the Research and Academic Program. She was awarded the 2014 Clark Prize for her qualifying paper on the subject of over-looked aspects of the *Juliana Anicia Codex*, a sixth-century pharmaceutical manuscript.

## WCMA AND GRAD ART

2014 marked the launch

of WCMA's new strategic plan: SPARK, THINK, MAKE: Transforming the Museum. In the report's introduction, Director **Christina Olsen** outlines WCMA's vision, "we believe the museum should be a vibrant hub for deep student learning and participation; for taking risks and testing creative, future forms of scholarship and teaching; and for boldly affirming the relevance of the arts." WCMA's strategic plan focuses on three major initiatives: Develop a Critical Making Initiative, Wake Up the Collection, Become a Center for Public Intellectual Life. The past year of exhibitions, staff additions, and graduate student projects illustrate WCMA's progress toward implementing its new vision.

**Kevin Murphy** joined the museum as the Eugenie Prendergast Curator of American Art. Previously, Kevin helped open the Crystal Bridges art museum in Arkansas, acquiring key pieces of the American art collection; installing the 18th–20th century material; and establishing a residential fellowship. Kevin came to WCMA because "it seemed like a dynamic place with a lot of ambition" and sought out a space to "conceive of beautiful and elegant exhibitions that have a strong intellectual and methodological component to move the museum industry forward in interesting ways."

**Sarah Margerum** joined the museum as the Public Engagement Manager. A recent graduate of the Harvard Graduate School of Education, Sarah came to WCMA excited to explore new engagement methods for the museum. "In this environment of rapid change and forward thinking, I am excited to develop innovative ways to activate the museum experience. WCMA is an excellent laboratory for testing engagement strategies and blurring the barriers of traditional museum roles."



**Rachel Heisler** is WCMA's new Program and Events Coordinator. With an increase in public programs, Rachel has become a crucial component to making public events run seamlessly in the museum. Rachel holds a degree in K-12 art education and enjoys guiding school tours through the museum. Before joining WCMA, Rachel worked for two years as the Education Coordinator at MASS MoCA.

**Steven Hegarty** is the Associate Director for Museum Budget and Operations. He previously worked as the Finance Manager at the Yale Center for British Art.

In the 2013–2014 academic year, a variety of projects, many driven by graduate interns, were a vital part of launching WCMA's new strategic plan.

**WALLS (Williams Art Loan for Living Spaces)** debuted in the spring semester, inviting students to take home an original artwork from the museum and live with it for a semester.

## MASS MOCA AND GRAD ART

The museum hosted the **first US exhibition of Monika Baer’s** paintings in the spring. Monika Baer’s paintings explore the picture as a site of staging or performance. WCMA experimented with behind-the-scenes moments before the show’s opening, inviting students into the gallery as the artist, curator, and preparators grappled with decisions about installation.

Maurita Poole, the Mellon Curatorial Fellow for Diversity in the Arts, curated a show of Zanele Muholi’s photographs. The artist focuses on intimate portrayals of black lesbians, queers and transmen, shedding light on the implications of being black and queer in Africa. The artist gave a first-hand tour to visitors during the exhibition opening.

WCMA partnered with the Hammer Museum and hosted the show **Now Dig This!: Art and Black Los Angeles 1960–1980**. The show chronicled the vital legacy of the African American arts community in Los Angeles, examining a pioneering group of artists that helped shape the creative output of Southern California during a turbulent time in American History. Artists Alonzo Davis, Maren Hassinger and Ian White visited and spoke during the opening. WCMA paired the show with its own holdings in **72 Degrees: LA Art from the Collection**. **WCMA at Night’s** second season brought together students, faculty, staff and community members. These thematic after-hours programs featured unexpected ways to engage with art on view.

**David Sledge** MA ’14 worked with museum staff on building the WALLS program and collection from the ground up. He identified all potential WALLS acquisitions and led a committee of students, WCMA staff, and donors through the selection process. Reflecting on the experience, David writes, “a year later, it’s hard to forget a project that had a hundred students awake at the crack of dawn—waiting for art on a cold February morning.”

**Nina Pelaez** MA ’14 explains, “A main part of my contributions came in the form of helping incite dialogues. Whether I was considering the form that my writing took while producing labels for our WALLS exhibition, or meeting with professors and curators to help develop programming around the installation of Monika Baer’s work, I strove to foster collaborative discussion and open engagement. It was thrilling to be working at the museum during a time of incredible transformation

and growth and I feel lucky to have been a part of the exciting changes taking place.”

**Emily Leifer** ’14 worked with **Elizabeth Gallerani**, the Curator of Academic Programs, and assumed key responsibilities in the Rose Study Gallery while Elizabeth was on maternity leave. Emily engaged with undergraduate professors, assisting them in choosing works to show their classes and developing lesson plans. She spent a lot of time with the environmental studies classes looking at landscape painting and thinking about people’s relationships to the natural environment in different eras.

**Danny Smith** MA ’15 and **Lauren Young** MA ’15 both worked with Curator of Collections, **Kathryn Price** MA ’02, preparing condition reports for items on long-term loan to the museum. Danny says the highlight of his internship was coming across a Matthew Brady plate—a portrait of a civil war officer. “I felt like I had a direct connection to a piece of history. It was a phenomenal object to come across.”

**Hillary Reder** MA ’14 worked with curator **Lisa Dorin** MA ’00 writing texts, acquiring WALLS works, and giving tours throughout the museum. Her German language skills came in handy as she developed the interpretive materials and took the lead on the layout of *Early Anselm Kiefer: Selections from the Hall Collection and Kiefer Studio*. Hillary continued her work from the previous year and curated a second show of works donated by members of last year’s reunion classes accompanied by archival material.

The graduate program’s partnership

with the Massachusetts Museum of Contemporary Art (MASS MoCA) offers graduate students access to a vast trove of exhibitions featuring work by contemporary artists. Last fall, first-year students wrote research papers for **Mark Haxthausen’s** *Methods* class which took as their subjects works from MASS MoCA and WCMA’s joint exhibitions on the work of Anselm Kiefer.

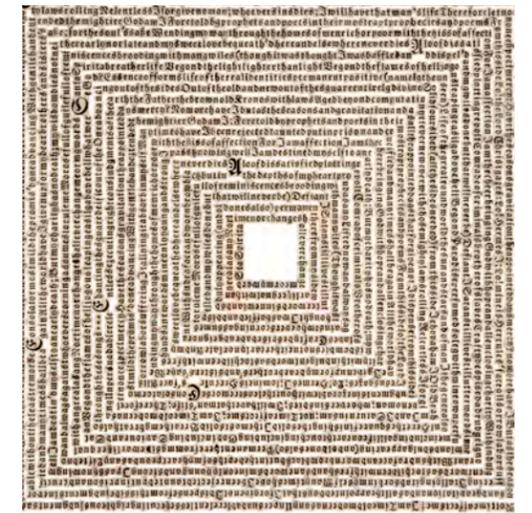
MASS MoCA also welcomes one graduate student in each class for a two-year internship, with the opportunity to curate an exhibition at the museum during their second year. Students work closely with the museum’s curatorial staff, garnering valuable hands-on experience in all aspects of putting together an exhibition: from selection and research to the installation itself.

This past year, **Robert Wainstein** MA ’14 curated *In Transit: Between Image and Object* (25 January 2014 – 5 January 2015), advised by **Susan Cross** MA ’94. The exhibition brought together the work of four artists who take shipping crates as their medium. Robert’s interest in the use of containers in art was prompted in part by a Kabinettschranke (display cabinet) that he saw while traveling in Sweden with the Williams graduate program’s winter study trip. The obvious care taken in creating the ornate case, in combination with a visit to an exhibition of Guyton/Walker’s work, sparked an interest in contemporary artists who shift viewers’ focus to containers, rather than their contents.

### Intern Reflections

*In Transit: Between Image and Object* includes a large piece by Guyton/Walker, as well as works by Dike Blair and Hugh Scott-Douglas.

(All four artists are based in New York, making it possible for Robert to visit their studios while planning the exhibition.) Transposing the materials traditionally transported within the crates onto their exteriors, these four artists use crates to engage with issues of circulation, transport, and storage.



Last year, as a first year student, I had the pleasure of working for **Denise Markonish**, helping to research artists for the upcoming exhibition *Explode Everyday: An Inquiry into the Phenomena of Wonder*. The exhibition, which Denise is co-curating with artist Sean Foley, examines wonder—not in the Wunderkammern sense, but rather in the manner once described by Albert Einstein: “He who can no longer pause to wonder and stand rapt in awe, is as good as dead; his eyes are closed.” Denise encouraged me to read widely on the idea of wonder, a

reading list which has grown to include sources from Kant and Darwin to Sebald and Borges. Denise and Sean have cast a wide net for potential artists and works to include in the exhibition, which led to one of my most enjoyable research projects: making my way through their list and writing brief entries on each artist, describing elements of their work that were “wonder-full.”

—Robert Wainstein MA '14

A particularly memorable experience at MASS MoCA is the week that I spent alongside installers and other interns, applying graphite onto the walls of the museum’s central galleries for Teresita Fernández’s massive *Sfumato* (*Epic*). The work is part of the exhibition *Teresita Fernández: As Above So Below*, curated by **Denise Markonish** (through March 2015). Fernández began by marking the walls of the galleries with an undulating mass of dots, after which we dipped our fingertips into powdered graphite and pressed them into the wall, covering each of her marks. When each section of the wall was covered in fingerprints, the fingerprints were smudged into the work’s titular smoky trails, and a nail was driven through the center of each, to which a piece of raw graphite was attached with a magnet. Throughout the process, visitors stopped to watch and ask questions, fascinated by watching the work take shape and curious to learn more. When the installation was complete, the galleries’ walls had been covered in a billowing shower of what appeared to be tiny meteorites, bits of otherworldly matter speeding along their path to earth.

The installation’s gradual, almost magical materialization was *a propos*: the exhibition takes its title from the ancient Hermetic tradition central to alchemy. Fernández’s practice involves a deep consideration of materiality and the relationship of materials to history and legend. For her exhibition at MASS MoCA, she has worked in a spare color palette of graphite and gold, transforming her materials into landscapes and celestial bodies. The centerpieces of the exhibition are three immense site-specific works: *Sfumato* (*Epic*), *Black Sun*, and *Lunar* (*Theatre*), which immerse viewers in environments that seem to shift with the daily growing and fading of the light. The inclusion of these three works is a testament to MASS MoCA’s longstanding dedication to providing artists with space to create large-scale site-specific works.

MASS MoCA’s openness to site-specificity, along with the museum’s engaged and curious viewership, had a strong impact on my own curatorial decisions for *Bibliothecaphilia*, which will be on view at the museum beginning in January. *Bibliothecaphilia* (-*bibliotheca* library; -*philia* affinity for, attraction to) features work by artists who investigate the physical and philosophical space of the library. The exhibition was born of an interest in the ways that artists approach collecting, reuse, and research in this age of Wikipedia and Library apps. It coincides with Williams College’s *Book Unbound* initiative, a year of courses, programming, and exhibitions celebrating the opening of the new Sawyer library. I proposed the exhibition in December of last year, and spent the following months planning the installation and narrowing down the checklist; as a lifelong lover of libraries, I had put together an untenably long list of works from which to choose.

*Bibliothecaphilia* includes site-specific works by artists Jena Priebe, Dan Peterman, and Jonathan Gitelson, as well as works on paper by Meg Hitchcock, a carved wooden *mashrabiya* screen by Susan Hefuna, and videos by Clayton Cubitt. These six artists engage with libraries as archives of experiences, knowledge and dreams; as hubs of reuse and circulation; and as interstitial locations between public and private life. They approach libraries with skepticism, nostalgia, and love, providing timely ruminations on the ways in which libraries do—or do not—remain relevant parts of artistic practice and contemporary life.

