News from Williamstown

Dear Alumni:

I hope you enjoy our 2012-13 Graduate Program Newsletter, which beginning this year will be mailed out in January. As in years past, you will find in these pages news of the program, its students, alumni, and several special features that I hope will bring back smiles and memories. With the Clark set to open its beautiful expansion this summer, a new Williams College library set to open shortly after, and still other developments on both campuses, rarely has Williamstown seen so much change to its built environment. This year has also seen important changes in our complement of faculty – note inside these pages a wonderful profile on Marc Simpson, teacher –many thanks to Amy Torbert, MA ’07 for putting this feature together. Let me also take the opportunity to welcome Darby English as new Starr Director of the Clark’s Research and Academic Program. And while saying goodbye to Michael Holly as director of RAP was a melancholy burden indeed, great teaching does not let go —I’m delighted to announce that Michael will join the graduate program next academic year as Robert Sterling Clark Visiting Professor.

Many of you participated in our graduate program alumni reunion in New York, at the Museum of Modern Art, and featuring a panel on “Building the Next Curator.” It was also a pleasure to see so many grad alum in St. Louis and Houston last November, for a series of events organized collaboratively with the Williams College Museum of Art – stay tuned for more events of this kind, including, once again, in New York, and possibly Washington D.C. I’m also delighted to note that our listserv is back in action (not without some hiccups!) –do send professional notices of interest to the program news to Betsy Athens, moderator. Its success depends on your participation.

Finally, a special welcome, and thanks, to Kristen Oehlrich, newsletter editor and the graduate program’s new post-doctoral teaching fellow. Kristen joined us from Brown University, where she recently completed a doctorate on the American photographer Walker Evans, with particular attention to the transatlantic and literary connections in Evans’s early career. Kristen will be teaching for us over the next three years—but not before getting the newsletter out!

MARC GOTLIEB, CLASS OF 1995 MEMORIAL PROFESSOR OF ART
Congratulations to the Class of 2013!

The Class of 2013 on the day of their Graduate Student Symposium. Standing: John Witty, Natalie Dupécher, Danielle Canter, Isabelle Gillet, Ginia Sweeney, Antongiulio Sorgini, Martha Joseph
Seated: Elisabeth Lobkowicz, Sarah Mirseyedi, Elizabeth Rooklidge, Rebecca Goldstein, Cathy Zhu
JAY A. CLARKE, MANTON CURATOR OF PRINTS, DRAWINGS, AND PHOTOGRAPHS

This past year Jay co-curated *The Impressionist Line from Degas to Toulouse-Lautrec* (March 12 – June 16, 2013), which was on view at the Frick Collection in New York. Jay also spoke at a Scandinavia House conference in February of 2013 on “Landscape and Narrative in Munch’s American Reception.” In addition to editing *The Impressionist Line*, her other publications include:


SAMUEL Y. EDGERTON, AMOS LAWRENCE PROFESSOR OF ART HISTORY EMERITUS

My Good 2013 Year

Yes, this was a good year for this elder retiree. Last winter I was able to finish a hefty *Historiography of Linear Perspective from the Renaissance to Post-Modernism* for the Oxford University Press, which will be available on-line (by subscription) this coming January. This summer I spent studying the Clark Museum’s suddenly famous *Madonna Enthroned with Four Angels* by Piero della Francesca. Three public lectures were presented on the subject, first in New York where the painting was then on exhibition, and next in Williamstown where it’s back home. I gave these along with co-investigator, Tom Loughman (MA ’93 and Associate Director of the Clark Art Institute).

Perhaps my most rewarding experience in 2013, however, was the opportunity to relive the fiftieth anniversary of one of the most fulfilling moments of my earlier life. This was to celebrate the historic month of August, 1963, when the national movement to gain civil rights for African Americans reached its moral apogee with the “March on Washington for Jobs and Freedom” where Martin Luther King gave his “I Have a Dream” speech. I was not only one of the fortunate two-hundred thousand attendees who heard that speech *in situ*, but was also a member of our local Ardmore, Pennsylvania NAACP chapter, simultaneously engaged in trying to have an all black elementary school desegregated, and its students re-dispersed among the far better serviced schools in white neighborhoods. Yes, school segregation did exist in the north as well as the south (although only *de facto* by neighborhoods and not *de jure*!)

And yes, we even won the case when, almost during that very day when Dr. King had his dream in Washington, the township school board acceded to all our NAACP demands, and the old dilapidated school was forthwith closed and eventually razed.

This local but equally historic anniversary was also celebrated in September of this year, and I, actually the last surviving member of the NAACP team which fought...
that battle, was honored to be invited. The occasion took place appropriately on the parking lot where once stood the old school. What a pleasure it was indeed to meet some of the now aging but original African American students who were also celebrating, and hear their stories of how the opportunity to attend integrated schools after 1963 allowed them to go on to college and attain successful careers.

All this began, by the way, because of the urging of Laura Coyle, MA ’86, now Curator of Collections of the new Smithsonian Museum of African American History of Art and Culture in Washington, to which I was giving my collection of artifacts from the March on Washington. It was she who connected me to the committee organizing the Ardmore affair, and started me, after fifty years, on my nostalgic journey down memory lane.

MARK HAXTHAUSEN

My academic year began with the opening of Sol LeWitt: The Well-Tempered Grid, which I curated at the Williams College Museum of Art in conjunction with a seminar I offered on LeWitt’s wall drawings. My first curatorial effort since the 1980s was greatly facilitated by the deft coordination of Katie Price (’02) and my curatorial assistant, Christianna Bonin (’12). Christianna and Erica Di Benedetto (’09) each wrote splendid essays for the catalog, which also included my own effort on LeWitt and music, focusing on his interest in J. S. Bach. Diane Gottardi’s stunning catalog design won awards from the New York Book Show and The New England Museum Association, and the exhibition received the Award of Excellence for a university museum exhibition from the Association of Art Museum Curators. Besides the LeWitt essay, I published two others in the course of the year: “Abstract with Memories: Klee’s ‘Auratic’ Pictures,” in Paul Klee: Philosophical Vision: From Nature to Art, ed. John Sallis (Chicago), and “The Sovereignty of the Object,” in a Japanese conference publication from the University of Tsukuba. I also presented several papers and public lectures: “Paul Klee and the Problem of Style” at conferences at Boston College and Emory University; in January I gave two lectures at the National Gallery of Art, “Of Times and Spaces: On Looking at Thomas Struth and Candida Höfer,” and “On the Wall: Thoughts on Sol LeWitt”; in May, at a conference at the University of Oregon, I presented “Expression, ‘Impressionism,’ ‘Expressionism’: A German Muddle.”

GUY HEDREEN


I received a Guggenheim Fellowship to complete the writing of “I am Odysseus: The Iambic Artist in Athenian Vase-Painting, Lyric Poetry, and Homeric Epic.” I hope to complete this project during my sabbatical this year.

PAUL PARK

I’ve got a few books this year: Ghosts Doing the Orange Dance came out in a pretty, illustrated edition this spring. My novel All Those Vanished Engines is coming out in early summer 2014—that's a story that got its start as the text of a permanent installation at Mass MoCa. Finally, I have a new collection of short fiction coming out in July, called Other Stories. We’ll see. I really need a new project, to feed my insomnia.
MARC SIMPSON

The academic year 2012-13 was an eventful one, framed by summers of exhibition activity centered on Winslow Homer—a topic hard to beat for an Americanist. It began in the summer of 2012 with my essay on the late seascapes—"‘You Must Wait, and Wait Patiently’: Winslow Homer’s Prouts Neck Marines”—being published in the catalogue accompanying Weatherbeaten: Winslow Homer and Maine at the Portland Museum of Art. Then, after nine months of the pleasures of teaching and other program work, in the summer of 2013 the Clark restaged the fall 2008 Winslow Homer: Making Art, Making History, expanded with several key loans and tweaked in terms of installation. This, and the associated book Winslow Homer: The Clark Collection, was an inspiring way to call together thoughts of all the students with whom I’ve studied Homer over the years—especially Susannah Maurer ’08, who was instrumental in the exhibition’s first incarnation; and Dan Cohen ’03, who beautifully shepherded the 2013 book from beginning to end—as well as those students past and present whose entries are in it (Dan, Jim Ganz ’88, Rebecca Goldstein ’13, Alexis Goodin ’98, Sarah Hammond ’08, Susannah, and James Pilgrim ’12).

Public lectures on Homer punctuated the year, with talks on the seascapes at the Philadelphia Museum of Art (where I shared a spot on the program with Adam Greenhalgh ’00 and Maggie Adler ’11) and the Portland Museum of Art in October, and at the “Framing American Art Symposium” at Vassar College in November; a lecture on Homer’s Civil War works at Bonham’s in New York in May; and the opening lecture on the Clark’s collection in June. It was not all Homer all the time, however. In late November I had the privilege of delivering the C. Richard Hilker Lecture at the New-York Historical Society, speaking on “Thomas Eakins in Paris.” There and at all of the other talks, it was a real pleasure to see graduates of the program in the audience and among the questioners. The June 2013 issue of Burlington carried my exhibition review of Edwardian Opulence, at the Yale Center for British Art. By good fortune, while visiting New Haven I was also able to see Ruthie Dible’ 09 on her home turf and to run into Christianna Bonin and Jesse Feiman (both ’12) who were on a field trip from MIT. My biggest news of the year: my decision to resign from Williams, effective at the end of June. The Program gave me a splendid farewell party on August 3, with dozens of graduates in attendance, both at an in-gallery Homer seminar at the Clark (kudos to presenters Rob Slifkin ’02, Layla Bermeo ’09, Maggie, and Dan) and at dinner afterward at Susan Adler’s home. Many thanks to all who participated, who contributed to the parting present (a superb tintype of Prout’s Neck rocks by Keily Anderson-Staley that I treasure both for its beauty and for its many associations), and particularly to Ruthie and Maggie, who organized the evening. It is strange to approach the fall without the prospect of working daily with Program staff Marc Gotlieb, Karen Kowitz, and George Ferger—wonderful companions all; or of having to edit this newsletter (thank you, Kristen Oehlrich!); or of being in touch with you via the listserv. Nevertheless, I look forward to hearing about all the graduates and staying in touch.

E.J. JOHNSON, AMOS LAWRENCE PROFESSOR OF ART

The catalogue of the exhibition at the Montreal Museum of Fine Arts, Splendore a Venezia: Art and Music from the Renaissance to Baroque in the Serenissima, contains my essay, "Inventing the Opera House in Seventeenth Century Venice." The show opened on October 8, 2013. In January, 2013, I was a Visiting Scholar at the American Academy in Rome, working on my book on Italian theaters, for which I now have a first draft. In April, 2014, I will give a paper, "The Theater at Lyon of 1548 Reconstruction and Attribution," at the annual meeting of
the Society of Architectural Historians in Austin. For the first time in my career, I am teaching a tutorial, The Architecture of Louis I. Kahn.