—Alexandra Foradas MA '15

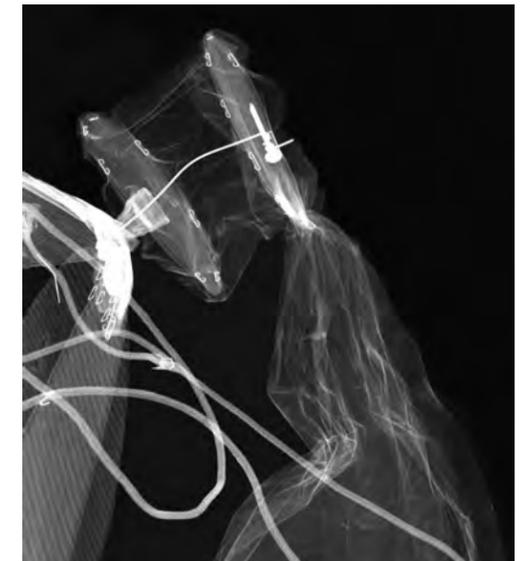
## WACC AND GRAD ART

### The Judith M. Lenett Memorial Fellowship

offered me an invaluable opportunity to learn about works of art with my hands. I spent more time with tweezers and clamps than I thought I ever wanted, and got to know something of the muscle memory and dexterity involved in conservation work. But to my surprise, practical knowledge was not the only result of my time at the Williamstown Art Conservation Center. Art historical problems—about the nature of artistic intention, for example, and the contribution of an artwork’s medium to its meaning—arose as soon as the project began, and my and my supervisors’ answers to these questions would directly determine the course of treatment. Before undertaking my Lenett project, I



had struggled with these thorny theoretical problems only in the classroom, where the stakes were, pragmatically speaking, comparatively low. Now, my answers to these questions had urgent practical consequences.



Concerns over an artist’s intention from a conservation standpoint arise most sharply when conservators work on modern and contemporary works of art. And that’s what my project was: a 1965 sculpture, called *Model for Soft Fan*, by the Pop artist Claes Oldenburg. The work was a maquette for *Soft Fan* (1966–7), one of Oldenburg’s well-known soft sculptures.

There were two problems we were there to solve. First, the work was covered in what appeared to be a fine, dust-like coating. This coating disfigured the work, and needed to be removed. I used a variety of brushes, as well as a tiny vacuum, to brush off and suck up the material. Especially interesting was learning about what this coating actually was.

Oldenburg had painted the piece with inexpensive, mass-produced oil paint. The white powdery residue on top of our Model was molecules of oil which had become loose from the paint compound and migrated to the surface of the work. I removed the boom using soft brushes and a vacuum, but because this problem is inherent to the sculpture's paint, the white coating may reappear again with time.



The second problem we worked on was a structural one. Over time, it appeared as though the fan's blades had slumped forward. The treatment plan for this part of the work was more complex, and involved dismantling the work. It also brought up difficult questions about Oldenburg's original intention for the work. When they treat works of art, conservators typically aim to proceed according to the artist's intention. But in the case of Oldenburg, determining the best way to proceed was tricky. Certainly, the artist never intended for his fan's blades to slump forward. But on the other hand, much of Oldenburg's work consisted of taking everyday objects and distorting them. Ultimately, we decided the blades still had to "slump," to some degree, in accordance with what seemed to be the artist's wishes.

—Melissa Horn MA '14

## ALUMNI NEWS

Thank you for staying in touch.

*We enjoy hearing from you! Please continue to keep us informed using our digital questionnaire, emailed to you annually each fall.*

1974

Judith Adams, Retired

Jeanne Bresciani, Artistic Director, Director of Education, Isadora Duncan International Institute, New York, NY; Ph.D., New York University School of Education '00, "Myth and Image in the Dance of Isadora Duncan"

Elizabeth A. Cogswell, Senior Director of Development, Foundation Relations, University of Missouri, Columbia, MO; M.A., University of Delaware, Winterthur Program '81, "The Henry Lippett House: A Document of Life and Taste in Mid-Victorian America": Still working at the same position at the flagship campus of the University of Missouri. Spent February in India for a bit of tourism and to help build a primary school in a very poor, rural community in Bihar, India's poorest state. Hard work of cutting and hauling bamboo, carrying bricks and bags of sand, sifting sand for hand-made concrete, building desks, eating very little. I'd do it again in a heartbeat! cogswelle@missouri.edu

Francesca Eastman, Self-employed editor

William J. Gavin, Independent scholar

Brother John Thomas Haletsky, Holy Cross Monastery, West Park, NY

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

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

Gregory Allgire Smith, Executive Director, Virginia Center for the Creative Arts, Amherst, VA: After 19 years with art museums and 15 as an art college President, I am now in my third phase of arts administration, having led this artists community for the past three years. Happily fellow grad Steve High is a VCCA Board member.

On the personal front, my wife Susan Watts and I live outside Charlottesville, VA, and are happy to be back on the East Coast and closer to family in the DC area including granddaughter Maggie Smith. Gregory.allgire.smith@gmail.com

Cynthia Winter

1975

Anna R. Cohn, Executive Director, Smithsonian Institution Traveling Exhibition Service [SITES], Washington, DC

Elizabeth M. Ely

Jay M. Fisher, Deputy Director for Curatorial Affairs/Senior Curator of Prints, Drawings & Photographs, The Baltimore Museum of Art, Baltimore, MD

Amy Golahny, Professor of Art History and Chair, Art Department, Lycoming College, Williamsport, PA; Ph.D., Columbia University, '84, "Rembrandt's Paintings and the Venetian Tradition.": As president of the Historians of Netherlandish Art, I would like to encourage alumni to join and participate in our activities, which include an international conference every four years (just held in June in Boston), the electronic Journal of HNA, scholarly grants, and the Newsletter. We welcome alumni to come to our annual reception at the College Art Association (information in the CAA program). And please feel free to contact me for more information! golahny@lycoming.edu

Johanna Halford-MacLeod, Director of Publications and Franz and Virginia Bader Fund, Executive Director, Barnes Foundation, Philadelphia, PA

Peter deCourcy Hero, Founder-Principal, The Hero Group, Palo Alto, CA; M.B.A., Stanford University Graduate School of Business; Honorary Doctor of Laws, Maine College of Art; Founder and Principal of The Hero Group ([www.theherogroup.com](http://www.theherogroup.com)) which works with wealthy individuals and organizations to create high impact and strategic philanthropy, nationally and globally. [heropeter333@gmail.com](mailto:heropeter333@gmail.com)

Irena Hochman, President, Irena Hochman Fine Art Inc., New York, NY

Mary Cheney Nelson, Vice President and Interior Coordinator, Image Homes Corporation, Evergreen, CO

Cynthia Quay Tashjian, Public Relations Associate, Skinner, Inc., Bolton, MA

Jeffrey E. Thompson, Senior Project Director, Smithsonian Institution Traveling Exhibition Services [SITES], Washington, DC

1976

Gaye L. Brown, Self-employed researcher/writer, Bethesda, MD

Gary Burger, Director of Administration for Collections and Conservation, Colonial Williamsburg, Williamsburg, VA

Kee Il Choi, Independent arts and ceramics dealer, New York, NY

Lois Fichner-Rathus, Professor of Art History, The College of New Jersey, Ewing, NJ; Ph.D., Massachusetts Institute of Technology '81, "Jack Tworckov's Work from 1955 to 1979: The Synthesis of Choice and Chance": Lois Fichner-Rathus is Senior Professor of Art History and member of the Honors Faculty at The College of New Jersey, where she has also led numerous study abroad programs in France, Italy, Spain and Cuba. She is the author of the widely-adopted textbook, *Understanding Art*, now in its tenth edition; *Foundations of Art and Design*, 2e; and has recently become co-author of *Culture & Values: A Survey of the Humanities*, 8e (all with Wadsworth: Cengage Learning). She resides in New York City. [lois.fichner.rathus@gmail.com](mailto:lois.fichner.rathus@gmail.com)

E. Melanie Gifford, Research Conservator of Paintings, National Gallery of Art, Washington, DC; Ph.D., University

of Maryland '97, "Style and Technique in the Evolution of Naturalism: North Netherlandish Landscape Painting in the Early Seventeenth Century"

Jeanne B. Plekon, Analyst Programmer, Reader's Digest, Pleasantville, NY

Michael Shapiro, Nancy and Holcombe T. Green, Jr. Director, The High Museum, Atlanta, GA; Ph.D., Harvard University '80, "The Development of American Bronze Foundries, 1850–1900"

Philip G. Verre, Chief Operating Officer, The High Museum, Atlanta, GA

Judith McCandless Williams

Kathy Zimmerer-McKelvie, Director, University Art Gallery, California State University Dominguez Hills, Carson, CA

1977

Deborah Irene Coy, Department Head, European Art, Bonhams, New York, NY; J.D., Villanova University '80

Susan Dodge-Peters Daiss, McPherson Director of Education, Memorial Art Gallery of the University of Rochester, Rochester, NY

Henry J. Duffy, Curator/Chief of Cultural Resources, Saint-Gaudens National Historic Site, Cornish, NH ; Ph.D., Rutgers University '01, "New York City Collections 1865–1895"

Michael Klein, Owner, Michael Klein Arts, Brooklyn, NY

Judith Weiss Levy, Retired: Advisory Commissioner, St. Louis Art Museum; Trustee, Contemporary Art Museum, St. Louis; Trustee, The Reperatory Theater St. Louis. [jwlevy12@gmail.com](mailto:jwlevy12@gmail.com)

Robert S. Mattison, Marshall R. Metzgar Professor of Art History, Lafayette College, Easton, PA and Curator-at-Large of Modern Art, Allentown Art Museum; Ph.D., Princeton University '85, "The Art of Robert Motherwell during the 1940s"

Fronia W. Simpson, Self-Employed, Bennington, VT; Ph.D., Yale University '89, "Corot's Salon Paintings: Sources from French Classicism to Contemporary Theater Design": This past summer brought visiting alumni/ae. Marc and I had a good time with Maggie Adler and her mother touring the New Clark. We

had a tasty lunch with Jesse Feiman at the Blue Benn, followed by a visit to the Bennington Museum, where we looked at the exhibition pairing portraits by Erastus Salisbury Field and Alice Neel, put together by Jamie Franklin. I was saddened to learn of Rebecca Molholt's death. I had the good fortune to copyedit her Arthur Kingsley Porter Prize-winning essay on Roman mosaics that appeared in the September issue of the *Art Bulletin*.

John W. Stamper, Professor, Associate Dean, School of Architecture, University of Notre Dame, South Bend, IN; Ph.D., Northwestern University '85, "The Architecture, Urbanism, and Economics of Chicago's North Michigan Avenue, 1830–1930"

Beth Carver Wees, Curator, American Decorative Arts, The Metropolitan Museum of Art, New York, NY: Having published the Met's early American silver catalogue in 2013, I've now become organizing curator for a Museum-wide jewelry exhibition currently scheduled for the fall of 2017. [beth.wees@metmuseum.org](mailto:beth.wees@metmuseum.org)

1978

Leonard N. Amico

Lucinda Barnes, Chief Curator and Director of Programs and Collections, UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA: 2014 curated *Hofmann by Hofmann*, and *American Wonder: Folk Art from the Collection*. Preparing for opening of new museum and film archive in early 2016, designed by Diller Scofidio + Renfro. Curating *Nature into Action: Hans Hofmann*, opening at BAM/PFA in spring/summer 2016, followed by international tour. [lbarnes@berkeley.edu](mailto:lbarnes@berkeley.edu)

Jane M. Boyle

John W. Coffey, Deputy Director for Art/Curator of American and Modern Art, North Carolina Museum of Art, Raleigh, NC: With some astonishment, I note that I have been at the North Carolina Museum of Art for 26 years, first as curator of American and modern art, and now as deputy director for art (and curator of American and modern art). Currently I am working on an exhibition of Childe Hassam's paintings on the Isles of Shoals, a project that has gotten me out on Appledore Island for several blissful summers. (My co-curators for this exhibition are Austen Barron Bailly [M.A. '99] of the Peabody Essex Museum and Kathleen Burnside [Williams B.A. '79]). I am also overseeing the expansion in early 2015 of the Museum's Judaic Art Gallery. For someone who is neither Jewish nor trained in the decorative arts,

this has been a steep but immensely rewarding learning curve. [john.coffey@ncdcr.gov](mailto:john.coffey@ncdcr.gov)

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

Adrian S. Hoch, New York University in Florence, Florence, Italy; Ph.D., University of Pennsylvania '83, "Simone Martini's St. Martin Chapel in the Lower Basilica of San Francesco, Assisi"

Brian Lukacher, Professor of Art, Vassar College, Poughkeepsie, NY; Ph.D., University of Delaware '87, "Joseph Michael Gandy: The Poetical Representation and Mythography of Architecture"

Carole Cunningham McNamara, Senior Curator of Western Art, University of Michigan Museum of Art, Ann Arbor, MI

1979

Hiram Carruthers Butler, Director, Devin Borden Hiram Butler Gallery, Houston, TX

Mary Spivy Dangremond, Community Foundation of Southeastern Connecticut.

Stephen Eisenman, Associate Professor, Northwestern University, Evanston, IL; Ph.D., Princeton University '84, "On the Politics of Dreams: A Study of the 'Noirs' of Odilon Redon"

Laura M. Giles, Curator of Prints and Drawings, Princeton University Art Museum, Princeton, NJ; Ph.D., Harvard University '86, "The Paintings and Related Drawings of Giacomo Cavedone, 1577–1660"

Margaret Kaufman, Kaufman Nelson Vintage Photographs, Bainbridge Island, WA

Franklin Kelly, Deputy Director and Chief Curator, National Gallery of Art, Washington, DC and Distinguished Affiliate, Department of Art History and Archaeology, University of Maryland, College Park, MD; Ph.D., University of Delaware '85, "Frederic Edwin Church and the North American Landscape, 1845–1860"

Christopher W. London, Independent architectural historian, and president, Naumburg Orchestral Concerts, New

York, NY; Ph.D., Oxford University, '87, "British Architecture in Victorian Bombay"

Elizabeth L. C. Milroy, Zoë and Dean Pappas Curator of Education for Public Programs, Philadelphia Museum of Art, Philadelphia, PA; Ph.D., University of Pennsylvania '86, "Thomas Eakins' Artistic Training, 1860–1870"

Wendy Owens, Consulting Curator, Canadian Centre for Architecture, Montréal, Québec

Sheryl E. Reiss, Lecturer, University of Southern California, Los Angeles, CA; Ph.D., Princeton University '92, "Cardinal Giulio de' Medici as a Patron of Art, 1513–1523"

1980

Cheryl A. Brutvan, Director of Curatorial Affairs, Norton Museum of Art, West Palm Beach, FL

Martha Krom Chiarichiaro, Vice President, Human Resources, UMass Memorial- Clinton Hospital, Worcester, MA

Edward A. Hawkins, Business Development, Good Harbor Fillet Co., Gloucester, MA

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

David Martocci, Co-owner and General Manager, Kessler's Catering of Elberon, Long Branch, NJ

Christine B. Podmaniczky, Associate Curator for Wyeth Collections, Brandywine River Museum, Chadds Ford, PA

Paula Koromilas Robyn, Art Teacher K-12, Marlboro County High School, Bennettsville, SC

1981

Laurie McGavin Bachmann, Arts Program Developer, Ridgefield Library, Ridgefield, CT; M.P.S. Interactive Telecommunications, New York University, Tisch School of the Arts '98

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

Amy Shammash Dane, Self-employed, Longmeadow, MA: My website is now off the ground: [www.amydaneadventures.com](http://www.amydaneadventures.com). It has my current photography exhibitions; photographs from over 50 countries (as well as my new creative work); video clips and TV shows I've done; my lecture offerings, and travel agency services. [amysteven@yahoo.com](mailto:amysteven@yahoo.com)

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

Ruth Pasquine, Retired; Ph.D., City University of New York '00, "The Politics of Redemption: Dynamic Symmetry, Theosophy and Swedenborgianism in the Art of Emil Bistram [1895–1976]": I am spending the year studying painting at the Vienna Academy of Visionary Art. It's going well. [RPasquine@gmail.com](mailto:RPasquine@gmail.com)

John Pultz, Associate Professor, Department of Art History, University of Kansas, Lawrence, KS, Kress Foundation; Ph.D., IFA-NYU '93, "Harry Callahan and American Photography, 1938–1990"

Ann Rosenthal, Executive Director and Producer, President of the Board, MAPP International Productions, New York, NY

Catherine B. Scallen, Andrew W. Mellon Associate Professor in the Humanities, Case Western Reserve University, Cleveland, OH; Ph.D., Princeton University '90, "Rembrandt and St. Jerome": Since January 2011, when I became department chair, we hired four new faculty members, and revised our doctoral curriculum with a grant from the Andrew W. Mellon Foundation, awarded to CWRU and the Cleveland Museum of Art. Our joint program with the CMA is now 48 years old; through the Mellon grant we have been able to expand this partnership and provide curatorial experience for all doctoral students and many of our MA students as well. Our new course on the physical examination of works of art, required for all doctoral students, is taught by another Williams MA alumna, Heather Galloway '89, and we are very fortunate to partner with her. With the renovation and expansion of the CMA completed in 2013, it is an exciting time to teach art history at CWRU. [cbs2@case.edu](mailto:cbs2@case.edu)

Maureen Walsh

1982

Julia Bernard, Independent curator and critic based in Frankfurt, Germany; Ph.D., University of Chicago '93,

"Identification with Christ in Late Nineteenth-Century Self-Portraiture: A Modern Conception of the Artist's Societal Role"

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

Minott Kerr, Assistant Regional Planner, Geographical Information Systems [GIS] Specialist, Metro Data Resource Center, Portland, OR; Ph.D., Yale University '94, "The Former Cluniac Priory Church at Paray-le-Monial: A Study of Its Eleventh- and Twelfth- Century Architecture and Sculpture"

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

Anne Reed Shannon

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

John Wetenhall, Director, George Washington University Museum and the Textile Museum, Washington DC; Ph.D., Stanford University '88, "The Ascendancy of Modern Public Sculpture in America"; M.B.A., Vanderbilt University

1983

Julie Aronson, Curator of American Painting and Sculpture, Cincinnati Art Museum, Cincinnati, OH ; Ph.D., University of Delaware '95, "Bessie Potter Vonnoh [1872–1955] and Small Bronze Sculpture in America"

Thomas W. Fels, Self-employed curator/writer, North Bennington, VT

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

Peter F. Lynch, Mahidol University, Visiting Professor, Salaya, Thailand; Ph.D., Yale University '92, "Patriarchy and Narrative: The Borgherini Chamber Decorations": It's been an eventful year. I got married on a Himalayan hillside in Dharamsala, India in May, and in June began working at Mahidol University in Salaya, Thailand (30 km from Bangkok) as a Visiting Professor in the College of Religious Studies and Faculty of Liberal Arts. [pfl1953@yahoo.com](mailto:pfl1953@yahoo.com)

James L. Weiss, Instructor, Art Education Department, Kutztown University of Pennsylvania, Kutztown, PA; MA, Yale University, '86

Ellen Wood

1984

Bradley B. Brigham, Owner/Proprietor, North River Antiquities, Colrain, MA

Nancy E. Green, Assistant Director/Chief Curator, Cornell University, H. F. Johnson Museum of Art, Ithaca, NY

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

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

H. Rodney Nevitt, Associate Professor and Area Coordinator, Department of Art, University of Houston, Houston, TX; Ph.D., Harvard University '92, "Studies in Dutch Art and the Literature of Courtship, 1600–1650"

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

Nancy Spector, Chief Curator, Solomon R. Guggenheim Museum, New York, NY

1985

Ann Murphy Burroughs, Associate Educator, St. Louis Art Museum, St. Louis, MO

Susan Holmberg Currie, Assistant Registrar for Touring Exhibitions, Vancouver Art Gallery, Vancouver, BC and Executive Director, The Leon and Thea Koerner Foundation, Vancouver, BC

Alice Evarts-Schipper

Nora M. Heimann, Associate Professor and Chair of Art History, Catholic University of America, Washington, DC; Ph.D., City University of New York '94, "What Honor for the Feminine Sex: A Study of Joan of Arc and the Representation of Gender, Religion, and Nationalism in French Nineteenth-Century Painting, Prints, and Sculpture"

Sharon R. Hemenway, Teacher, Corning-Painted Post School District, Painted Post, NY

Steven S. High, Executive Director, The Ringling Museum of Art, Sarasota, FL

Suzanne M. Karr, Director, Joho Capital, LLC, New York NY; MBA, Harvard University '90

Gregory Rubinstein, Sotheby's, Head of Old Master & Early British Drawings, Worldwide, London, UK: Following the momentous sale of the Raphael drawing from Chatsworth, this was a slightly quieter year (though not for Sotheby's in general, which went through a pretty nasty time in the spring, with a major activist investor battle). My main excitement professionally was the incredibly successful sale of drawings from Goya to Picasso, from the collection of the extraordinary late dealer, Jan Krugier. Personally, I finally published, as an extended article in Master Drawings, my monographic study of the drawings of Jan Siberechts, which had its origins in a conference paper that I delivered in 1993... (I blame the children.) greg.rubinstein@sothebys.com

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

Jill B. Steinberg, Writer, Chicago, IL: Jill is a Senior Writer with a Chicago-based company that specializes in healthcare exchange technology. She is also a sculpture student at the Palette & Chisel Art Academy and a voice student at Old Town School of Folk Music. saysjill@gmail.com

Robert Wolterstorff, Director, Bennington Museum, Bennington, VT; Ph.D. Princeton University '10, "Robert Adam and Essential Architecture: Minimal, Geometric, and Primitive Modes of Architectural Expression"

1986

Brent R. Benjamin, Director, Saint Louis Art Museum, St. Louis, MO

Elizabeth Triplett Blakelock, Appraisal and Research Associate, Winter Associates, Plainville, CT

Sarah Cash, Consulting Curator, Department of American and British Paintings, National Gallery of Art, Washington, DC: As of the DC Superior Court judge's ruling in August 2014 that the Corcoran Gallery of Art would close (in late September 2014)

and be subsumed under the National Gallery of Art and George Washington University, I (and 14 or so of my Corcoran colleagues) began one-year contracts with the National Gallery of Art. We are helping with the transition of the collection to the National Gallery and related projects. I'm not sure what I will be doing after August 2015, but I most likely will be staying in the DC area. Needless to say, it has been an emotional year (or more).