MICHAEL CONFORTI

This past spring, Michael taught “Museums: History and Practice” in the Graduate Program and will teach “Studies in Decorative Arts, Material, Culture, Design History, 1700-2000” next spring. Over the past year he has also lectured to the Colby College Trustees and Board of Governors. His various other engagements outlined the Clark’s upcoming programs and plans. Michael has continued to serve on the International Advisory Board of the State Hermitage Museum and the Board of Trustees of MASS MoCA. He is also on the Board and Executive Committee of the American Academy in Rome and the Amon Carter Museum in Fort Worth.

The Clark’s ongoing expansion project and other Clark programming continue to occupy much of Michael’s attention. Renovations to existing buildings on the Clark campus carried out under the direction of the architect Annabelle Selldorf are well underway, while the new visitor center designed by Pritzker Prize-winning architect Tadao Ando looks more impressive with each passing day.

As a result of the campus expansion, some of the Clark’s best nineteenth-century French paintings are on an international tour, having been exhibited at the Musée des beaux-arts de Montréal (Oct 2012-Jan 2013); the Mitsubishi Ichigokan Museum, Tokyo (Feb-May 2013); the Hyogo Prefectural Museum of Art, Kobe (June-Sept 2013); the Shanghai Museum (Sept-Dec 2013); and the Museum of Fine Arts, Houston (Dec 2013-Mar 2014) this year alone. Michael and Clark curators are currently planning three shows—Make it New: American Abstraction from the National Gallery of Art, 1950-1975; Raw Color: The Circles of David Smith; and an exhibition of ancient Chinese bronzes from the Shanghai Museum—that will inaugurate the renovated and expanded Clark on July 4, 2014.

GEORGE FERGER

2013 marked my tenth year at the Graduate Program where I continue to enjoy the privilege of helping to coordinate the day-to-day arrangements that support the overall academic project. To a very great extent, the satisfaction that accrues in this effort results from the intelligence, creativity, and good humor of the students and colleagues with whom I work closely, most especially Marc Gotlieb, Karen Kowitz, and Marc Simpson. Though Marc Simpson is moving on to focus on other endeavors, I intend to keep as a model before me one of his most evident gifts: the always appropriate word and gesture. I will miss him.

On another front, one of the best things to happen on what has become an annual trek Mary and I make to our other neighborhood, Paris, was the evening in late March we spent sharing dinner and conversation with Jason Vrooman ’06 at one of his favorite places in the 13th arrondissement. It was wonderful to find Jason looking fit and happy while pursuing his (very) busy activities completing his Ph.D. dissertation and building on his museum and academic experience as an Associate Director of Paris Muse. www.parismuse.com/about/who-management.shtml
ERIKA NAGINSKI

In Fall 2013, Erika looked back on her year in Williamstown, and offered thoughts on events and activities before heading back with her son Sébastien, to Cambridge, Massachusetts, where she serves as Professor of Architectural History and Co-Director of the PhD Program in Architecture, Landscape Architecture, and Urban Planning at Harvard University’s Graduate School of Design.

As I sit down to reflect on our family’s year in the Purple Valley, the fact that my insanely busy schedule will only allow me to do so at 5:30 am on a Thursday morning speaks volumes about what I no longer have: time. In many ways, what made last year so extraordinary was the luxury of time: time to think, write, and teach; time for new friends and colleagues (especially Guy Hedreen, Elizabeth McGowan, Jay Clarke, Marc Simpson, and Zirka Filipczak); time for exploring the area (yes, we actually hiked some of the trails on Mount Greylock on a crisp fall day, found a waterfall, and the remnants of a stone structure) as well as Marc Gotlieb’s unmatched wine cellar; time for watching my little boy thrive. It’s not that we weren’t busy (we were), but the pace of life felt more civilized than it has in years. Karen Kowitz and George Ferger made the transition to Williamstown as seamless as could be, and the friendly atmosphere in the Graduate Program offices was fueled by their lively conversations. And I owe many thanks to my research assistant Cathy M. Zhu for her help over the course of the year; it was a special pleasure to see her graduate in June having completed a very fine Master’s thesis on sixteenth-century Chinese portraiture in garden settings.

Access to la dolce vita, which evaporated the second I set foot back in Cambridge, didn’t stop me from giving a few lectures here and there. I can’t say I was the globetrotter that my predecessor was—James Elkins’s world tour makes my meanderings look positively provincial—but I did give talks at Stanford’s Art History Department (where I crossed paths with George Philip Lebourdais, a Ph.D. candidate who received his MA from the Program in 2008), Princeton University’s Art & Archaeology Department (where, incredibly, I reconnected with some of my grandfather’s former colleagues from French and Italian), and several architecture schools (including Yale and UCLA where one of my former students, Michael Osman, now teaches). I also managed to make it to Paris last May, where I participated in a conference sponsored by the Société française des architectes, whose members, charmingly, include a group of Le Corbusier devotees mourning the death of modernism. Finally the Clark lecture, “Rococo Vision and the ‘Sonorous Body’ of Architecture,” gave us an occasion to think out loud about architecture’s relation to music as well as to show many over-the-top interiors and ornamental flourishes. I’m not sure I convinced anyone that the extravagances of early eighteenth-century decors are worth our intellectual labor, but they nonetheless remain perversely interesting to me.

The two seminars I offered were a joy to teach (“The Shapes of Utopia” and “The Battle of the Ancients and Moderns”). I’ll admit that I chose these topics for reasons that were entirely selfish as I love the material—and if the former allowed me to focus in on Italian Renaissance
architectural examples (Filarete, Serlio, etc.), the fact that the latter branched out into painting and sculpture presented new pedagogical opportunities and challenges (as this is the type of course I can’t so easily give at my home institution). I was beyond impressed by the high quality of the discussions and papers produced by the graduate and undergraduate students who enrolled in these courses. The icing on the cake was the fact that Elisabeth Lobkowicz, who graduated from the program last June, came to her thesis topic in the utopia seminar. This gave me the chance to shepherd her through the process—actually, I’m not sure who was shepherding whom—and the result, “Bruegel’s Pastures of Plenty,” was a terrific piece of work. Indeed, the seminars gave me the opportunity to witness first-hand the intellectual talents of many of the 2013 graduates: along with Cathy and Elisabeth, I need to mention here John Witty, Antongiulio Sorgini, Natalie Dupêcher, Isabelle Gillet, Sarah Mirseyedi, and Martha Joseph. I wish them the best in this next phase of their lives as scholars, curators, and wonderful human beings.

The highlight of our year, completely unrelated to art and architectural history, was without a doubt the expression on my son’s face when, during the Williams College Commencement Exercises 2013, he received a fist bump from Billie Jean King. I began to tell him how much she had done for women’s rights, but I knew he wasn’t listening to a single word I was saying because he turned to me and exclaimed: “Wow, I just got touched by a star!” That was pretty great.

I can’t end without saying that most special for me was simply the fact of being in residence during Michael Holly’s last year as Starr Director of the Clark’s Research and Academic Programs. I also can’t end without reiterating how touched I was by Marc and Lauren Gotlieb’s graciousness; they hosted too many receptions and dinners to count, and were perfectly happy to have their beautiful home invaded by ravenous students, noisy colleagues, and wild children.
The impetus for the Graduate Student Proseminar, organized in September 2008, was to encourage students to assume responsibility for furthering intellectual interests as a community beyond the coursework and scholarly discussions prompted by the region’s various museum and academic entities.

A familiar adage around the Clark goes, “Williamstown has more art historians per capita than any other town on earth.” Indeed, the community has a wealth of art historical resources not fully utilized by the Graduate Program’s curriculum. Once again the Student Proseminar committee made an effort to engage with them.

This year’s committee, consisting of Danielle Canter ’13, Martha Joseph ’13, Megan Kosinski ’14, Elizabeth Rooklidge ’13, Ginia Sweeney ’13, and John Witty ’13, gathered together around tea and homemade treats to discuss potential events that would complement our graduate school experience.

In March, we gathered in the Williams College printmaking studio in the Spencer art building for a materials demonstration with Doug Paisley. Doug provided a detailed explanation of various printmaking processes as well as the materials used in each process. He covered lithography, engraving, etching, drypoint, mezzotint, and aquatint. At the end of the session, we experimented with lithography by drawing on the lithographic stone with a greasy crayon. We also dabbled in dry point on a copper plate. Though many of us have not yet grasped the science behind these printmaking processes, Doug’s detailed explanation was an invaluable overview that will inform many future years of close-looking at prints.

The second Proseminar event of the semester was a roundtable discussion with local museum directors Tina Olsen (WCMA), Joe Thompson (MASS MoCA), and Laurie Norton Moffatt (The Norman Rockwell Museum). After an informal dinner with our guests, each director gave a brief presentation on their career paths with some personal insight into their institutions. We then enjoyed a lively discussion, prompted by student questions. With three very different perspectives, the event provided a forum for more theoretical conversation about contemporary museums as well as frank advice about potential career paths. Both proseminars were made possible through the George Heard Hamilton Proseminar Fund.
When news of Marc’s departure reached the alumni network, many shared remarkably similar sentiments: this moment marked the end of an era for the graduate program, and those of us who studied with him were immensely fortunate. In response to a call for memories, reminiscences flooded in from across the country and around the world from members of the thirteen classes who overlapped with Marc’s tenure as associate director of the graduate program. They shared memories of dissecting paintings by Sargent, Homer, Whistler, and Eakins, of being put at ease during admissions interviews, of meticulous revisions to QPs, of countless emails received through the list-serv, and of the community fostered through this very publication (resurrected by Marc after years of dormancy). Thank you to all who contributed; below is a representative selection. Most of all, thank you, Marc, for the lessons you taught around seminar tables and during QP dry runs, as we learned how to look, how to see, how to think, and how to write.

Amy Torbert (2007)

“What would Marc do?” is a question I often find myself asking, even years after passing through his Sargent seminar, given the indelible model of scholarly excellence he provided as an instructor. The lasting impact that his teaching has had on so many students is (to borrow a signature phrase of Marc's) deeply cool.

Katie Steiner (2008)

Marc’s gift as a teacher lies in his ability to get his students to combine close looking, true visual seeing, with an inquisitiveness that prompted them to seek an understanding of how an image is constructed, the context(s) of that process, and the meaning(s) inherent therein.