Laura Coyle, Head of Cataloging and Digitization, Smithsonian National Museum of African American History & Culture, Washington, DC; Ph.D. Princeton University '07, "The Still-Life Paintings of Vincent van Gogh and Their Context"

Lucy Winters Durkin, Art History Instructor, Memorial Art Gallery of the University of Rochester, Rochester, NY

Carolyn Halpin-Healy, Project Coordinator and Consulting Museum Educator, New York City Department of Education, New York, NY

Zheng Hu, Exhibition Designer, University Art Museum, SUNY Albany, Albany, NY

Mark Stansbury-O'Donnell, Professor, University of St. Thomas, St. Paul, MN; Ph.D., Yale University '90, "The Shape of the Church: The Relationship of Architecture, Art, and Liturgy at the Cathedral of Trier"

Susan V. Webster, Jane Williams Mahoney Professor of Art and Art History, College of William and Mary, Williamsburg, VA; Ph.D., University of Texas at Austin '92, "The Processional Sculpture of Penitential Confraternities in Early Modern Seville"

Ann Slimmon Woolsey

Charles E. Wylie

1987

Thomas E. "Tod" Lippy Jr., Independent writer and filmmaker; Founding Editor, Esopus, New York, NY

Yumi Nakayama Farwell, Self-employed Homemaker

Joyce Rolerson Hu, Yates Magnet School, Schenectady, NY

Pamela A. Ivinski, Research Manager, Cassatt Catalogue Raisonné Committee, New York, NY; Ph.D. Graduate Center of the City University of New York '03, "Mary Cassatt, The Maternal Body, and Modern Connoisseurship"

Deborah K. Leveton

Diana L. Linden, Self-employed; Ph.D., City University of New York '97, "The New Deal Murals of Ben Shahn: The Intersection of Jewish Identity, Social Reform, and Government Patronage": Was invited to speak at LACMA on the occasion of their acquiring a piece from Ben Shahn's Tom Mooney series; I will be contributing to the catalog as well (spring 2015). Presented a lecture on the artist William Christopher at Dartmouth College. Completed (yeah!) my book manuscript, The New Deal Murals of Ben Shahn: Jewish Identity in the American Scene (Fall 2015 Wayne State University Press) which will contain tons of color images. The twins are now 12!! dianalouiselinden@gmail.com

Thomas H. McGrath, Chair and Assistant Professor of Art History, Suffolk University, Boston, MA; Ph.D., Harvard University '94, "Disegno, Colore and the Disegno Colorito: The Use and Significance of Color in Italian Renaissance Drawings"

Denise Krieger Migdail, Conservator, Textiles, Asian Art Museum, San Francisco, CA: It has been a banner year in San Francisco with regards to conservation conferences (and baseball, I understand, in case you pay attention to that sort of thing). I was co-chair for the 2013 North American Textile Conservation Conference last November, attended and presented at the American Institute of Conservation's annual conference this past spring, and was a member of the host institution and presented at the Western Association for Art Conservation's annual meeting this fall. In between talks I've been keeping busy with textiles and installations—and trying to keep up with my sardonic boys. One just started college, and the other is beginning to sweat over applying..... dmigdail@asianart.org

Pamela A. Patton, Associate Professor and Interim Chair, Division of Art History, Southern Methodist University, Dallas, TX; Ph.D., Boston University '94, "The Cloister of San Juan de la Peña and Monumental Sculpture in Aragon and Navarre": Pamela A. Patton was promoted to Professor at Southern Methodist University, where she continues to serve as Chair of Art History. She recently published "The Little Jewish Boy: Afterlife of a Byzantine Legend in Thirteenth-Century Spain" in *Byzantine Images and Their Afterlives: Essays in Honor of Annemarie Weyl Carr*, ed. Lynn Jones. Aldershot: Ashgate, 2014, 61–80. She is currently at work on an edited volume, *Envisioning Others: Race, Color, and the Visual in Iberia and Latin America*, for Brill's "Medieval and Early Modern Iberia" series. ppatton@smu.edu

Robin Reynolds Starr, Director, American and European Works of Art, Skinner, Inc., Bolton, MA

1988

Becky A. Briesacher, Associate Professor of Medicine, UMass Medical School, University of Massachusetts, Worcester, MA; Ph.D., University of Maryland, Baltimore '01

Priscilla Vail Caldwell, Vice President, James Graham & Sons, New York, NY

Diane Dillon, Scholar-in-Residence, Newberry Library, Chicago, IL; Ph.D., Yale University '94, "The Fair as a Spectacle": American Art and Culture at the 1893 World's Fair"

Kristen Froehlich, Director of the Collection, Philadelphia History Museum, Philadelphia, PA: kristen.froehlich@philadelphiahistory.org

Courtney Braun Ganz

James A. Ganz, Curator, Fine Arts Museums of San Francisco, CA; Ph.D., Yale University '00, "Robert Robinson [1651–1706]: Painter Stainer and Peintre-Graveur": I have been working intensively on an exhibition commemorating the centennial of the Panama-Pacific International Exposition which opens in October 2015 at the de Young Museum. Stay tuned...

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

Margaret M. Magner, Project Manager, Citigroup, New York, NY

Marguerite H. Modan

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

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

1989

Jenine Gordon Bockman, Independent publisher, New York, NY

Peggy O'Brien Eysenbach, Coordinator of Strategic Initiatives, The Edgerton Center, MIT, Boston, MA

Heather Galloway, Paintings Conservator, Intermuseum Conservation Association, Cleveland, OH

Laura D. Gelfand, Head, Department of Art and Design, Utah State University, Logan, UT; Ph.D., Case Western Reserve University '94, "Fifteenth-Century Netherlandish Devotional Portrait Diptychs: Origins and Function"

Joseph R. Giuffre, Intellectual Heritage Program, Temple University, Philadelphia, PA; Ph.D., Rutgers University '08, "Design in Raphael's Roman Workshop"

Marion Goethals, Ret. Great Camp Sagamore, Raquette Lake, NY and FrancisEmma Inc., Powhatan, VA

Jennifer Huffman, Software Support Specialist, IT, Springer-Miller Systems, Stowe, VT

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

Shelley R. Langdale, Associate Curator of Prints and Drawings, Philadelphia Museum of Art, Philadelphia, PA

Brooke A. Marler, Executive Director, Evanston Art Center, Evanston, IL

Rebecca E. Nanovic

Nora L. Nirk

Kathryn Potts, Associate Director, Helena Rubenstein Chair of Education, Whitney Museum of American Art, New York, NY

Paul R. Provost, Deputy Chairman, Christie's, Inc., New York, NY; Ph.D., Princeton University '94, "Winslow Homer's Drawings in 'Black-and-White,' ca. 1875-1885"

Christina R. Yang, Associate Director of Education, Public Programs, Solomon R. Guggenheim Museum, New York, NY; CUNY Graduate Center, Ph.D. Program in Art History

Ellen Zieselman, About to RETIRE from the New Mexico Museum of Art Santa Fe, NM: I am retiring from the New Mexico Museum of Art (a nice, state job) after 25 years as Curator

of Education. I am looking forward to some time off and some tutoring and art history teaching on a very part time basis. ellen.zieselman@gmail.com

1990

Michele M. Bernatz, Assistant Professor, SUNY Fredonia, Fredonia, NY; Ph.D., University of Texas, Austin '06, "The Concept of Divinity in Maya Art: Defining God L"

Maria Di Pasquale, Academic Advancement Director, University of Notre Dame, College of Arts and Letters, Notre Dame, IN

Margaret L. Goehring, Assistant Professor of Art History, New Mexico State University, Las Cruces, NM; Ph.D., Case Western Reserve University '00, "Landscape in Franco-Flemish Manuscript Illumination of the Late Fifteenth and Early Sixteenth Centuries"

Lauren B. Hewes, Andrew W. Mellon Curator of Graphic Arts, American Antiquarian Society, Worcester, MA: In 2013-2014, AAS and the Terra Foundation sponsored an exhibition on American and French lithography before 1860. Working as part of a curatorial team, I oversaw this project, developing the Bordeaux, France, venue and editing a French translation of the catalog of essays. Activities at the library included lectures, public programming, workshops and events covering a wide variety of topics, from the visual culture of science to printmaking techniques, to botanical illustration in America. lhewes@townisp.com

Patricia R. Ivinski, Public School Teacher, Baltimore, MD

Pamela Kachurin, Visiting Assistant Professor, Center for Slavic, Eurasian and East European Studies, Duke University, Durham, NC; Ph.D., Indiana University '98, "One Step Forward, Two Steps Back: The Retreat of the Avant-Garde in the Early Soviet Era"

Robert Lach, Chicago Board Options Exchange, Chicago, IL; M.B.A. '97, University of Chicago

Barbara L. Myers, Ph.D., Princeton University '98, "Landscapes of the Imagination in Renaissance Venice," submitted as Barbara Lynn-Davis

Christine I. Oaklander, Private Art Consultant; Ph.D., University of Delaware '99, "Clara Davidge and Henry Fitch Taylor: Pioneering Promoters and Creators of American Modernist

Art": In December 2013 I lectured on the modernist group The Penguin in a symposium marking the centenary of the Armory Show, sponsored jointly by the Musée d'Orsay and the New-York Historical Society, held in Paris. My article on two account books owned by Hudson River School art patron Jonathan Sturges, held by the Archives of American Art, will appear in the fall issue of the AAA Journal. I continue to be involved with a range of market and scholarly projects in American art. In April I purchased the remaining papers and art of Henry Grant Plumb (1847-1930) an American engraver, painter, and teacher working in NYC who in the mid-1870s studied under Gérôme as a matriculated student at the Ecole des Beaux-Arts. The collection includes illustrated letters chronicling artist-life in Paris. Work on an exhibition and catalogue are underway with the show to be presented at venues including the Salmagundi Club in New York. drokie16@gmail.com

Ann MacNary Shafer, Associate Curator, Baltimore Museum of Art, Baltimore, MD: I am in the midst of organizing the Baltimore Contemporary Print Fair, a biennial fair held in the Museum's galleries featuring 21 vendors, which is scheduled for March 28-29, 2015. We're pleased to announce that artist Amy Cutler is our featured print fair speaker; I will interview her on stage on Thursday, March 26, 2015. Further out, I am working toward an exhibition of Stanley William Hayter and the Atelier 17, which the Museum plans to travel around the country beginning spring 2017 and close at the BMA in spring 2018. ashafer@artbma.org

Lesley H. Wellman, Curator of Education, Dartmouth College, Hood Museum of Art, Hanover, NH

Jessica Winston, Adjunct Assistant Professor, Vassar College, Poughkeepsie, NY; Ph.D., Columbia University '97, "The Face of the Virgin: Problems in the History of Representation and Devotion"

1991

M. Darsie Alexander, Chief Curator, Walker Art Center, Minneapolis, MN

Jeffrey T. Dalton, Communications Manager/Account Executive, VGS Marketing Group, Inc., Carrollton, TX

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

Kathryn C. Galitz, Assistant Curator, Department of Nineteenth-Century, Modern, and Contemporary Art, The

Metropolitan Museum of Art, New York, NY; Ph.D., IFANYU '98, "The Family Paradigm in French Painting, 1789-1814"

Susan Foster Garton, Database Administrator, National Portrait Gallery, Smithsonian Institution, Washington, DC

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

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

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

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

Toby Kamps, Curator of Modern and Contemporary Art, Menil Collection, Houston, TX

Katy Rothkopf, Senior Curator of European Painting and Sculpture, The Baltimore Museum of Art, Baltimore, MD

Dan Strong, Associate Director and Curator of Exhibitions, Falconer Gallery at Grinnell College, Grinnell, IA

1992

Brian T. Allen, Brian is taking a break for a couple of months and can be reached at briantallennyc@gmail.com or by phone at 917-242-1120. Home address is 147 W. 147th Street, NY, NY, 10024. He'll be back on the job market in the spring.