Jamie Franklin (2005)

I’ve never written for a sharper editorial eye than Marc’s during the QP process. I remember in my third and final dry run I had a sentence that contained a split infinitive. Anticipating Marc’s admonishment, I rewrote the sentence again and again, trying to reunite preposition and verb. Ultimately, I decided that the sentence just sounded better with a split infinitive. I couldn’t accept that proper English did not allow for this particular turn of phrase, so I sought out The American Heritage Book of English Usage, and there I discovered that in certain cases, if the aesthetics of the sentence demand it, one can, in fact, split an infinitive. Armed with this information, I went into my dry run brimming with confidence. I delivered my paper, and when we reached the portion of the affair when we combed through the language sentence by sentence, Marc, as expected, objected to the verb in question. I then launched into an impassioned defense of the split infinitive that went on for several minutes, after which there was a brief moment of silence, which Marc broke by simply saying, “That was very fine.” It was one of the sweetest!
victories of my graduate career. Victory, however, was fleeting, because Marc followed that by saying, “But, you will be one of the select few who know that you can split an infinitive, so to your audience, it will just sound like improper grammar.” I ended up keeping that split infinitive but did so with a twinge of guilt. Thanks, Marc.

Marc Levy (2005)

Marc began many seminar meetings by putting up a slide and asking, “what do we see?” We discovered that the question is both straightforward and complex, and endlessly generative. It's the question that continues to guide my work both as a teacher and as a scholar.

Sarah K. Kozlowski (2002)

Generous with his encouragement, contagiously enthusiastic about an enormous range of subjects, and visibly smitten with the works of art that he taught and wrote about, Marc had a strong impact on me just by enjoying his work so darn much. I have lots of great memories of Marc’s seminars, of descriptions, transcriptions, drawing in the galleries, writing the précis for which Marc demanded “Churchillian prose,” and participating in the unspoken but fierce competition to work the broadest possible pun into the title of a synopsis. There was a great deal of freedom to love or hate the assigned materials when it came to discussion, and I don't think I appreciated at the time how broad-minded Marc was in the range of scholarship that he assigned. Like all the best teachers, Marc set the bar very high, and made you work your tail off. If I weren't supposed to be doing other work right now, I'd re-draft this text and expunge all the adverbs as a tribute to his salutary fastidiousness in the matter of prose.

Hannah Friedman (2008)

The best thing about Marc’s teaching was his love for the objects themselves, and his insistence on clocking in the hours in the galleries has become a key element of my own scholarly makeup. He never grudged the time in front of a painting, never made you feel stupid for what it moved you to say. Hearing Marc announce with a smile after my symposium talk, “you done good, kid!” was praise indeed, and I am well and truly – yes, double-adverbedly – thankful to have had him as a teacher.

Marc laid the National Gallery of Art’s 500-page tome on Winslow Homer onto the seminar table with a thud. “Look at this,” he pleaded and flipped to the extensive checklist in the back of the book. “Do you have any idea how much work it took to make an exhibition like this? And to publish the book?!” I stared at him blankly because I honestly had no clue how many details were involved in such an enterprise. Marc helped me first acknowledge and then actually enjoy the extensive labor that goes into practicing art history. I will spend my entire career trying to live up to his standards.

Rachel Hooper (2006)

Notable was the gentle good humor with which every correction or suggestion he offered was delivered. He made all the tiny struggles of a...
Abigail Guay (2002)

While in the graduate program, Marc supported nearly everything I proposed to do, which is not only rare to find in a mentor, but importantly bolstering in the early stages of a career. As a result of Marc’s tireless and impressive years of corraling the Williams listserv, I think that I’ve received more emails from him than any other person on earth. He also taught me the word “splendiferous,” for which I thank him.

Jamie Nisbet (2004)

Many of my favorite memories of Marc have to do with the care he gave to the act of writing. (As I compose these words and imagine Marc reading them I become highly sensitive to my syntax and grammar. I can hear Marc’s kind but slightly unconvinced voice ask, “I wonder if that last comma was necessary” and “should these sentences really be parenthetical?”) The memory that I cherish most—and which reveals the unrivaled generosity at the heart of Marc’s scrupulousness—took place one afternoon during Marc’s office hours when I came by discuss the paper I was working on for his “Sargent and Whistler” seminar. In anticipation of discussing my work I had brought a copy of my 16-page draft to the meeting. After telling him about some of the challenges I was facing with my paper, Marc asked me to begin reading the text aloud from the start. Whenever there was a question about content or structure Marc would stop me and draw my attention to these points where the argument became unclear or required further substantiation or my choice of words could be improved. (I will never again in my life use the word “interestingly”—as Marc taught me, don’t state that something is interesting, demonstrate it!) I left Marc’s office with a heavily marked-up draft and a head full of ideas to improve my paper. But it wouldn’t be until many years later before I realized the extraordinary act of teaching Marc had performed that afternoon. I would never again receive such focused, line-by-line feedback on my work. Now that I am a professor, I frequently think of Marc’s many lessons about the writing of art history. They will always serve as a model of pedagogical integrity for me.

Lucie Steinberg (2012)

Marc’s most recent scholarship on Winslow Homer is about time. He feels that Homer’s late seascapes are the accumulation of his memories of all the storms he patiently witnessed. His waves are an amalgam of all of the waves Homer watched from his Prout’s Neck studio. Marc’s teaching operates in this way. He encourages his students to question, to consider, to revise and reorient, never to make one statement the final word on the subject. As a result of his influence, I have learned to think and rethink and wonder and ponder with a virtual Marc-lifted eyebrow always in my mind’s eye. And so, one’s thinking shifts, understanding develops, and Marc is there…quietly and modestly admiring the evolution he has delicately orchestrated.

Maggie Adler (2011)

As an advisor and editor, Marc was empathetic, but by no means easy to please. Marc held our work to the same standards that he did his own, and his exacting comments comprised praise and constructive criticism in equal measure. I learned quickly that embedded within Marc’s incisive assessment of his students’ grammar and vocabulary was a belief in the value of our arguments and a deep investment in our articulation of them.

Rob Slifkin (2002)

Marc’s most recent scholarship on Winslow Homer is about time. He feels that Homer’s late seascapes are the accumulation of his memories of all the storms he patiently witnessed. His waves are an amalgam of all of the waves Homer watched from his Prout’s Neck studio. Marc’s teaching operates in this way. He encourages his students to question, to consider, to revise and reorient, never to make one statement the final word on the subject. As a result of his influence, I have learned to think and rethink and wonder and ponder with a virtual Marc-lifted eyebrow always in my mind’s eye. And so, one’s thinking shifts, understanding develops, and Marc is there…quietly and modestly admiring the evolution he has delicately orchestrated.
The Graduate Program January Study Trip, 2013:
The Courts of Denmark and Sweden, c. 1500-1800

COPENHAGEN

MONDAY, JANUARY 14
Walking tour of Copenhagen, starting at Nytorv
Meet Rosenborg Slot Curator Peter Kristiansen at 10:00 am at Nytorv
Visit to the Rundetårn (One of the many architectural projects of Christian IV, it was built as an astronomical observatory in 1642)

TUESDAY, JANUARY 15
Rosenborg Castle
Morning: Tour castle with Curator Peter Kristiansen
Afternoon: Tour treasury with Director Niels-Knud Liebgott
Evening: Optional visit to Louisiana Museum of Modern Art

WEDNESDAY, JANUARY 16
Thorvaldsens Museum
Meeting with Director Stig Miss; followed by a curatorial overview of current exhibition: In Praise of Power: Napoleon, Alexander the Great and Thorvaldsen (on Thorvaldsen’s 35-metre-long relief frieze for the papal Palazzo del Quirinale in Rome made for the occasion of the Emperor Napoleon’s planned visit to the city in 1812)

THURSDAY, JANUARY 17
Roskilde Cathedral - the main burial site for Danish monarchs since the 15th century
Tour of church with Peter Kristiansen
NyCarlsberg Glyptotech
STOCKHOLM

FRIDAY, JANUARY 18   Nationalmuseum
Tour with Dr. Magnus Olausson, Associate Prof., Director Collections & Swedish National Portrait Gallery
Lunch with Dr. Olausson at the National Museum restaurant Atrium
Royal Palace, with Dr. Lars Ljungström, deputy director of the Royal Collections

SATURDAY, JANUARY 19   Vasa Museum
Storkyrkan
Visit church with Jan von Bonsdorff, professor of Art History, Uppsala University

SUNDAY, JANUARY 20   Uppsala Castle art collection, Cathedral and Museum Gustavianum
With Jan von Bonsdorff, professor of Art History, Uppsala University.
Including the Anatomical Theater and the Augsburg Art Cabinet

MONDAY, JANUARY 21   Skokloster Castle
Visit palace with castle curator and Mårten Snickare, associate professor at the department of art history, Stockholm University

TUESDAY, JANUARY 22   Drottningholm Palace
Tour palace with Merit Laine, Associate Professor and Curator, Royal Collections, visit the Royal theater on the Drottningholm grounds

Moderna Museet
Meet with Peder Fallenius at 3:30, Professor of Art History, Swedish Program, for an overview of the history of the Moderna Museet.

Farewell dinner banquet: Restaurant: Magnus Ladulás on Gamla Stan, Österlånggatan 26
SYMPOSIUM

The eighteenth annual Graduate Program Symposium was held at the Sterling and Francine Clark Art Institute. The twelve students in the Williams College Graduate Program in the History of Art, class of 2013, presented papers as part of the final qualification for their M.A. degrees on Friday, May 31, 2013.

Graduate students each spoke for 20 minutes, with a discussion period following each group of three. In order of appearance, the speakers were as follows:

Elisabeth Lobkowicz, “Bruegel’s Pastures of Plenty.”

John Witty, “Into the Wall: Sinopie and the Meaning of Making.”


Ginia Sweeney, “Ungendered Lines: Michelangelo’s Cleopatra.”

Rebecca Goldstein, “Schiele’s Women.”

Natalie Dupècher, “Martin Kippenberger and the Comedy of Citation.”

Cathy M. Zhu, “Imagined Portraiture and the Chinese Garden.”

Danielle Canter, “From the Academy to the Asylum: Van Gogh’s Copies.”

Isabelle Gillet, “Who Is She? Sargent’s Elusive Mlle J.”

Sarah Mirseyedi, “Sargent’s Moroccan Whites: Painting and the Photographic Monochrome.”


Martha Joseph, “Boetti’s Afghan Embroideries and the Creative Multitude.”

Congratulations to Sarah Mirseyedi, winner of the Class of 2013 Graduate Program Prize, in recognition of her outstanding academic performance and graduate symposium paper. The prize includes a future appointment as Clark Graduate Summer Fellow, including accommodation in the Visiting Scholar’s Residence and an office in the Clark Library, and is normally attached to a major academic or writing project in the years ahead.
HOODING AND GRADUATION
HALLOWEEN PARTY 2012:
MEDIEVAL MADNESS

The theme for last year’s annual Halloween party was centered on medieval art...
CAANew York

2013 CAA ANNUAL CONFERENCE
The College Art Association held its 101st annual conference in New York City from February 13-16, 2013. Many of the session presenters and organizers had ties to the Graduate Program. Alumni, WCMA curators, RAP fellows, and Williams faculty who organized sessions participated in the following panels:

NOTE: names in bold are alums and have their year of graduation next to their names, Clark Fellows are also listed in bold.