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

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

Victoria Bunting, Associate Conservator, Northeast Document Conservation Center, Andover, MA; M.A.C. Queen's University, Kingston '94

Robert E. Carter, Curator, Permanent Art Collection, Skidmore College, Saratoga Springs, NY

Victoria C. Gardner Coates, Ph.D., University of Pennsylvania '98, "Cardinal Camillo Massimo, Nicolas Poussin, and

Claude Lorrain: A Study in Neo-Stoic Patronage in Baroque Rome”

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

David E. Little, Curator of Photographs/Head of the Department of Photographs, Minneapolis Institute of Arts, Minneapolis, MN, Ph.D., Duke University '01, “Collaborative Projects, Inc.: A History of an American Artists' Collective, 1977-1983”

Maria E. Di Pasquale, Director of Academic Advancement, University of Notre Dame, Notre Dame, IN; Ph.D., University of Texas at Austin '99, “The Crise Catholique: Avant-garde Religious Painting in France, 1890–1912”

Tim Peterson

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

1993

Amy Oliver Beaupré, Independent fine art appraiser and consultant; Middlebury, VT

Rachel Bronwyn, National Board Certified Teacher, Orange Glen High School, Escondido, CA

Christine Scornavacca Coulson: christine.coulson@metmuseum.org

Stefanie Spray Jandl

Susan I. Johnson

Tania Lee, Freelance illustrator, Washington, DC

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

Frances Lloyd-Baynes, Content Database Specialist, Minneapolis Institute of Arts, Minneapolis, MN

Gabriela Lobo, Director, Christie’s, Inc., Mexico City, Mexico

Dorothy Belknap Munson, Co-owner, Chicago Albumen Works, Housatonic, MA

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

Melanie Pong

Linda A. Reynolds, Visual Resources Curator, Williams College, Williamstown, MA

Meagan Hayes Shein, Artist, New York, NY

Todd Donington Weyman, Vice President, Swann Auction Galleries, New York, NY: Published catalogue, “The Armory Show at 100” to celebrate the 100th anniversary of the 1913 Armory Show (located across the street from Swann), November 2013. Continue to appear as fine prints appraiser on PBS’ Antiques Roadshow. tweyman@swanngalleries.com

Molly Donovan Young, Associate Curator, Modern and Contemporary Art, National Gallery of Art, Washington, DC

1994

Margarita B. Borissova, Arbor Vitae Acupuncture, P.C.; MSTOM, Pacific College of Oriental Medicine in Traditional Chinese Medicine

Susan M. Cross, Curator, MASS MoCA, North Adams, MA

Susan A. Dimmock, Wadsworth Atheneum, Hartford, CT, Volunteer, lives in Rocky Hill, CT: sdimmock@cox.net

Shannon L. Donovan, Visual Artist: Another busy year! Along with making slow but steady progress on improvements to our 400-year-old house, my husband and I have organized and participated in two group exhibitions in conjunction with regional arts weeks. Thanks to fellow artists and organizers whom I met at these events, we are scheduled to be the featured artists at the 2015 Church Stretton Arts Festival and to exhibit as part of an Iceland-themed show. To get into the spirit of the latter, I’ll be doing a month-long artist’s residency in northern Iceland, in February. You can’t say I’m not dedicated... Looking forward to a productive 2015. sldonovan@gmail.com

Anne C. Dowling, Clerk, Federal District Court, Middle District, FL; J.D., William and Mary '02

Tom Fels, Independent Curator, Writer: I continue to do a small number of projects and exhibitions, mostly regional, and in particular with my local museum, the Bennington Museum, whose curator and director are both graduates of the Program. This fall I was given the museum’s award for outstanding support. The large cyanotypes I’ve been making have been shown in several museums and galleries and are entering collections. My work on contemporary history continues with the tenth annual colloquium on social change at UMass Amherst in early November. There is no such thing as retirement in the arts. tfels@comcast.net

Sarah Botts Griffin, Self-employed, independent curator

Heather MacIntosh Huffnagle, Freelance Writer, Historic Preservation: I am currently preparing two workshops for the Wisconsin Historical Society’s conference on the subject of historic preservation advocacy. In 2012, I wrote an online manual for Wisconsin preservation advocates sponsored by Wisconsin’s Historic Preservation Office. That’s the subject of one of the workshops. The other is directed toward historic preservation district commissioners. I’ll be providing insight on how to advocate while also regulating changes within historic districts. heather.mary.macintosh@gmail.com

Randon M. Jerris, Director of Communications, United States Golf Association, New York, NY; Ph.D., Princeton University '99, “Alpine Sanctuaries: Topography, Architecture, and Decoration of Early Medieval Churches in the Bishopric of Chur”

Nicole S. Johnson

Elizabeth J. G. Levine, Independent Curator, reede/art projects llc

Daniel A. Montoya, Self-employed visual artist, Brooklyn, NY

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

1995

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

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

Gregory Lewis Bynum, Assistant Professor, Educational

Studies Department, SUNY New Paltz, New Paltz, NY; Ph.D., Columbia University '07, “Human Rights Education and Kant’s Critical Humanism”

Adrienne Ruger Conzelman, Independent art consultant, New York, NY and Fairfield, CT

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

Ingrid Gustavson, Director of Studies, Darrow School, New Lebanon, NY

Lydia G. Hemphill, Director of Studies/Fine Arts Teacher [AP art history and photography], Curator of Charles P. Russell Collection, Deerfield Academy, Deerfield, MA

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

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

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

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

De-nin D. Lee, Assistant Professor, Emerson College, Boston, MA; Ph.D., Stanford University '03, “Lives of Handscroll Paintings from the Southern Tang Dynasty, 937–975”

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

Thomas J. Loughman, Associate Director of Programming and Planning, Clark Art Institute, Williamstown, MA; Ph.D., Rutgers University '03, “Spinello Aretino, Benedetto Alberti, and the Olivetans: Late Trecento Patronage at San Miniato al Monte,

Florence”: I had the great pleasure this year of authoring a paper on the Clark’s Piero della Francesca painting, “Virgin and Child with Four Angels” (illustrated on this newsletter’s cover) with Sam Edgerton, which will appear in the forthcoming (spring 2015) issue of *I Tatti Studies*.

Lorraine A. Padden, Senior Development Officer,  
California Division of Advancement, Laguna Beach, CA

1996

Tom Beischer, Lecturer in Civil and Environmental Engineering, Stanford University, Stanford, CA; Ph.D., MIT ’04, “Great Expectations: Provisional Modernism and the Reception of J.J.P. Oud”: Even though it has been many months, I am still so sad about the passing of our wonderful classmate, Rebecca. It was great to reconnect with most of the class over a shared series of remembrances via email. It made me remember how special our time was at Williams and how much I miss everyone else in the class. Otherwise, life in SF moves forward with the kids growing up (Zach 11 and Anna 6) and still teaching part time at Stanford, but more through the architectural design program. Good karma to all my classmates and hoping for a Williamstown reunion in the fall.

Carolyn Kannwischer Bess, Producer of Arts & Letters Live, Dallas Museum of Art, Dallas, TX

Kathryn Brownell

Patricia “Sue” Canterbury, Pauline Gill Sullivan Associate Curator of American Art, Dallas Museum of Art, Dallas, TX

Kate Burke Charuhas, Director of University Marketing, Mount St. Mary’s University, Emmitsburg, MD

Merritt Colaizzi, Campaign Director, Clark Art Institute, Williamstown, MA

H. Gifford Eldredge, COO, Universal Services Associates, Colwyn, PA: From my perspective, the low point of this past year was the stunning report of Rebecca Molholt’s passing. I continue to process this sad news as fragments of memories of our times together nearly twenty years ago still come to me. She is surely missed.

With respect to Williams alumni, the high points of this past year have been hearing from so many of our classmates as we continue to share thoughts and remembrances that, hopefully, will lead to a class gathering of sorts somewhere, somehow.

Professionally, the museum division of our company has developed, built and installed new exhibits at a variety of different institutions. Here’s a short list of some projects from the past year: Greensboro Natural Science Center; Museum of Mathematics in NYC; UPENN Museum; Star-Spangled Banner Flag House Museum in Baltimore; Eastern State Penitentiary in Philadelphia; Longwood Gardens in Kennett Square, PA; George Washington’s Mount Vernon Museum and Education Center; National Air and Space Museum; To learn more about these, or our other business offerings, visit our website [www.buildwithusa.com](http://www.buildwithusa.com). [gifford.eldredge@gmail.com](mailto:gifford.eldredge@gmail.com)

Kyle S. Johnson, Competitive Intelligence Analyst, Monster.com, Maynard, MA

Sara M. Krajewski, Director, INOVA, Milwaukee, WI  
[Krajewsk@uwm.edu](mailto:Krajewsk@uwm.edu)

Miriam L. Pomeranz, Independent Art Consultant, Denver, CO

Gretchen R. Sinnett, Assistant Professor of Art and Design, Salem State College, Salem, MA; Ph.D., University of Pennsylvania ’06, “Envisioning Female Adolescence: Rites of Passage in Late Nineteenth- and Early Twentieth- Century American Art”

Bethany R. Velasco

1997

Karen Dennis Binswanger, Freelance Editor, San Francisco, CA

Kristen Collins, Associate Curator of Manuscripts, J. Paul Getty Museum, Los Angeles, CA; Ph.D., University of Texas at Austin ’07, “Visualizing Mary: Innovation and Exegesis in Ottonian Manuscript Illumination”

Penelope Foss, Curator of Collections, The Lawrenceville School, Lawrenceville, NJ

Lillian Nave Goudas, Visiting Instructor, Appalachian State University, Boone, NC: I am now teaching all First Year Seminar courses at Appalachian and created a new multi-disciplinary course based on “The Monuments Men.” We watch a few interviews and lectures by Professor S. Lane Faison and my students learn about what he did to find and repatriate Nazi looted art after WWII. I also presented at the 2014 International Association for Volunteer Effort conference in Gold Coast, Australia, this September and

was glad to bring my 13 year old daughter along with me. That presentation centered around the documentary film projects and the community film festival that my Art, Religion & Society course holds to bring together the Muslim, Christian and Jewish community in our Appalachian college town. My new position also comes with a faculty development piece that focuses on the Scholarship of Teaching and Learning (SoTL) as we hope to improve the level of instruction and spread the news about the scholarship of teaching and learning at our institution. If you are a university professor, please take a look at [CollegeSTAR.org](http://CollegeSTAR.org) to see how Universal Design for Learning (UDL) principles can be applied to your higher education teaching practices. It’s a great resource and I hope you will check out my article on “Active Collaborative Quizzes with Manipulatives” there. [goudasln@appstate.edu](mailto:goudasln@appstate.edu)

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

Lisa Melandri, Executive Director, Contemporary Art Museum St. Louis, St. Louis, MO

Jungha Oh, Independent art book editor, Minneapolis, MN

Sarah Powers, Ph.D. University of Delaware, ’10, “Images of Tension: City and Country in the Work of Charles Sheeler, Edward Hopper, and Thomas Hart Benton.”

Jacqueline van Rhyn, Exhibition Assistant, Department of Prints, Drawings, and Photographs, Philadelphia Museum of Art, Philadelphia, PA

Katherine Sutherland Ruml, Designer/Draftsperson, Cody Anderson Wasney Architects, Palo Alto, CA; M.Arch., Harvard Graduate School of Design ’02

Claire Schneider, Independent Curator: 2013 and 2014 were dynamic years. *More Love: Art, Politics and Sharing* since the 1990s opened at the Ackland Art Museum, University of North Carolina, Chapel Hill and travelled to the Cheekwood Museum of Art and Botanical Gardens in Nashville. Presenting a broad spectrum of fifty-two works by thirty-three artists, *More Love* is the first major exhibition to investigate the ways in which contemporary artists have addressed love as a political force, a philosophical model for the exchange of ideas, and as personal interaction within a rapidly changing landscape of text messages and social media. Winning an American Association of Museum Curators Award for Best Exhibition, the visitor-centric project included pieces by

Felix Gonzales-Torres, Sharon Hayes, Rivane Neuenschwander, and Katerina Šedá as well as five new commissions. A 240-page fully-illustrated companion catalogue brings together essays by gender theorist Jonathan Katz and social practice scholar Shannon Jackson, artists Dario Robleto and Lynne McCabe, as well as supplementary materials ranging from Yoko Ono’s Twitter feed to facsimiles of love letters to artists in the exhibition. This long marinated idea found beautiful collaborators with the Ackland, especially Chief Curator and now Interim Director Peter Nisbet, and a number of independent writers including Williams alum Lucie Steinberg ’12.

In 2013, I also founded CS1 Curatorial Projects to facilitate creative art projects in unexpected spaces. Through commissioning and producing new work, I can pursue my passion for expanding the audience for contemporary art closer to home. Public art, social practice, and performance are core elements in CS1’s programming model.

Recent and upcoming projects include Chris Barr’s thought experiment and bartering service Meaningful Offers for the Echo Art Fair. Lynne McCabe and Colleen Stillwell’s Eat Your Hearts Out: A Sensual Migration through Buffalo’s Past, Present and Future reimagined Buffalo’s Irish and industrial history, its farm-to-table present, and bright future through food and text. Felice Koenig’s Drawing Together will ask the public to engage with this meditative painter in the simultaneous co-creation of drawings, a material and psychic antidote for our digital age. Visit CS1 on Facebook.