WEDNESDAY, FEBRUARY 13
Transmaterialities: Materials, Process, History
Beekman Parlor, 2nd Floor
The Material Means of Bauhaus Paper Studies
Jeffrey Saletnik ’01, Amherst College

Photography in Doubt, Part I
Rendezvous Trianon, 3rd Floor
Chairs: Sabine Tania Kriebel ’95, University College Cork; Andres Mario Zervigon, Rutgers, The State University of New Jersey
Daguerreotypes: Fugitive Subjects, Contemporary Objects
Lisa Saltzman, Bryn Mawr College (current Clark/Oakley Fellow (for the whole academic year 2013-13))

THURSDAY, FEBRUARY 14
Association for Textual Scholarship in Art History
For and Against Homoeroticism: Artists, Authors, and the Love that Dare Not Speak Its Name
Petit Trianon, 3rd Floor
Chairs: Jongwoo Jeremy Kim, University of Louisville; Christopher Reed, Pennsylvania State University (current Clark Fellow, spring 2013)

Mapping Spaces: Cartographic Practices in Art and Architecture, Part I
Bryant Suite, 2nd Floor
In the Map: Maya Lin’s Blue Lake Pass
Miriam Ashkin Stanton ‘11, Williams College Museum of Art

American Society for Hispanic Art Historical Studies
Representations of “Race” in Iberia and the Ibero-American World
Morgan Suite, 2nd Floor
Chair: Pamela A. Patton ‘87, Southern Methodist University

Midwest Art History Society
Civilizing the Midwest
Madison Suite, 2nd Floor
John White Alexander, Andrew Carnegie, and Refinement in Pittsburgh at the Turn of the Century
Don Meyer ‘03, Yale University
Association of Historians of American Art

**The Art History of American Periodical Illustration**
Sutton Parlor South, 2nd Floor

Affective Illustration

**Jennifer A. Greenhill '00**, University of Illinois at Urbana-Champaign

**FRIDAY, FEBRUARY 15**

**The Photographic Record: Images of and as Objects**
Beekman Parlor, 2nd Floor
Chairs: Catherine Craft, Nasher Sculpture Center; Janine Mileaf, The Arts Club of Chicago

The Curious Case of Compass in the Photography of Man Ray

**Caitlin Condell '12**, Cooper-Hewitt, National Design Museum

Historians of Netherlandish Art

Wood, Glass, Wax, Stone: Beyond Panel Painting in the Northern Renaissance and Baroque
Madison Suite, 2nd Floor

Material as Medium and Meaning: Margaret of Austria’s Church at Brou as Gesamtkunstwerk

**Laura D. Gelfand '89**, Utah State University

American Council of Learned Societies

Twenty Years of Scholarship: The Luce/ACLS Dissertation Fellowships in American Art
Bryant Suite, 2nd Floor

**Claire de Dobay Rifelj ‘04**, Institute of Fine Arts, New York University

CAA Publications Committee

Book Reviews and Beyond: caa.reviews at Fifteen
Sutton Parlor Center, 2nd Floor
Chair: **Sheryl E. Reiss ’79**, University of Southern California

The New Connoisseurship: A Conversation among Scholars, Curators, and Conservators
West Ballroom, 3rd Floor

**E. Melanie Gifford ’76**, National Gallery of Art

Historians of Netherlandish Art Reception
Syracuse University Joseph I. Lubin House, 11 East 61st Street
212-826-6505

**Amy Golahny ’75**, incoming president

**SATURDAY, FEBRUARY 16**

CAA Student and Emerging Professionals Committee

The Impact of Contingent Faculty: Changing Trends in Teaching and Tenure
Nassau Suite, 2nd Floor
Chairs: Jennifer Laurel Stoneking-Stewart, University of Tennessee; **Amanda Hellman ’08**, Emory University

Photography in Doubt, Part II
Concourse G, Concourse Level
Chairs: Andres Mario Zervigon, Rutgers, The State University of New Jersey; **Sabine Tania Kriebel ’95**, University College Cork

On Friday, February 15, the Graduate Program co-hosted a lunch with the Research and Academic Program of the Clark Art Institute. The lunch, as usual, was a well-attended and joyous event, replete with updates and good cheer. We are all looking forward to seeing you in Chicago in 2014!
CLASS OF 2013

DANIELLE CANTER:

As I look back on my time in the Berkshires, the memories of late nights in my carrel and endless QP drafts are already beginning to fade away. This year in the graduate program seemed to fly by. I continued my work-study position at the Clark, working closely with curatorial assistant Laurel Garber in the study room for works on paper. I also assisted Curator Jay Clarke with the exhibition The Impressionist Line from Degas to Toulouse-Lautrec, which opened at the Frick Collection in March 2013. Questions that arose while conducting research for that exhibition developed into an independent study with the Director of the Graduate Program Marc Gotlieb and became the basis of my QP, which focused on Vincent van Gogh's drawn copies in Arles. There certainly were days when I regretted taking on the vast van Gogh literature, but the support of my professors and the incredible members of my cohort kept me going. As did the pot-luck dinners, movie nights, and weekend trips that let me forget about work for a while. This summer I will continue to work in the study room at the Clark. In September I am moving back to New York, where I will hold the position of Frank Strasser Administrator and Collections Manager in the Department of Prints and Drawings at the Morgan Library & Museum.

NATALIE DUPÊCHE:

With classes, the symposium, and graduation finally over, I'm struck by how quickly these two years passed—and how nostalgic I already feel. Despite the seemingly interminable winter that dogged us from October on, it was a wonderful second year. At Kubler Cottage, where I lived with Martha Joseph and Ginia Sweeney, we delighted in welcoming our fourth housemate and the Clark's new auction house. Finally, I will miss the Berkshires and the sky, but the spiral is still spinning and leading towards a third version of the same paper.

REBECCA GOLDSTEIN:

I know it probably sounds like a cliché by now, but my two years in the program have flown by! It is a bittersweet feeling; I am both excited and proud of the accomplishments of my class but also very sad that we will now be parting ways. Over the summer of 2012 I worked at the Clark, contributing research toward the summer 2013 show Winslow Homer: Making Art, Making History and...
WILLIAMS COLLEGE GRADUATE PROGRAM IN THE HISTORY OF ART

contributing entries on three watercolors for the accompanying book, Winslow Homer: The Clark Collection. The full semester was an academically rigorous one with anachronistic ruminations in Stefanie Solum’s class as well as Impressionistic readings in Richard Rand’s seminar. In addition to my internship with the Clark curatorial department, in October I organized a performance by artist Tony Orrico, who created a wall drawing at the Williams College Museum of Art as part of the new “WCMA at Night” series. After an excessively snowy winter and many dark afternoons buried in the Clark working on QP drafts, I entered the spring semester feeling ready for my final months as a graduate student. As part of my internship, I assisted registrar Monique LeBlanc with the inventorying of the Clark’s collection of over 4,000 prints. Additionally, I continued researching and writing wall labels and featured-content material for the Clark’s permanent collection. The year came to close with the graduate symposium, which was surreal, exciting, nerve-racking, and thrilling. With that behind us, we can now commence trips to North Pond, daily visits for ice cream, and teary good byes. I have grown very close with my classmates during these past two years and we have surely created bonds that will last for years to come. This summer I am happily staying in Williamstown and will continue working with Viktorya Vilik as a Curatorial intern at the Clark.

MARTHA JOSEPH:

Writing from New York City, I look back fondly on this past year at Williams. Just as in my first year, I was thrilled by the intellectual challenges, warmed by the company of my classmates, and calmed by the serenity of the Berkshires. During my first semester, I enjoyed an independent study with David Breslin on Performance and Public Art, and in my second semester I completed a qualifying paper titled “Boetti’s Afghan Embroideries and the Creative Multitude.” In addition to my coursework, I had the pleasure of curating a group exhibition on art and fan culture at MASS MoCA titled Love to Love You, which opened in May and will be on display through January 4, 2014. Soon I will begin a new position at the Whitney Museum of American Art working on the upcoming 2014 Whitney Biennial.

ELISABETH LOBKOWICZ:

What a remarkable two years this has been! The time has truly flown by nearly unnoticed during the countless nights spent in the cold, dark Clark Library. In addition to enriching course load, I have had the pleasure of working with Viktorya Vilik on Collections Interpretation at the Clark since arriving here in the fall of 2011. I am sad to be leaving her and my job, but I will definitely be back in the summer of 2014 to see the reinstallation of the Clark. I am also incredibly thankful to have had the opportunity to volunteer coach for the Williams College Rowing Team during my few bouts of free time I had while here. The beautiful water of Lake Onota and the graceful rowing of the team became my personal source of relaxation and escape. After graduation, I will be travelling to the Czech Republic to work for a few weeks, and in August, I will be moving to New York City to begin a job at Sotheby’s Auction House. I am forever thankful for all of the wonderful professors, coworkers, and friends that have been a part of my life for the past two years. I will miss everyone. And, to the Class of 2013, thank you for being the best classmates I could have ever imagined. We have come a long way, and I could not have done it without all of you! Love you all!

SARAH MIRSEYEDI:

This past year in the Graduate Program was both exceedingly fast and pleasantly slow, at least during those moments of respite from QP edits and symposium practice runs. In addition to all the hard work, I feel very lucky to have had ample time to spend with my classmates before we all disperse toward new endeavors (for which I wish them all the best of luck!). In the Fall, the program again gave me the opportunity to travel to new places, as I saw Canada for the first time during a visit to the Clark’s traveling exhibition of Impressionist painting at the Musée des Beaux Arts in Montréal, along with Richard Rand and most of the graduate student cohort. In the Spring, I tried my hand at art practice for the first time, taking a studio drawing course that was both a huge challenge and great pleasure. I’m very happy to announce I’ll be staying in the Berkshires for another year, continuing to work as a Research Assistant for the Clark’s Research and Academic Program for the summer, and beginning a new position as Visiting Lecturer in the Williams College Undergraduate Art Department for the Fall and Spring semesters. In this post, I will be helping to re-structure and re-organize the introductory survey course in the Fall, leading a new group of Graduate TAs into newly defined roles, and taking on teaching duties myself in both Fall and Spring. I can’t wait to get started!