My passion for food, landscape, and art, continues as curator with Artfarms and other public art projects in Buffalo. If you happen to be in Buffalo, please do be in touch. [schnclaire@gmail.com](mailto:schnclaire@gmail.com)

Luciana Shirado

Isabel Louise Taube, Instructor, School of Visual Arts, New York, NY; Ph.D., University of Pennsylvania ’04, “Rooms of Memory: The Artful Interior in American Painting, 1880 to 1920”

Ashley West, Assistant Professor, Temple University, Philadelphia, PA; Ph.D., University of Pennsylvania ’06, “Hans Burgkmair the Elder [1473–1531] and the Visualization of Knowledge”: I continue my work at Temple University, teaching courses in Northern Renaissance and Northern Baroque Art, as well as the History of Printmaking, and am also teaching a course at UPenn this semester. This year is a big one, with a first book coming out on Hans Burgkmair and tenure evaluations.

On a more personal note, it has been a heartening fall, with my Williams class coming together from all corners upon learning of

Ann Musser's illness, but it makes us so sad that we have lost her. It has reminded us all of what close friendships we developed while at Williams and what a great group we had. We're going to miss Ann.

1998

Brian Boucher, Assistant Editor, Art in America, New York, NY

Mikka Gee Conway, Assistant General Counsel, J. Paul Getty Trust, Los Angeles, CA: My career has taken another crazy (but good) turn and in July 2014 I began a new job as assistant general counsel at the J. Paul Getty Trust. I miss being a tax and ERISA specialist but the opportunity to return to southern California and to the Getty, an institution I love despite all its flaws, and to work with all its great staff, on projects that I care about, was too good to pass up. I work on a pretty broad range of issues, but my primary task is to learn intellectual property law, especially copyright, and try to keep up with the million and one ways the Getty deals with intellectual property and privacy, on site, in print, and online. Lucky for us Mike was able to get a great job working with an LA-based educational nonprofit (the Center for Powerful Public Schools, check it out) and we were able to relocate quickly. I hope that when I write next year's update it will say I'm still here. For as long as it lasts, though, I hope to see you if you find yourself in LA or at the Getty! mikka.g.conway@gmail.com

Alexis Goodin, Research Associate, Clark Art Institute, Williamstown, MA; Ph.D., Brown University '08, "Egypots' in England: The Representation of Ancient Egypt at the Sydenham Crystal Palace"

Angela Ho, Assistant Professor, George Mason University; Ph.D., University of Michigan '07, "Rethinking Repetition: Constructing Value in Dutch Genre Painting, 1650s to 1670s"

Courtney Macomber, Art Teacher, Marin Country Day School, Corte Madera, CA

Peter Benson Miller, Andrew Heiskell Arts Director, American Academy in Rome, Rome, Italy; Ph.D., IFA-NYU '03, "Théodore Chassériau and the French Colonial Project in Algeria"

Joshua Silverman, Wealth Management Advisor, Northwestern Mutual, Charleston, SC

Tiffany R. Silverman, Professor of Art, The Citadel, Charleston, SC

Megan Smetzer, Non-Regular Faculty, Capilano University, University of British Columbia, Vancouver, BC; Ph.D. '07, "Assimilation or Resistance? The Production and Consumption of Tlingit Beadwork"

Laura Steward, Independent Curator, Santa Fe, NM

Kara Vander Weg, Director and Artist Manager, Gagosian Gallery, New York, NY

Ann Elliott Williams, Owner, bossy color: interiors by Annie Elliott, Washington, DC

1999

Scott Allan, Associate Curator, J. Paul Getty Museum, Los Angeles, CA; Ph.D., Princeton University '07, "Gustave Moreau [1826–1898] and the Afterlife of French History Painting"

Austen Barron Bailly, George Putnam Curator of American Art, Peabody Essex Museum, Salem, MA; Ph. D., University of California, Santa Barbara '09, "Painting the 'American Historical Epic': Thomas Hart Benton and Race, 1919–1936": In January 2013, I became George Putnam Curator of American Art at the Peabody Essex Museum after 11 years in the American art department at the Los Angeles County Museum of Art. The move to New England has been a great one professionally and personally.

In June 2015, the show I brought with me to PEM will open: *American Epics: Thomas Hart Benton and Hollywood* and is accompanied by a major publication I've edited. I lectured on Benton, American art and cotton picking in April 2014 at the Art Institute of Chicago and will be speaking on Benton at the Met in March 2015 and the Boston Athenaeum in June 2015. After Benton, I'll move onto Childe Hassam for summer 2016. With the North Carolina Museum of Art we're co-organizing *American Impressionist: Childe Hassam and the Isles of Shoals*. Stay tuned!

My husband Jonathan and I were engaged during my time at Williams and we married the year I graduated, 15th anniversaries are hard to believe! Jonathan works in Boston and can commute by ferry seasonally and the family is thriving in the big ship captain's house in Salem's historic McIntire district that we moved into this summer, our five year old son Lee started kindergarten and 3 year old daughter Jane started preschool. We are putting down some roots and loving Salem/New England.

I have the great pleasure of keeping in touch with many Williams

grads from my class and beyond and look forward to many more such opportunities. Come visit! austen\_bailly@pem.org

Lucretia Baskin, Student: In August, I was named one of the first two Simmons College Sharf Fellows at the Museum of Fine Arts in Boston, where I'll be working in the library and the Dept. of Prints, Drawings, & Photographs. I'm still working through my Masters of Library & Information Science, and I spent January–August having a great time working for Susan Roeper and Penny Baker as a cataloging intern at the CAI library. lucretia.baskin@gmail.com

Sonya Bekkerman, Senior Vice President/Director, Russian Paintings, Modern Painting Department, Sotheby's, Inc., New York, NY

Anne M. Lampe, Executive Director, Demuth Foundation and Museum, Lancaster, PA

Kristina Van Dyke, Director, The Pulitzer Foundation for the Arts, St Louis, MO; Ph.D., Harvard University '05, "The Oral-Visual Nexus: Rethinking Visuality in Mali": kvandyke@pulitzerarts.org

Dorothy Moss Williams, National Portrait Gallery, Washington, DC; Ph.D., University of Delaware '12, "Translations, Appropriations, and Copies of Paintings in the United States, Circa 1900"

2000

Katherine A. Bussard, Peter C. Bunnell Curator of Photography, Princeton University Art Museum, Princeton, NJ; Ph.D., City University of New York '09, "Unfamiliar Streets: Photographs by Richard Avedon, Charles Moore, Martha Rosler, and Philip-Lorca diCorcia"

Lisa B. Dorin, Deputy Director of Curatorial Affairs, Williams College Museum of Art, Williamstown, MA

Alanna E. Gedgudas, Project Manager, Jenny Holzer Studio, Frankfurt, Germany

Robert G. Glass, Ph.D., Princeton University '11, "Filarete at the Papal Court: Sculpture, Ceremony, and the Antique in Early Renaissance Rome"

Elyse A. Gonzales, Curator of Exhibitions, Art, Design & Architecture Museum, UC Santa Barbara, CA

Adam R. Greenhalgh, Andrew W. Mellon Postdoctoral Curatorial Fellow, National Gallery of Art, Washington, DC; Ph.D. University of Maryland '12, "Risky Business: Chance and Contingency in American Art Around 1900"

Jennifer A. Greenhill, Associate Professor of American Art, University of Illinois, Urbana-Champaign, IL; Ph.D., Yale University '07, "The Plague of Jocularly: Contesting Humor in American Art and Culture, 1863–93"

John Hagood, Reference Librarian, National Gallery of Art, Washington, DC

Amy K. Hamlin, Assistant Professor, St. Catherine University, St. Paul, MN; Ph.D., IFA-NYU '07, "Between Allegory and Symbol: Max Beckmann and the Crisis of Expressionism"

Beth Mangini, Assistant Professor of Visual Studies, California College of the Arts, San Francisco, CA; Ph.D., Graduate Center of the City University of New York '10, "Arte Povera in Turin 1967–1978: Contextualizing Artistic Strategies during the Anni di Piombo"

Tess Mann

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

Laura Groves Napolitano, Curator, Carpenter Museum, Rehoboth, MA; Ph.D., University of Maryland, '08, "Nurturing Change: Lilly Martin Spencer's Images of Children"

Olivia Vitale Poska, Theodore Rousseau Fellow, The Metropolitan Museum of Art, New York, NY; Ph.D. Program in Art History, University of Michigan, Ann Arbor, MI

Robin S. Schuldenfrei, The Courtauld Institute of Art; Ph.D., Harvard University Program in History and Theory of Architecture '08, "Luxury and Modern Architecture in Germany, 1900–1933": I've moved to The Courtauld as Lecturer in 20th Century Modernism and look forward to seeing Williams friends in London. Let me know if you're coming to town! robin.Schuldenfrei@courtauld.ac.uk

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

Leah G. Sweet, Ph.D. Program in Art History, IFA-NYU, New York, NY

2001

Elise Barclay, Curator, O'Melveny & Myers, LLP, Los Angeles, CA

Rachel Butt, J.D. Ohio State University School of Law '10, Columbus, OH

Jennifer T. Cabral, Provincetown, MA

Clare S. Elliott, Assistant Curator of Modern and Contemporary, The Menil Collection, Houston, TX

Anna Lee Kamplain, Ph.D. Program in Art History, Boston University, Boston, MA

Jennifer W. King, Ph.D. Program in Art History, Princeton University, Princeton, NJ

Jeffrey Saletnik, Assistant Professor, Indiana University, Bloomington, IN; Ph.D., University of Chicago '09, "Pedagogy, Modernism and Medium Specificity: the Bauhaus and John Cage"

Karly Whitaker, School and Youth Campaigns Assistant, Leukemia & Lymphoma Society, Cleveland, OH; Ph.D. Program in Art History, University of Delaware, Newark, DE

2002

Brett S. Abbott, Curator of Photography, High Museum, Atlanta, GA

Abigail M. Guay, Exhibitions Director, Open Satellite, Bellevue, WA

Sarah K. Kozlowski, Ph.D. Program in Art History, Yale University, New Haven, CT

Victoria Sancho Lobis, Prince Trust Associate Curator, The Art Institute of Chicago, Chicago, IL; Ph.D. Program in Art History, Columbia University, New York, NY

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

Tara McDowell, Associate Professor and Director of Curatorial Practice, Monash University Art Design & Architecture, Melbourne, Australia; Ph.D. Program in Art History, University of California Berkeley, Berkeley, CA: tara.mcdowell@monash.edu

Kathryn A. Price, Curator of Collections, Williams College Museum of Art, Williamstown, MA: This past year, I have taken a lead role in a major assessment of our collection, including researching objects, reviewing long-term loans, and working with outside experts to evaluate our holdings. I have guided public art conservation projects for Jenny Holzer's 715 molecules and Ursula von Rydingsvard's Large Bowl. I am working on an exhibition of Warhol's book work with the Warhol Museum that will open at WCMA in March 2015, and will be the first in the United States to concentrate on this subject. kprice@williams.edu

Rob Slifkin, Assistant Professor, Institute of Fine Arts, New York University, New York, NY; Ph.D., Yale University '07, "Figuration in Post-War American Art: Philip Guston at the Marlborough Gallery, 1970"

Gretchen L. Wagner, Artistic Director/Chief Curator, Oklahoma Contemporary, Oklahoma City, OK

2003

Esther Susan Bell, Curator of European Paintings, Fine Arts Museums of San Francisco, CA; Ph.D. IFA-NYU '11, "Charles-Antoine Coypel: Painting and Performance in Eighteenth Century France"

Kim Conaty, Assistant Curator, Department of Prints and Illustrated Books, Museum of Modern Art, New York, NY; IFA-NYU, Ph.D. program in the history of art

Ellery Foutch, Assistant Professor, American Studies, Middlebury College, Middlebury, VT; Ph.D. University of Pennsylvania '11, "Arresting Beauty: The Perfectionist Impulse of Peale's Butterflies, Heade's Hummingbirds, Blaschka's Flowers, and Sandow's Body"

Katie L. Hanson, Ph.D., Graduate Center at CUNY, '11, "A Neoclassical Conundrum: Painting Greek Mythology in France, 1780-1825"