ELIZABETH ROOKLIDGE:

This past year at Williams has been a wonderful one, full of both hard work and fun. I was surprised to find that my studies led me in an unexpected direction… back to my home state of California. I took Ondine Chavoya’s course, Art of California, from which grew my qualifying paper on LA artist Wallace Berman. I included a series of works by Berman in the exhibition, Cosmologies, that I curated, which opened at WCMA in the fall. I also had the opportunity to help curator Katie Price put together the exhibition, 72 Degrees: LA Art from the Collection. Perhaps the only presence that overshadowed this growing obsession with California art was that of my classmates. I am still amazed at the atmosphere of intellectual collaboration, mutual support, and friendship that we were able to cultivate. I know that these talented individuals will prove to be invaluable colleagues well into the future. As I write this note, I sit nearly three thousand miles away from the picturesque Berkshire campus that was the perfect setting for the last two years. I have just taken a position as Assistant Curator at the Museum of Contemporary Art San Diego, where I am putting the rich and rewarding
education I have received over the last two years to good use.

ANTONGIULIO SORGINI:

Many times last semester, especially in those anxious few weeks before the graduate student symposium, I repeatedly said to myself, ‘I can’t wait for this to be over!’ But now that I’ve finally delivered my Qualifying Paper on Giorgio Vasari’s Christ on the Way to Calvary, received my Master’s hood, and bid farewell to my dear classmates, I find that I’m a little nostalgic. I had a wonderful time last year, particularly in seminars with Stefanie Solum and Marc Gottlieb and in an independent study with Michael Holly; I even recall the series of QP rehearsals with some degree of fondness. Perhaps it’s that feeling of nostalgia that’s kept me in Williamstown, where I am now working in the director’s office at the Clark and preparing PhD applications.

GINIA SWEENEY:

The past two years have taken on that strange temporal quality of at once moving slowly and, in retrospect, having flown by. Highlights of my second year included Michael Conforti’s History and Theory of Museums class, in which I was able to think and write about free museum admission. I hope to dedicate substantial time to this issue in the future, in an effort to make our field accessible to a broader audience. I wrote my qualifying paper about issues of gender in a much-neglected Michelangelo drawing of Cleopatra. I spent far too much time fabricating my St. Catherine of Alexandria costume for the fabulous Medieval themed Halloween party. Take note, class of 2015; you have much to live up to! I write this from Atlanta, where I have begun a yearlong Kress Foundation fellowship in museum interpretation at the High Museum of Art. After interning here in summer 2012, I am thrilled to be back for a longer stay, working on exciting projects while surrounded by many other Williams graduates!

JOHN WITTY:

On the day before TA training begins for new graduate students at Emory University, I stole a moment to finish reading Haruki Murakami’s novel, 1Q84. I began this reflection on my time at Williams with this epically long non art historical work of fiction because it sticks out in my mind as an example of the integrated quality of life at Williams. The book was recommended and discussed by classmates and professors. Living at the nexus of three institutions in Williamstown, it often felt as if there was no distinction between academic pursuits and the interests of leisure time. Writing labels and content for the Clark’s new website helped me approach writing for papers and presentations with a new perspective. Seminars on the concept of time in the Renaissance, visions of Utopia, Persian painting, and the history of museums forged new friendships with visiting professors and faculty from the Clark and Williams. Running the Memorial Day Races in Lenox with a Clark colleague got me out of the library to enjoy the beauty of the Berkshires! At the conclusion of a restful summer, finishing a great book often discussed at Williams just before I continue my studies is a reminder of the engaging conversations I enjoyed around the Clark, the college, and the Fort. It feels as if these conversations haven’t yet come to an end, and I hope they never will.

CATHY ZHU:

My second year at Williams zipped by even more quickly than the first. Having gotten used to Williamstown living, I was able to dive headfirst into my coursework and work-study responsibilities. For the latter, I acted as Clark Visiting Professor Erika Naginski’s research assistant for the academic year and Professor Scarlett Jang’s teaching assistant for fall semester for an undergraduate art history course. I also studied Classical Chinese with Professor Christopher Nugent, who was kind enough to join my QP committee. In my second year, I took the opportunity to explore the region and went on several beautiful hikes in the surrounding mountains. The symposium was definitely one of the highlights of the year; my presentation centered on Chinese Ming period gardens and paintings set within them. After graduation, I spent the summer traveling in China, visiting provincial museums, and eating delicious street food.

CLASS OF 2014

THADEUS DOWAD:

Having bid bustling Philadelphia adieu in favor of the quiet comforts of Williamstown, I can’t deny that my first year at Williams has been quite the transition - but I wouldn’t trade it for the world! Foremost among the year’s many highlights was the opportunity to study with Erika Naginski, our Clark Visiting Professor. Her fascinating courses and virtuosic teaching not only confirmed my own academic aspirations, but provided me with an outstanding model to follow. Having enrolled in both her fall and spring courses, in addition to an independent study on spatial and architectural theory, I really can’t imagine Williams without her. My first year as a research assistant with the Clark's Research and Academic Program was equally exciting. In the fall, I had the chance to put my German skills to good use and assist Clark Fellow Roger Benjamin with his research on Paul Klee’s Tunisian watercolors. And in the spring, I had the great privilege of helping another fellow, Christopher Reed, with French translations and chapter edits for his upcoming book on Japonism. All this coupled with the engaging lectures, lunches, and conversations hosted by RAP this year have made my time with the program an integral part of my Williams education. I will dearly miss our departing director, Michael Ann Holly, but I’m excited to see what next year has in store! Best of all, the year ended on a high note when I was awarded an Intensive Language Course Grant from the DAAD. Those funds will allow me to travel to Berlin this summer for a 2-month German language course at the Goethe Institute,
and I’ll definitely be using that time to explore the city’s renowned cultural offerings, as well. I couldn’t have asked for a better year, and I look forward to the next!

**ANDRES GALPERIN:**

This year was another exciting chapter in my transformative journey from economist into art historian. I took some great classes which submerged me into such captivating and contrasting worlds as the Renaissance, Islam and seventeenth-century France. I really enjoyed the art conservation course! It helped me develop a much better understanding—and hopefully an eye too—about works of art past and future health’s; an aspect that sometimes get a bit overlooked by the general public, but is absolutely critical. In January I travelled with the Class of 2014 to Europe. We spent a week in Italy—great timing to avoid hitting the famous big tourist crowds—and two weeks in Denmark and Sweden—where they were so happy to have us visiting that we got VIP treatment several times. What a great trip it was! I find myself loving this new world I am getting to know increasingly better, and am so much looking forward to the next stages in this life changing adventure.

**MELISSA HORN:**

I knew before I came to Williamstown that this year would be a real education, but I never could have guessed at the depth and breadth of what I’ve learned over the past year. I figured I would learn something about Impressionism, given the content of the Clark’s collection. And I guessed that I would have a solid foundation in art historical methods by the end of the year, thanks to [Michael Holly’s](#) critical theories class. But walking away with an understanding of medieval Persian manuscripts, the perils of relative humidity, and the vagaries of peeling vinyl off a wall—these insights were entirely, and joyfully, unanticipated. Other highlights include Fort dance parties, Brian O’Doherty’s hypnotizing lecture on Hopper, Bellini’s Madonna and Child at the Galleria Borghese in Rome, the best smoked salmon of my life in Copenhagen, and the mixed berry pancakes at the Blue Benn Diner in Vermont. My private tutorial with [Michael](#) and my classmates [Megan Kosinski](#) and [Nina Pelaez](#) was certainly a scholarly high point—our class transformed the way I write and think about art, for good. I’ve also had such a great time this year interning with Hideyo, Greg and Richard in WCMAs Preparations department that I’ve decided to stick around in Williamstown for June, helping the museum get ready for the installation of Now Dig This! and really nailing down my paint rolling technique (it’s all in the wrist). Then it’s back to Toronto for July and August, where I’ll be interning in the decorative arts department of the Royal Ontario Museum. I’m looking forward to returning in September and rolling down Stone Hill again.

**MATTHEW KLUK:**

I embarked on the 14 hour cross-country drive from Chicago to Williamstown just two and a half months after completing my undergraduate studies. I wasn’t quite sure how well I would take to the rural Northeast having lived my entire life in urban environs. Aside from having to cross state lines for particular fast food cravings, I’m happy to say that I feel right at home nestled in the Berkshires. The surrounding scenery and a few friendly cows have provided the perfect complement to the rigorous and enriching academic environment of the Clark. Although much of the Clark’s collection is (sadly) on tour during the massive renovation and expansion project, we were able to see the installation in Montreal as part of Richard Rand’s seminar. Our Winter Study Trip took us to Rome, Copenhagen, and Stockholm, three cities I’ve never had the opportunity to visit. Suffice it to say, Rome’s museums and Classical heritage blew me away and the solo trip I made to Florence during our free day was a particular highlight. Here’s looking at you, Galleria degli Uffizi. Despite the frigid winter (and a particularly nasty stomach virus), there was no better time to experience Scandinavia, and the host of private palace tours with Kathy Morris were a once-in-a-lifetime experience. And as [Andres Galperin](#) showed me, there is always time for grappa! Throughout the year, I had the pleasure of working closely with Manton curator [Jay Clarke](#) and [John Witty](#) developing an online web component for the Prints, Drawings, and Photographs Collection. The other projects I’ve worked on with her have greatly increased my passion for the history of photography. This summer, I’ll be returning to my native Chicago to work with Martha Wolff in the European Painting and Sculpture Department at the Art Institute of Chicago. I’m also excited to welcome my friend and former Northwestern classmate, [Elisabeth Rivard](#), into the incoming class of 2015 in the Fall!

**MEGAN KOSINSKI:**

Having lived in Florida for my whole life, I was originally quite nervous to move to Williamstown—I had never seen changing autumn leaves or blooming spring bulbs before, nor had I ever truly experienced snow! Luckily, the beauty of the Berkshires in all the seasons quickly won me over, and provided a fantastic setting for the intellectual demands of the Graduate Program. It is incredible to reflect upon the past year and how much I have grown under the tutelage of the Graduate Program faculty. The required Methods and Writing courses, the language classes, and all of the seminars were more demanding that I could have imagined, but I am so thankful to have learned from such inspiring teachers and classmates. My intellectual growth did not stop outside of the classroom. The Winter Study trip with [Marc Gottlieb](#) and [Kathy Morris](#) to Rome, Copenhagen, and Stockholm gave me the opportunity to see such masterpieces as the numerous Caravaggios in Rome and the intricate Kunstkammer in Stockholm. Back in Williamstown, my position as one of the Print Room interns under [Jay Clarke](#) has allowed me an up-close and
personal view of the works on paper collection, where I helped Laurel Garber in daily print room tasks while also researching the photographs in the Troob Collection and helping Jay plan the opening show for the new works on paper gallery. This summer I will be interning at the Metropolitan Museum of Art in the Photography department under the supervision of the collections manager. However, I already cannot wait to return back to Williams for my second year of study!

EMILY LEIFER:

I remember convocation, trying to fake my way through “The Mountains, The Mountains” while sweating in a polyester gown. I had just started, yet it seemed like it was already over. That feeling faded as soon as I took off the gown and got to work. This past year I had the honor of participating in Michael Ann Holly’s last methods class with the program. In my internship at WCMA I had the opportunity to give a gallery talk on a few Robert Morris prints from the collection, created while Morris was an artist-in-residence at Williams College. At about an hour, it was the longest talk I have given to date, and I think it resulted in some interesting conversation. The winter study trip was of course a blast, though with destinations like Stockholm and Copenhagen not as much of a refuge from the Berkshires winter as I had hoped. After completing my first year of courses in the program and the winter study trip, I know more French than I ever thought I would and more about Baroque churches than I ever thought I would. This summer I will be in New York City interning with the Donald Judd Foundation at the newly opened 101 Spring Street space and with e-flux in their programs and events department.

BEN MURPHY:

This year has been a whirlwind! I came to the Graduate Program with a major in Spanish, and I must admit that I was quite nervous about making the transition from a text-based discipline to an image-based one. And while I certainly felt the learning curve, I was surprised and excited to discover close links between my former field of study and my new academic interest. Michael Ann Holly’s methods and critical theory seminar, which we took our first semester, was a transformative experience for me, as it allowed me to explore in-depth the rich relationships between art history and literary studies. That same semester I took a fascinating course with Ondine Chavoya about post-war art in California, as well as a seminar about architectural utopias during the early-modern period from the Clark Visiting Professor Erica Naginski. Both of these courses were incredibly enriching for me, and in both I was able to focus my final projects on my personal area of interest – Latin American art. For Professor Naginski’s course, I wrote a paper about a sixteenth-century Mexican monastery, which I had the opportunity to present at the Annual Symposium of the New England Chapter of the Society of Architectural Historians in February. My second semester was equally exhilarating. Having been enchanted by Michael Ann Holly’s approach to art history in my first semester, I did an independent study with her about the theoretical issues surrounding the study of non-Western art, and Latin American art in particular, and the experience was more rewarding than I could have hoped for. This summer, I will be interning at the Museum of Contemporary Art in Mexico City (MUAC).

NINA PELAEZ:

Looking back on all the wonderful experiences I have been lucky enough to have over these past few months, I am humbled and awed. Walking the trails behind the Clark on those first balmy mornings, I was just stunned by the beauty of the place. It seemed too good to be true as I sat on the back porch of the Fort watching the cows move across the hills, sharing meals with new friends, and trying to get ahead on the readings for our Methods seminar. But even as the trees began to change colors and the air grew colder, my astonishment didn’t fade. Planning for the Medieval-themed Halloween party began and a weekend trip to see the Clark’s Impressionist collection on view in Montreal kept our class pushing through the accumulating assignments and readings. Then, after just a short break, we landed in Rome, the Colosseum sparkling in the golden January light. It was like a step back in time, with Marc punctuating our steps with passages from travel journals and Hawthorne’s Marble Faun. When we arrived in Copenhagen, we braved the biting cold and wandered through the city, taking respite in the Winter Garden at the Ny Carlsberg Glyptotek and trekking through the snow to the fabulous Louisiana Museum. Stockholm was equally exquisite: the river covered with sheets of ice, the icy halls of Drottningholm Palace and Skokloster Castle haunted and beautiful. On returning, I enjoyed Paul Park’s writing class and had the most wonderful time delving deeper into Phenomenology with Michael Ann Holly and two of the other students in my year, and settling into my work-study job at WCMA. I am currently looking forward to heading to Atlanta this Summer to work at the High Museum and can’t wait to continue my journey at Williams when I return next fall!

HILLARY REDER:

Returning to the Berkshires after a decade-long exile was less jarring than I thought it would be. I picked up just where I left off: back to drinking High Lawn Farm milk (last commercial milk operation in the county & some of the cows’ lineages can be traced back 15 generations!), spending a lot time with my grandparents, and experiencing that moment of pure bliss every time I pull into the Guido’s parking lot. Besides enjoying the countryside and its various fruits, I found time for Eakins (so happy I caught Marc Simpson’s last seminar), Beckmann, and The Anachronic. Also had a great year working at WCMA, first with Miriam Stanton and now with Lisa Dorin, a highlight of which has been going shopping for the new Student Art Loan Program. I’m looking for as many works as possible that feature athletes.
DAVID SLEDGE:

Thanks to new friends and new opportunities at Williams. I finished Indiana University in 2011 with a tiny bit of art history, and the program’s been a pleasant jolt (shock therapy) to initiate me into the field. Serious and fun courses, a winter trip through Italy, Denmark, and Sweden, internships at WCMA and the Metropolitan Museum of Art. Now back to Autumn in Williamstown, karaoke at the Purple Pub, and walks up Stone Hill with cow pies. Much love to the people.

ANNA-CLAIRE STINEBRING:

After taking three years between college and graduate school, I was worried that I would be impossibly ‘rusty’ as I began my MA at Williams. However, thanks to rigorous and inspiring coursework in my area of interest (Renaissance art) and in Michael Ann Holly’s ‘Methods’ course, I soon felt happily immersed in school although also more acutely aware than before of just how much I stood to learn in the Program. On a given week this fall I could be found reading Aby Warburg or Derrida, perhaps not with ease but with excitement and a sense of direction and discovery. With the rest of my classmates, I felt incredibly lucky to have the opportunity to take Professor Holly’s legendary course before her retirement. Another academic highlight of the year was taking a course both semesters with Clark Visiting Professor Erika Naginski, who never ceased to challenge me. Non-academic highlights of my first year included lively, late-night debates over ideas around the Fort’s kitchen table and hiking near Williamstown. Interning at the Clark under the supervision of Kathy Morris was a wonderful addition to my studies, as the Clark has been a collection I have visited and admired since I was young. The Winter Study trip with Marc Gottlieb and Kathy Morris was a major highlight for me; I visited the Sistine Chapel three times while in Rome, and I unexpectedly fell hopelessly in love with the winter trip to Europe was a highlight of the year. As for this summer, I spent a month visiting my family and then go to Europe. Thanks to new friends and new opportunities at Williams.

LEQI YU:

This past year at Williams was challenging and rewarding. Since it was the first time for me to leave China, I spent much effort adapting to the English-speaking environment. Although I changed my major from philosophy to history of art, I was surprised to encounter familiar names such as Merleau-Ponty and Descartes in Michael Ann Holly’s Methods classes. I also enjoyed Erika Naginski’s seminar Quarrel: Ancients & Moderns, which transformed my interest in French philosophy to that in French art. My principal interest in traditional Chinese painting was also refined this year. The private tutorial was the most valuable experience for me. Under Christopher Nugent’s supervision, I worked on the Song readings of Wang Wei’s Wangehuism Villa and explored further in the topic of the interplay between words and images. As an intern at the Clark, I worked with Tom Loughman and did some small research projects related to a future exhibition of ancient Chinese bronzes. It greatly broadened my knowledge of Chinese visual cultures as well as curatorial responsibilities. Despite the cold weather of Copenhagen and Stockholm, the winter trip to Europe was a highlight of the year. As for this summer, I will spend a month visiting my family and then go to Boston to prepare for my Ph.D. applications in the coming year. I am greatly looking forward to returning to Williams for a second year.

ROBERT WAINSTEIN:

My first weeks in Williamstown were filled by introductions to the wonders of the Clark and the Berkshires, including the wealth of outdoor activities that I had long looked forward to. Although I soon learned that there would be little time for these attractions, my academic experiences in the classroom and auditorium more than compensated for them. Through my coursework I was challenged to revise my understanding of various topics, ranging from the way I write to the relationship between artist and studio. During the winter study trip I experienced Rome anew;
CLARK MUSEUM ACTIVITIES
ANNA-CLAIRE STINEBRING ’14

At the beginning of the academic year, incoming first-years to the Program toured the in-process Clark construction site, including the fully underway, new Visitor, Exhibition, and Conference Center designed by acclaimed architect Tadao Ando. While the class of 2014 may think that cranes and trucks are just part of the scenery, great progress continues to be made in the museum’s expansion and renovation project. The Clark remains vibrant in its exhibitions and programming, and ten graduate interns contributed to the Clark during the 2012-2013 year: Danielle Canter ’13; Isabelle Gillet ’13; Becca Goldstein ’13; Matthew Kluk ’14; Megan Kosinski ’14; Liz Lobkowicz ’13; Antongiulio Sorgini ’13; Anna-Claire Stinebring ’14; John Witty ’13; and Lei-qi Yu ’14.

Two summer 2012 exhibitions ran into the fall: Through Shén-kan: Sterling Clark in China (June 16, 2012 - September 16, 2012), organized by Associate Director of Program and Planning Thomas Loughman ’95 and assisted by Cathy Zhu ’13, and Unearthed: Recent Archaeological Discoveries from Northern China (June 16, 2012 - October 21, 2012). As part of the ClarkNOW initiative (a series of exhibitions and public programs during the museum expansion and renovation period taking place in Williamstown, New York, and worldwide), selections from the permanent collection continue to be on view in the Manton Building on the Clark campus, in the Clark Classic exhibition—hung in a traditional, chronological fashion—and in the salon-style Clark Remix installation, designed to create new juxtapositions between artworks.

This November, the Clark mounted the first of three actual uCurate installations — drawing from the over 1000 electronic submissions contributed by the public since the program went live in the galleries and on the museum’s website in February 2012. Because part of the uCurate program was intended from the start to include real exhibitions, the virtual gallery was designed to match the dimensions and format of the small gallery to the east of the Clark Remix space. The first was Giselle's Remix (November 17, 2012 - January 20, 2013), guest curated by 11-year-old Giselle Ciulla. Next came In/Visible: Women of Two Worlds (February 2, 2013 - March 10, 2013), guest curated by Ashley Smith, a clergywoman and Williams College alumna. The program concluded with Everyday Nothing (March 23, 2013 - April 28, 2013), guest curated by Samantha Jones, a sophomore at the New Hampshire Institute of Art. The program graduates who worked on the uCurate and accompanying uExplore initiatives are Sarah Hammond ’08, Liz Lobkowicz ’13, Camran

Left: Civilian Official and Military Officer, Tang Dynasty. Gansu Provincial Museum, Lanzhou
Mani ’11, and James Pilgrim ’12. Numerous Clark staff contributed to the projects, and the project managers were Laurie Glover and Curatorial Coordinator Teresa O’Toole.

This spring saw the opening of Backstories (December 22, 2012 - April 21, 2013), curated by former Clark Curatorial Associate Camran Mani ’11. The exhibition ingeniously re-presented Clark artworks in a variety of media, revealing their “hidden lives” by displaying usually inaccessible views of the objects. The spring exhibition Electric Paris (February 17, 2013 - April 21, 2013) brought to light nineteenth- and early twentieth-century artistic views of Paris interiors and cityscapes transformed by artificial illumination including gaslight and electricity. The exhibition was curated by S. Hollis Clayson, Professor of Art History and Bergen Evans Professor in the Humanities at Northwestern University, and coordinated by Clark Associate Curator of European Art Sarah Lees. A public lecture by Clayson, “Art in the City of Light(s),” supplemented the exhibition.