Patricia Hickson, Emily Hall Tremain Curator of Contemporary Art, Wadsworth Atheneum, Hartford, CT: I have been organizing the MATRIX program, a series of contemporary art exhibitions at the museum. The three shows over the past year featured LA artists Allison Schulnik, Ruben Ochoa, and Frohawk Two Feathers. After several years, the newly renovated galleries for the contemporary art collection open at the end of January 2015. I

am also organizing a major exhibition titled *Warhol & Mapplethorpe: Guise & Dolls*, focusing on issues of gender, androgyny, and disguise in the artists' work in portraiture of the 1970s and 1980s. Yale University Press catalogue. Traveling exhibition, venue slots are still available! patricia.hickson@wadsworthatheneum.org

Christa Carroll Irwin, Ph.D. Program in Art History, Graduate Center at CUNY, New York, NY

Jordan Kim, M.B.A., Yale University of Organization and Management, New Haven, CT

Catherine Malone, Ph.D. Program in Art History, University of Virginia, Charlottesville, VA

Don Meyer, Ph.D. Program in Art History, Yale University, New Haven, CT

Jane Simon, Curator, Contemporary Art Museum, University of South Florida, Tampa, FL

Ben Tilghman, Assistant Professor, Lawrence University, Appleton, WI; Ph.D., Johns Hopkins University '09, "The Symbolic Use of Ornament and Calligraphy in the Book of Kells and Insular Art"

Pan Wendt, Curator, Confederation Centre Art Gallery, Charlottetown, P.E.I.; Ph.D. Program in the History of Art, Yale University, New Haven, CT

Elizabeth Winborne

2004

David Breslin, John R. Eckel, Jr. Foundation, Chief Curator, Menil Drawing Institute, Menil Collection, Houston, TX; Ph.D. Harvard University '12, "I Want to Go to the Future Please: Jenny Holzer and the End of a Century"

Dina Deitsch, Curator of Contemporary Art, De Cordova Sculpture Park and Museum, Lincoln, MA; Ph.D. Program in the History of Art, IFA-NYU, New York, NY

Emma Hurme, Independent Fine Arts Professional, Los Angeles, CA

Amelia Kahl, Coordinator of Academic Programming, Hood Museum of Art, Dartmouth College, Hanover, NH; Ph.D. Program in Art History, University of Maryland, College Park, MD

Emy Kim, Self-employed, Objects Conservator, Toronto, ON; M.A and an Advanced Certificate in Conservation, IFANYU, Conservation Center '08: emy.kim@gmail.com

Catherine Meeking, Curator/Consultant, James Brooks and Charlotte Park Brooks Foundation, Dallas, TX

James P. Nisbet, Assistant Professor, University of California, Irvine, CA; Ph.D. Stanford University '11, "Land is not the Setting: The Lightning Field and Environments, 1960-1980"

Keelan Hall Overton, Adjunct Assistant Professor of Art, Portland State University, Portland, OR; Ph.D., UCLA '11, "Visualizing Kingship in Islamic Bijapur: Portraiture at the Court of Ibrahim Adil Shah II"

Elizabeth Dawn Quarles

Claire de Dobay Rifelj, Ph.D. Candidate, Program in Art History, NYU-IFA, New York, NY

Alison Weaver, Director of Program and Operations, Guggenheim Museum, New York, NY; Ph.D. Program in the History of Art, Graduate Center of CUNY, New York, NY

2005

Elizabeth Athens, Ph.D. Candidate, Program in Art History, Yale University, New Haven, CT

Christine Paglia Baker, Teacher, Leverett Elementary School, Leverett, MA; M.Ed., University of Massachusetts, Amherst

Dan Cohen, Special Projects Editor, Clark Art Institute, Williamstown, MA

Bryan Frank, Director of Business Development, Edo; M.B.A., University of Chicago, Booth School of Business '09

Jamie Franklin, Curator of Collections, Bennington Museum, Bennington, VT

Jessica Fripp, Post-doctoral Fellow in Material and Visual Culture, Parsons The New School for Design, New York, NY; University of Michigan, Ann Arbor, Ph.D. program in the history of art: I'm in the second year of my fellowship at Parsons, and loving it. My edited volume, *Artistes, savants et amateurs: art et sociabilité au XVIIIe siècle* (1715–1815), will be out in 2015 with the French publisher Mare et Martin. I'll also be co-chairing a panel

at the The Fourteenth Congress of the International Society for Eighteenth-Century Studies in Rotterdam with Esther Bell '03.

Mari Yoko Hara, Affiliated Fellow, American Academy in Rome; Candidate, Ph.D. Program in the History of Art, University of Virginia, Charlottesville, VA: During the academic year 2014–15, I am the affiliated fellow at the Scuola Normale Superiore di Pisa from the American Academy in Rome.

Diana Kurkovsky, Ph.D. Program in History and Theory, Princeton University School of Architecture, Princeton, NJ

Matt Levy, Assistant Professor, The Behrend College, Penn State Erie, Erie, PA; IFA-NYU, Ph.D. Program in Art History, New York, NY

Andrea McKeever, Semmes Museum Studies Intern, McNay Museum, San Antonio, TX

Cara Starke, Director of Exhibitions, Creative Time, New York, NY

Sasha Suda, Assistant Curator of European Art, The Art Gallery of Ontario, Toronto, ON ; Ph.D. Student, Program in the History of Art, IFA-NYU, New York, NY

Rebecca Uchill, Ph.D. Program in History, Theory, and Criticism of Architecture and Art, MIT, Cambridge, MA

Viktoria Villányi, Editor, Koller Galeria, Budapest

2006

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

Susanna Brooks, Curator of Japanese Art, Morikami Museum and Japanese Gardens, Delray Beach, FL

Allison Perdue Hildebrand, Instructor in Art History and Humanities, Westover School, Middlebury, CT

Rachel Hooper, Ph.D. Candidate, Rice University, Houston, TX: Rachel.L.Hooper@rice.edu

Emilie Johnson, Ph.D. Program in the History of Art, University of Virginia, Charlottesville, VA

Miranda Lash, Curator of Contemporary Art, Speed Art Museum, Louisville, KY

Jacob Lewis, Adjunct Instructor, Pratt Institute & College of Staten Island, New York, NY: jacobwlewis@gmail.com

Susannah Maurer, Assistant Curator, University of Arizona Museum of Art, Tucson, AZ

Mary Dailey Pattee, Ph.D. Program in the History of Art, Yale University, New Haven, CT

Amanda Potter, Educator for Public and University Programs, Wexner Center for the Arts, Columbus, OH

Miranda Routh, Ph.D. Program in the History of Art, University of Pennsylvania, Philadelphia, PA

Liza Statton, Self-employed, Independent Curator, Melbourne, Australia: My husband and I continue to enjoy watching our 18 month-old little boy grow and change. I am organizing an exhibition in Stamford, CT in March 2015. I am slowly getting to know Melbourne, and am looking forward to developing some curatorial projects here. estatton1@gmail.com

Kerin Sulock, Project Manager, Jenny Holzer Studio, Burlington, VT: In May, Stewart and I welcomed our son, Robin, into the world. We're lucky, thankful and happy. In June, we moved to Burlington, VT, where I continue to work for Jenny's studio. Northern VT living is treating us kindly so far (we'll see about the winter). kerin.sulock@gmail.com

Jason Vrooman, Ph.D. Program in the History of Art, IFA-NYU, New York, NY

2007

Nadia Baadj, Postdoc, University of Bern, Switzerland; Ph.D., University of Michigan '12, "Monstrous Creatures and Diverse Strange Things": The Curious Art of Jan van Kessel the Elder 1626-1679"; Wissenschaftliche Assistentin Post-Doc, Universität Bern

Laura Fried, Self-employed, independent curator

Darci Hanna, Curatorial Assistant, Massachusetts College of Art and Design, Curatorial Programs + Professional Galleries, Boston, MA

Allison Harding, Curator of Contemporary Art, Asian Art Museum, San Francisco, CA

Katy Hover-Smoot, Marketing Development, Specialized

Bicycle Components, Morgan Hill, CA: Over the past year I've transitioned into a role overseeing market development for Specialized Bikes, traveling to Brazil, Colombia, China, and Japan. A far cry from Art History, but I find that the training I received at Williams has been a huge asset in my current role.

Aimee Hirz Lemieux, Sales Professional, McGraw-Hill Higher Education, Albany, NY

Sarah Linford, Museum Consultant, Economics Research Associates, San Francisco, CA

Kori Yee Litt, Ph.D. Program in the History of Art, Columbia University, New York, NY

Joshua O'Driscoll, Ph.D. Program in the History of Art, Harvard University, Cambridge, MA

Amy Torbert, Ph.D. Program in the History of Art, University of Delaware, Newark, DE

Yao Wu, Asian Art Curatorial Fellow, Guggenheim Museum, New York, NY; Ph.D. Student, Program in the History of Art, Stanford University, Stanford, CA

2008

Katherine Alcauskas, Collection Specialist, The Museum of Modern Art, New York, NY

Julie Blake, Archives Technician, National Gallery of Art, Washington, DC

Erin Corrales-Diaz, Ph.D. Program in the History of Art, University of North Carolina Chapel Hill, Chapel Hill, NC

Hannah Friedman, Ph.D. Program in the History of Art, Johns Hopkins University, Baltimore, MD

Sarah Hammond, Senior Exhibitions Coordinator, Fine Arts Museums of San Francisco, CA

Amanda Hellman, Curator of African Art, Michael C. Carlos Museum, Emory University, Atlanta, GA

Tianyue Jiang, Associate Specialist, Asian 20th Century and Contemporary Art, Christie's, New York, NY

George Philip LeBourdais

Stephanie Schumann

Jenn Sichel, Ph.D. Program in the History of Art, University of Chicago, Chicago, IL

Katie Steiner, Student, Case Western Reserve University School of Law, Cleveland, OH: After four terrific years at The Frick Collection and six total in New York, I returned in fall 2014 to my alma mater, Case Western Reserve University, where I am pursuing a law degree on a Justice Story Intellectual Property Fellowship. I am glad to be back in my hometown of Cleveland, and glad to be near the beautifully renovated Cleveland Museum of Art. I invite any alums who are in New York before April 2015 to visit *Enlightenment and Beauty: Sculptures by Houdon and Clodion*, a year-long installation at the Frick that I co-organized with curator Denise Allen. For more information, please visit [http://www.frick.org/exhibitions/houdon\\_and\\_clodion](http://www.frick.org/exhibitions/houdon_and_clodion). katie.steiner@case.edu

2009

Layla Bermeo, Ph.D. Program in the History of Art, Harvard University, Cambridge, MA

Rebecca Dibble, Ph.D. Program in the History of Art, Yale University, New Haven, CT

Erica DiBenedetto, Ph.D. Program in the History of Art, Princeton University, Princeton, NJ

Melina Doerring, Ph.D. Program in the History of Art, Yale University, New Haven, CT

Rebekah Flake, M.F.A. Program in Photography, Tyler School of Art, Philadelphia, PA

Andrea Gyrody, Ph.D. Program in the History of Art, UCLA, Los Angeles, CA

Diana Nawi, Associate Curator, Pérez Art Museum, Miami, FL

Jamie Sanecki, Ph.D. Program in the History of Art, University of Pennsylvania, Philadelphia, PA

Rebecca Shaykin, Leon Levy Assistant Curator, Jewish Museum, New York, NY: Aside from getting married and opening *Helena Rubinstein: Beauty Is Power*, there's not much to report. The show is up through March 22 and will travel to the Boca Museum in Florida in the spring / summer of 2015. Come and see it! I hear it's good.

Kate Albert Ward, Administrative Coordinator, Hilltop Artists, Tacoma, WA

2010

Emily Arensman, Coordinator of Public Programs, Whitney Museum of American Art, New York, NY

Erika Cohn

Charles Changduk Kang, Ph.D.Candidate, History of Art, Columbia University, New York, NY: Greetings from Paris! After a year of teaching and developing a dissertation proposal, I finally relocated to Paris at the end of September to begin my research as Columbia's GSAS International Travel Fellow. By studying archival materials on Diderot's Encyclopédie and on the Royal Academy of Sciences, I plan to investigate the role of printed illustrations in the emergence of modern notions of craft and technology in eighteenth-century France.