The ClarkNOW international tour of highlights of seventy-three of the Clark’s nineteenth-century French paintings—a first-ever event in the Clark’s history—continued with stops at the Royal Academy of Arts, London, England (summer 2012), Montreal Museum of Fine Arts, Montreal, Canada (fall 2012), Mitsubishi Ichigokan Museum, Tokyo, Japan (winter-spring 2013), Hyogo Prefectural Museum of Art, Kobe, Japan (summer 2013). Next year the tour will conclude with stops at the Shanghai Museum, Shanghai, China (fall 2013) and one final venue to be announced (winter 2013-14). The exhibition previously traveled, in 2011-2012, to stops in Europe and America: Milan, Italy; Giverny, France; Barcelona, Spain; and Fort Worth, Texas. When the exhibition opened in Montreal this fall, the Graduate Program made a pilgrimage to see it, led by Lipp Senior Curator Richard Rand. The trip provided some students with the opportunity to see these masterpieces of the collection for the first time.

Two significant exhibitions, intimately connected to the Clark’s collection, opened at the Frick in New York this spring. The first, Piero della Francesca in America (February 12, 2013 - May 19, 2013), organized by the Frick, featured the Clark’s exemplary Piero, Virgin and Child Enthroned with Four Angels. Although the painting was missed in Williamstown, it was thrilling to see the Clark’s Piero highlighted by the New York Times, The New Yorker in an enthralling review by Peter Schjeldahl, and other national publications as a centerpiece of the exhibition.

The second exhibition to open at the Frick, The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark (March 12, 2013 - June 16, 2013) was co-curated by Clark Manton Curator Jay Clarke along with Colin Bailey and Susan Galassi of the Frick. At the Clark, Jay was assisted by Danielle Canter ’13 and Clark Curatorial Assistant Laurel Garber. The exhibition features over sixty drawings and prints from the Clark and is the first time the Clark’s collection of nineteenth-century works on paper has been the subject of a major loan exhibition. It is accompanied by a catalog of the same name, edited by Clarke with assistance from former Clark Special Projects Assistant and Publications Associate Sarah Hammond ’08, who recently took up a new post as Senior Exhibitions Coordinator at the Fine Arts Museums of San Francisco.

The Clark kicks off its summer 2013 season with a major exhibition on Winslow Homer, curated by Associate Director of the Graduate Program Marc Simpson. Winslow Homer: The Clark Collection, which also has contributions by Marx Director of Collections and Exhibitions Kathleen Morris, Lipp Senior Curator Richard Rand, and numerous program graduates: Clark Special Projects Editor Dan Cohen ’05; Rebecca Goldstein ’13; Clark Curatorial Research Associate Alexis Goodin ’98; Sarah Hammond ’08, Susannah Maurer ’06; and Clark Special Assistant to the Director James Pilgrim ’12.

Additionally, a new gift of eight paintings by the American nineteenth-century landscape painter George Inness will be displayed in the galleries in the exhibition George Inness: Gifts from Frank and Katherine Martucci (June 9, 2013 - September 8, 2013).
The 2012-2013 year also saw the publication of the comprehensive two-volume catalog *Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute*. Edited by Sarah Lees and with an essay by Richard Rand, Graduate Program-related assistance on the catalog includes the following: Katherine J. Albert ’09, Dan Cohen ’05, Alexis Goodin ’98, Kathleen Morris, Director of the Graduate Program Marc Gotlieb, Kathryn A. Price ’02, James Rosenow ’10, Zoë Samels ’12, Fronia E. Wissman Simpson ’77, and Mari Yoko Hara ’05.

With some galleries closed, the print study room has been particularly active, with a marked increase in class visits. As the Clark looks towards unveiling a new print study room, Matthew Kluk ’14 and John Witty ’13 identified and researched 120 highlights of the prints, drawings, and photography collection for a new website that will provide greater access to these artworks, including photographs and written content.

This transformational year of the Clark’s renovation and expansion provided the ten 2013-2014 Clark graduate interns with ample opportunities to learn from and participate in the planning process for the upcoming reinstallment of the collection. Interns met with Kathleen Morris and Richard Rand to study scale models of the new galleries and learn about the reinstallation strategies and future exhibition planning.

New interpretation projects, in anticipation of the reopening of the galleries, include texts for every major painting and sculpture in the collection, a portable mobile interpretation system to allow visitors to access more information about artworks, and new ways to browse the Clark’s works on paper collection. Liz Lobkowicz ’13 worked on every aspect of the interpretation projects, becoming a kind of interpretation “guru” during her time as an intern. All ten interns wrote labels for over 100 works in the collection. Becca Goldstein ’13, Liz Lobkowicz ’13, Antoniojulio Sorgini ’13, Anna-Claire Stinebring ’14, and John Witty ’13 conducted in-depth research on highlights of the collection, creating content for a new mobile interpretation system.

Danielle Canter ’13 and Megan Kosinski ’14 have undertaken preliminary planning for a works on paper exhibition to coincide with the museum’s reopening. Le-qi Yu ’14 has conducted research for the upcoming exhibition of Chinese bronzes from the Shanghai Museum, which will be among the opening exhibitions of the new Clark in summer 2014. David Breslin ’04, Associate Director of Research and Academic Programs and Associate Curator of Contemporary Projects, is involved in two exhibitions for summer 2014. Breslin is curator of an upcoming David Smith show, and coordinating curator of an exhibition on abstraction the Clark will be receiving from the National Gallery in Washington, D.C., which will be part of the Clark’s grand reopening next summer.

This past year in the Research and Academic Program at the Clark has been busy as usual but, more unusually, filled with a number of changes. With the Clark Library closed for the summer, we spent much of the Spring sending books to the Visiting Scholars Residence in preparation for the summer fellows, and planning for the move away from our regular offices and posts. Amid a jam-packed schedule of events both at the Clark and around the globe, we also prepared for the retirement of our director, Michael Ann Holly. Things won’t be the same without her! In the Fall, we welcomed a new Program Assistant, Hannah Rose Van Wely, whose graduate training in anthropology and material culture has offered great interdisciplinary perspectives to all of RAP’s many conversations, formal and informal, throughout the academic year. Natalie Dupêcher ’13 and I returned as second-year Graduate Research Assistants and were joined by first-year students...
Ben Murphy ‘14 and Thadeus Dowad ‘14. From finding books, scanning articles, and translating languages, we were thrilled to get to work with the incoming Fall Fellows: Roger Benjamin (University of Sydney), Jean Campbell (Emory University), Nicola Courtright (Amherst College), W. J. T. Mitchell (University of Chicago), Mignon Nixon (Courtauld Institute of Art), and Lisa Saltzman (Bryn Mawr College).

With the Clark Fellows’ Tuesday night lectures underway, graduate students, faculty, staff and others happily settled into the intellectual life of the Clark as RAP soon hit the road for a series of exciting events.

In October, the Clark Symposium “Photography as Model?” took RAP to Chicago, where scholars considered the various models under which photography has been framed within art history. The group of scholars convened by Matthew Witkovsky, Curator and Chair of Photography at the Art Institute of Chicago, also included Iliana Cepero (Stanford University); George Baker, University of California, Los Angeles; Moyra Davey, New York; Georges Didi-Huberman, École des hautes études en sciences sociales, Paris; Maria Gough, Harvard University; and Kaja Silverman, University of Pennsylvania.

For the Clark Colloquium “Parallel Models of Curating” in November, RAP was off again, this time to Ljubljana, Slovenia. Discussions centered on the role of the curator in the contemporary art world, questioning how curatorial practice might act as a site for collaboration and negotiation between art and its institutions. (Participants: Nancy Adajania, Independent Curator and Scholar; Zdenka Badovinac, Director, Moderna galerija; Cosmin Costinas, Executive Director, Para/SITE Art Space; Ekaterina Degot, Professor, Moscow State University and Rodchenko Moscow School of Photography and Multimedia; Christine Eyene, Art Critic, Independent Curator, and Consultant; Inti Guerrero, Art Critic and Independent Curator; Alenka Gregoric, Artistic Director, City Art Gallery, Ljubljana; Ranjit Hoskote, Poet, Independent Curator and Scholar; Maria Lind, Director, Tensta Konsthall; Tevž Logar, Artistic Director, ŠKUC Gallery and Academy of Visual Arts; Andre Mesquita, Independent Scholar; Bojana Piskur, Curator, Museum of Contemporary Art Metelkova; Sarah Rifky, Curator, Townhouse Gallery of Contemporary Art and Professor, American University in Cairo, and MASS Alexandria; WHW, Curatorial Collective, Joana Warsza, Director, Laura Palmer Foundation; Beti Zerovec, Professor, University of Ljubljana; Anton Vidokle, Artist and Founder, E-flux.). At the end of November, a Clark conversation between Beinecke Fellow at the Clark, W. J. T. Mitchell, and Michael Taussig, Professor of Anthropology at Columbia University, brought RAP to its New York home at the Explorer’s Club, rounding out a full fall schedule of travel and engaging events.

At the end of January, RAP stayed a bit closer to home, hosting the Colloquium “Preservation and Its Intellectual Framework” in collaboration with the Council on Library and Information Resources (CLIR) and Washington University in St. Louis.
Convened by Charles Henry and Gary Wihl, the colloquium aimed to initiate dialogue among scholars and practitioners in the fields of conservation, preservation, and academic art history. A public lecture by Carlo Ginzburg brought to a close two days of discussion in which techniques of artistic preservation and art historical methods were productively brought into conversation with one another.

(Participants: Thomas Branchick, Williamstown Art Conservation Center; Carmon Colangelo, Fox School of Design & Visual Arts, Washington University; Harry Cooper, National Gallery of Art; Fenella France, Library of Congress; Carlo Ginzburg, University of California Los Angeles; Christian Scheidemann, Contemporary Conservation, Ltd.; Alexa Sekyra, The Getty Research Institute; Maurizio Seracini, University of California San Diego, California Institute for Telecommunications and Information Technology; Carol Stringari, The Solomon R. Guggenheim Museum; Jeffrey Weiss, The Solomon R. Guggenheim Museum; and Mariet Westermann, The Andrew W. Mellon Foundation.)

Clark Fellows for the Spring semester arrived in February, keeping our Tuesday nights lively with a suite of engaging lectures. RAP welcomed Claire Bishop, CUNY Graduate Center; John Peffer, Ramapo College of New Jersey; Christopher Reed, Pennsylvania State University; Mark Reinhardt, Williams College; and Beat Wyss, Karlsruhe University, to idyllic Williamstown, while Lisa Saltzman continued her full-year Clark/Oakley Fellowship.