I have been very fortunate to take over an apartment that Jessica Fripp (Class of 2005) and Jason Vrooman (Class of 2006) had previously occupied here in Paris. I would love to meet other Williams MA graduates who are currently in town or will be passing through! cdk2118@columbia.edu

Bree Lehman, Ph.D. Program in the History of Art, Graduate Center CUNY, New York, NY

Laura Lesswing, Ph.D Program in the History of Art, Princeton University, Princeton, NJ

Gillian Pistell, Research Assistant, Metropolitan Museum of Art, New York, NY: I began work as a Research Assistant for the Modern Contemporary Department of the Metropolitan Museum of Art in early December, where my main role is to catalogue the Postwar works in the museum's collection. To date, I have completed research on our Rothko and Judd works, and am close to wrapping up work on our Pollock holdings; I intend to tackle Guston next. I am also continuing to work on my dissertation, which focuses on the life and work of Ray Johnson. In addition to my dissertation, I have published one article on Johnson, "Ray Johnson: Artist as Archivist," in the online journal "Interventions," as well as delivered papers on the artist at several conferences. gpistell@gmail.com

Brooks Rich, Ph.D. Program in the History of Art, University of Pennsylvania, Philadelphia, PA

James Rosenow, Ph.D. Program in Cinema and Media Studies, University of Chicago, Chicago, IL

Alice Isabella Sullivan, Ph.D. Candidate, University of Michigan, Ann Arbor, MI: For this academic year I am the proud recipient of one of the thirteen Dolores Zohrab Liebmann Fellowships awarded to graduate students in the US. While in residence at Michigan, my goal this year is to complete the research for my project and write another dissertation chapter. My work examines the ecclesiastical architecture of Moldavia (from modern Romania) in the context of the cultural exchanges that extended between the Latin and the Greek spheres in the decades following the Turkish conquest of Byzantium in 1453. My research this year has also been supported by the Constantine A. Tsangadas Fellowship and the Rensselaer W. Lee Memorial Grant in Art History from the Renaissance Society of America, among others. I continue to work at the University of Michigan Museum of Art as a Curatorial Research Assistant to Senior Curator Carole McNamara '78, which has been, and continues to be, an enriching experience. This year I am also the chair of the Graduate Student Committee of the Medieval Academy of America (MAA GSC). In this capacity I help organize conference sessions at ICMS Kalamazoo, IMC Leeds, the MAA Annual Meeting, and ANZAMEMS, as well as contribute to new initiatives geared towards the intellectual and professional development of graduate students. I have presented on aspects of my project at the MAA Annual Meeting at UCLA and the 49th International Congress on Medieval Studies at Kalamazoo. A busy year lies ahead, but one I greatly look forward to! aisulli@umich.edu

Elizabeth Tunick, Project Manager of International Programs, Smithsonian Institution, Washington, DC

Kjell Wangensteen, Ph.D. Program in the History of Art, Princeton University, Princeton, NJ

Sara Woodbury, Curator of Collections and Exhibitions, Roswell Museum and Art Center, Roswell, NM: It's hard to believe I've been in Roswell for a little over a year now. During that time I've curated or co-curated more than half a dozen exhibits at the Museum, primarily highlighting the permanent collection but also the work of local artists. Presently I'm working with our new Director to create a 3–5 year exhibit schedule to allow for more ambitious programming in the future.

Aside from my curatorial work, I continue to play around with printmaking. I have also been taking classes at the Museum's

outstanding clay studio, and am fulfilling a long-held dream of learning to throw pottery on the wheel. In short, there's plenty more to Roswell than UFOs. woodbury@roswellmuseum.org

Katia Zavistovski, Ph.D. Candidate in Art History, Rice University, Houston, TX

Rong Zhao

2011

Maggie Adler, Assistant Curator, Amon Carter Museum of American Art, Fort Worth, TX: I am pleased to be serving as Assistant Curator at the Amon Carter, shepherding many exhibitions to fruition. Anybody is welcome for a visit, bbq, and a tour!

Amy Bridgeman, Art Curator Assistant, Vanderbilt University Fine Arts Gallery, Nashville, TN

Emily Leisz Carr

Jhari Derr-Hill, Ph.D. Program in the History of Art, College of William & Mary, Williamsburg, VA

Camran Mani, Ph.D. Program in the History of Art, Harvard University, Cambridge, MA

Nancy O'Connor, Ph.D. Program in the History of Art, University of Toronto, Toronto, ON: I am happy to report that I am now a first-year student in the doctoral program in art history at the University of Toronto. It was hard to say goodbye to the folks at the Contemporary Arts Museum Houston where I had been working for the past few years, but I am delighted to explore my new university, city, and country. Nancy.LOConnor@gmail.com

Allison Pappas, Curatorial Assistant, Photography, The Museum of Fine Arts, Houston, TX

Miriam Stanton, Ph.D. Program in the History of Art, University of Pennsylvania, Philadelphia, PA

Sarah Van Anden, Program Officer, New York City Department of Cultural Affairs, New York, NY: svananden@gmail.com

Oliver Wunsch, Ph.D. Program in the History of Art, Harvard University, Cambridge, MA

2012

Susannah Blair, Second-year Ph.D. Student, Columbia University, New York, NY: seb2210@columbia.edu

Christianna Bonin, Ph.D. Program in the History of Art, MIT, Cambridge, MA

Jaimee Comstock-Skipp, Resident Director, American Councils, Dushanbe, Tajikistan: Jaimee worked in Tajikistan for a second year as the Resident Director of the National Security Languages Initiative for Youth Tajiki immersion program in 2014. This fall she has begun her MA at The Courtauld Institute of Art to study 14th–17th century Persian painting under Sussan Babaie. Fingers crossed, she will complete the program and ship out to Tajikistan next year with Fulbright funds to study pre-Islamic wall paintings! And, of course, to grow out her unibrow. uniquejaimee@gmail.com

Caitlin Condell, Curatorial Assistant, Department of Drawings, Prints, and Graphic Design, Cooper-Hewitt, National Design Museum, New York, NY

Jesse Feiman, Ph.D. Student, MIT, Cambridge, MA: This past year has been a good one. I completed course work and began working on my comprehensive exams. Over the summer, I interned at the Baltimore Museum Art in the department of prints, drawings, and photographs, where I catalogued a collection of war posters. I also had the great fortune to attend a week long seminar on British prints, hosted by the Paul Mellon Center in London. While in Britain, I had a chance to swim in the North Sea, which was very cold.

Ashley Lazevnick, Ph.D. Program in the History of Art, Princeton University, Princeton, NJ

Ed Lessard

Alexandra Nemerov, Curatorial Assistant, Glenstone, Potomac, MD

James Pilgrim

Zoë Samels, Curatorial Assistant, American and British Paintings, National Gallery of Art, Washington, DC: z-samels@nga.gov

Lucie Steinberg, Ph.D Student, American Studies, Harvard University, Cambridge, MA

2013

Danielle Canter, Frank Strasser Administrator and Collections Manager, The Morgan Library & Museum, New York, NY

Natalie Dupecher, Ph.D. Program in the History of Art, Princeton University, Princeton, NJ: Since last writing, I am now onto my second year at Princeton University. Something between a commuter and resident, I split my time between here and New York, memorizing NJ Transit schedules, lugging around books, and delighting at how many classmates have settled in one or the other city. On a grant from DAAD, I spent the summer at the Goethe Institut in Berlin, which was very productive. This spring brings my last semester of coursework, and then, generals!

Isabelle Gillet

Rebecca Goldstein

Martha Joseph

Elisabeth Lobkowitz, Old Master Paintings and Drawings, Sotheby's, New York, NY: elobkowitz@gmail.com

Sarah Mirseyedi

Elizabeth Rooklidge

Antongiulio Sorgini

Ginia Sweeney, Coordinator of Museum Interpretation, High Museum of Art, Atlanta, GA: I am happy to be among a strong group of Williams alumni in Atlanta and at the High Museum of Art. I have been hard at work on the Museum's upcoming exhibitions, which include works by Cezanne, Soutine, and Luca della Robbia.

I was happy to travel back to Williamstown in summer 2014 for Becca Goldstein's wedding, just in time to see the magnificent new Clark building. ginia.sweeney@gmail.com

John Witty

Cathy Zhu

## In Memoriam

*If you know of an alum who has recently passed away, please let us know here at the Graduate Program. Thank you.*

With sadness I report the loss of **Rebecca Molholt** '96, who died in Paris after a short illness, with her husband Herve Vanel at her side. It is a great shock to us all. Rebecca came to us from Clark University in Worcester where she graduated cum laude in 1992. In the graduate program, she performed brilliantly and in her second year she was named the Clark Fellow. After graduation she attended Columbia University where she wrote a dissertation entitled "On Stepping Stones: The Historical Experience of Roman Mosaics" (2008). At the time of her death she was an assistant professor at Brown University, where she taught courses in Roman art and architecture since 2008. Mosaics were her great love—she liked to say that they "force people to think on their feet"—and she deepened her knowledge by repeated excursions to Spain, Italy, Tunisia, and Turkey. This expertise brought her to the National Gallery as curatorial associate for the extraordinary 2007 exhibition of Pompeii and the Roman Villa. Her highly original article on the experience of motion in Roman mosaics, published in the Art Bulletin in 2011, earned her the Arthur Kingsley Porter prize of the College Art Association.

Such is the scholarly record. But anyone who ever met Rebecca was struck first and foremost by her kindness. She had an extraordinarily sweet, gentle manner that made her a natural in the classroom, as we discovered when she was our teaching Assistant in ARTH-101. With Rebecca one noticed the kindness first and only later the piercing intelligence, which—of her low-key manner and lack of pretense—could be a startling experience. She will be missed deeply. We join her family, friends, colleagues and classmates in mourning this lovely young woman.

—*Michael J. Lewis*

There was once a little girl named **Ann E. Musser**. Ann loved, learned from and shared with her parents, Marti and Dick. Ann loved, learned from and shared with her brothers Rich and Spence.

Ann loved, learned from and shared with her teachers and fellow learners at St. Theresa's Academy, Grinnell College and Williams College.

Ann loved, learned from and shared with all the people she worked with and worked for at Jimbo's Pizza, The Last Egyptian, Olive Garden, DST, Robert College, Bilgi University, Istanbul Foundation for Culture and Arts, Williams College Museum of Art and Smith College Museum of Art.

Ann loved, learned from and shared with her neighbors in Kansas City, Missouri, Grinnell, Iowa, Williamstown, Istanbul, Turkey, and Holyoke.

Ann loved, learned from and shared with her husband Ozzie, and his family and friends. Ann loved, learned from and shared with her daughter Zeytin and her son Ronan. Ann loved, learned from and shared with all the living and all the beautiful.

Ann lived with love, grace, dedication and harmony. Ann died with love, grace, dedication and harmony.

Ann's life and death inspired many to love more, learn more, share more. Love, learn and share with Ann: [www.museumofann.com](http://www.museumofann.com).

—*Family and Friends of Ann*

I am sad to report the death of a long-time member of our campus community. **Vivian Patterson** earned her Williams B.A. in 1977 and Williams M.A. in Art History in 1980. That same year she became assistant curator for exhibitions at WCMA and a part-time instructor in art. She later became associate curator for collections management and then curator of collections. Long before her retirement in 2012 she had developed an encyclopedic knowledge of the museum's permanent collection—able to pull exactly the right piece for any teaching or exhibition purpose, often without even checking the catalog.

Vivian mentored countless interns and generously shared her knowledge of the collection with them and with other colleagues.

She was generous also with her friendship, much of it shared on the local golf courses.

—*Adam Falk, President, Williams College*

*Back cover:*  
The Williams contingent at the High Museum of Art, Atlanta, GA, *left to right:* Michael Shapiro '76, Brett Abbott '02, Nina Pelaez '14, Ginia Sweeney '13, Philip Verre '76



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