Heading into spring, the Clark hosted the “Art History and Materiality” Colloquium, convened by Jennifer Marshall and Kate Mondloch. This colloquium explored not only what an attention to objects and material processes means for the study of art history, but how one might put such attention into practice, whether in the classroom, in one’s writing, or even at the level of methodology and approach. Participants representing a wide range of interests across the field of art history offered insight into these questions over two days of discussion (Participants: Bill Brown, University of Chicago; Susan Dackerman, Harvard Art Museums; Carolyn Dean, University of California Santa Cruz; Jae Emerling, University of North Carolina at Charlotte; Michelle Kuo, Artforum International Magazine; Gregory Levine, University of California Berkeley; Jennifer Marshall, University of Minnesota; Kate Mondloch, University of Oregon; Bissera Pentcheva, Stanford University; Christopher Steiner, Connecticut College.) These discussions culminated in a public conversation on March 16. Graduate students still in town were pleased to attend this event before delving into the festivities of Spring Break.

Not long after the colloquium, RAP staff was also diving into spring travel, picking up the thread of the three-year Mellon initiative “Trade Routes of Art History,” which had sent RAP to Australia the previous year. For 2013, the task was to explore the “Histories of Art History in South East Asia” in a series of discussions convened by Patrick Flores and hosted by the University of the Philippines Manila. Participants included Sabih Ahmad, Asia Art Archive; Frederick Asher, University of Minnesota; Biljana Cicic, Independent Curator; John Clark, Australian National University; Shelly Errington, University of California, Santa Cruz; Patrick Flores, University of the Philippines-Diliman; Ahmad Bin Mashadi, National University of Singapore Museum; Partha Mitter, University of Sussex; Apinan Poshyananda, Thailand Ministry of Culture, Department of Cultural Relations; Seng Yu Jin, LASALLE College of the Arts; Nora Taylor, School of the Art Institute of Chicago.

In early April, the Clark Curator Roundtable “This is a Portrait If I Say So: Abstracted Identity in American Art” explored abstracted, conceptual, and symbolic portraiture in the art of the United States over the course of the twentieth century. The Roundtable convened in preparation for an exhibition to be held at the Smithsonian National Portrait Gallery in Washington, D.C., organized by Anne Collins Goodyear, Kathleen Merrill Campagnolo, and Jonathan Frederick Walz. Other participants included Paloma Alarcó, Chief Curator of Modern Painting, Museo Thyssen-Bornemisza; C. Ondine Chavoya, Professor, Williams College; and Maria Vargas Llosa, Harvard Art Museums; Carolyn Dean, University of California Santa Cruz; Jae Emerling, University of North Carolina at Charlotte; Michelle Kuo, Artforum International Magazine; Gregory Levine, University of California Berkeley; Jennifer Marshall, University of Minnesota; Kate Mondloch, University of Oregon; Bissera Pentcheva, Stanford University; Christopher Steiner, Connecticut College.) These discussions culminated in a public conversation on March 16. Graduate students still in town were pleased to attend this event before delving into the festivities of Spring Break.

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The Oakley Center for the Humanities at Williams College and RAP jointly presented the Colloquium “New Antiquity III: Conditions of Visibility in Greek and Roman Art” toward the end of April. Organized by Jas’ Elsner, Guy Hedreen, Richard Neer, and Verity Platt, participants were asked to consider how the conditions of visibility for art historians and viewers today differ from those of the cultures of antiquity. Two days of discussion culminated in a public conversation the evening of April 20. (Participants: Annetta Alexandridis, Cornell University; Ben Anderson, Cornell University; Nathan Arrington, Princeton University; Ruth Bieleydlt, Harvard University; Patrick Crowley, University of Chicago; Jas’ Elsner, Corpus Christi College; Milette Gaifman, Yale University; Guy Hedreen, Williams College; François Lissarrague, L’École hautes études en sciences sociales; Richard Neer, University of Chicago; Verity Platt, Cornell University; Michael Squire, King’s College London; and Jennifer Trimble, Stanford University.)

As the academic year came to a close, RAP and the Clark announced the end of the search for Michael Holly’s successor. We are thrilled to welcome Darby English as the new Starr Director of the Research and Academic Program. Darby comes to Williamstown from the University of Chicago, where he has taught modern and contemporary art and cultural studies since 2003. With many changes on the horizon this summer for all of us at RAP and the Clark, we look forward to the beginning of a new academic year, and to engaging with new students,
MUSEUM ACTIVITIES
MELISSA HORN ’14

In the words of Graduate Intern David Sledge ’14, “it’s an exciting time to be at WCMA!” David has been spending the academic year interning with Director Tina Olsen ’72, focusing his efforts on securing alumni donations and acquiring pieces for the Student Loan Program. The program, projected to launch in January of 2014, will help Williams students engage in a lifelong dialogue with art.

In November, WCMA welcomed Lisa Dorin ’98 from an eight-year tenure as assistant curator of contemporary art at the Art Institute of Chicago. A former assistant curator at WCMA, the museum is excited to have her back as Deputy Director for Curatorial Affairs. The Education Department at the Williams College Museum of Art has also welcomed some new members: Sonnet Coggins joins WCMA as the Associate Director of Academic and Public Engagement, and Amelia Wood, as the Coordinator of Educational Programs. Nina Pelaez ’14, the Graduate Intern in Education, has assisted with the process of re-evaluating the Education Department’s programming by researching and compiling information on other museums’ visitor assessment strategies. Nina also helped train in the Museum Associates program, gave tours, and developed guides for WCMA’s iteration of Kidspace, the kid-friendly trio of museum exhibitions that WCMA, the Clark, and MASS MoCA all offered this past year. WCMA’s Kidspace exhibition included a cabinet of curiosities with objects from Sargent drawings, to shells and organic materials from the Berkshire Museum. Preparations intern Melissa Horn ’14, working under Chief Preparator Hideyo Okamura, assisted in painting the galleries, making wall texts, and hanging artworks for the show. Melissa has enjoyed spending her time at WCMA getting her hands dirty!

Along with sister exhibitions at the Yale University Art Gallery and the Massachusetts Museum of Contemporary Art in nearby North Adams, WCMA’s Sol LeWitt: The Well-Tempered Grid delved into the motif of the grid over nearly five decades of the artist’s work. The show was curated by Mark Haxthausen, Williams College Professor of Art and former director of the Graduate Program, and its catalogue featured essays by Christianna Bonin ’12 and Erica DiBenedetto, ’09. WCMA received the good news in early May that the exhibition won the 2012 award for Outstanding Exhibition in a University Museum, awarded by the Association of Art Museum Curators (AAMC) at its Annual Awards for Excellence.

The Well-Tempered Grid served as the inspiration for the very first “WCMA at Night” event, a new and innovative monthly series of happenings that transform the museum into a site for participatory meaning-making. October’s WCMA at Night included dance, a cappella and electronic music performances inspired by LeWitt’s work, as well as a mesmerizing wall drawing...
performance by artist Tony Orrico. The interaction between LeWitt’s work and the geometry of music also provided rich fodder for discussion between Professor Mark Haxthausen and Associate Professor of Music Ed Gollin during a gallery talk.

Elizabeth Rooklidge ’13 curated Cosmologies, an exhibition that considered the multitude of ways artists explore the universe’s origins, fate, meaning, and physical laws. Drawn from WCMA’s collection, Cosmologies featured twelve post-1950 artists, including Williams’ own Barbara Takenaga. Elizabeth worked with the Museum’s education department to plan activities for a Cosmologies-themed “WCMA at Night.” The November event included stargazing at the Williams College planetarium, tarot readings, and a Ziggy Stardust-themed dance party. Elizabeth also helped Kathryn Price ’03 research and prepare Picture: Literature and 72 Degrees: LA Art from the Collection. For the exhibition Picture: Literature, she curated a selection from Wallace Berman’s art and literary journal Semina and contributed a related in-gallery essay.

Another Williams faculty member had a strong presence in the galleries this year. Curated by guest curator Deborah Rothschild, Layla Ali: The Greenheads Series presented a chance for WCMA visitors to explore a recurring motif in the artist’s work, which uses both pop culture and dark humor to delve into themes of conflict, power, and victimhood. The show ran from August to November, and was accompanied by gallery talks by the curator, as well as Williams professors Mark Reinhardt, Carol Ockman, and David Smith.

In December, Curatorial Intern Hillary Reder ’14 worked to bring pieces of the World AIDS Day quilt to WCMA with the help of undergraduate Thobo Mogojwe. Hillary worked under the direction of Interim Assistant Curator Miriam Stanton ’05 to help reinvigorate the installation of WCMA’s eclectic permanent collection, writing new wall texts and creating a variety of interesting juxtapositions. Hillary has also had the opportunity to curate an exhibition of her own: Recollections, a celebration of Williams’ alumni donors, was open over the course of alumni weekend, and included 17 works donated by this year’s reunion classes, alongside documents from the WCMA archives that tell the fascinating stories of the donors behind the donations.

The new year brought numerous projects and exhibitions, including Myra Greene: Selections from My White Friends, curated by Mellon Curatorial Fellow for Diversity in the Arts Maurita Poole. The exhibition explored the construction and performance of whiteness and was the impetus for a gallery talk led by Greene herself and facilitated by Poole and undergraduate Harry Gilbert ’14 as part of Claiming Williams Day.

Emily Leifer ’14 has had the opportunity to further WCMA’s educational mandate this academic year, working as the Rose Study Gallery Intern under Liz Gallerani, Coordinator of Mellon Academic Programs. Emily co-led a lecture on the history of photography with Berkshire Community College Professor David Lee for his students in the Rose Gallery, speaking on works by artists like Paul Strand, Dorothea Lange, and Garry Winogrand. In April, Emily gave a gallery talk entitled Material Multiples about a 1977 Robert Morris print called Bind Time III. The talk, which was attended by a mix of students, professors, and WCMA staff, gave insight into the artists’ press WCMA funded during the 1970s.

Two student-curated exhibitions, a Student Art Loan Program in the works, and numerous other student-led projects speak to the degree to which WCMA enriches the experiences of students in the Graduate Program. Here’s to another fun, successful and productive year!
MUSEUM ACTIVITIES
MARTHA JOSEPH ’13

One of the graduate program’s many unique opportunities is its partnership with the Massachusetts Museum of Contemporary Art (MASS MoCA), which provides one student from each class with an intensive two-year long internship.

Under the tutelage of the museum’s curators, these students assist on the museum’s rigorous schedule of temporary exhibitions, from writing to planning and installation. In their second year, the students have the opportunity to curate an exhibition themselves, generously sponsored by the Clark.

As the second year MASS MoCA intern, I had the opportunity this year to curate the group exhibition Love to Love You. I initially proposed the concept in May 2012 and worked on it throughout the year under the supervision of Curator Denise Markonish. Love to Love You, which will be on view until January 5, 2014, brings together the work of seven artists who explore fandom as a unique opportunity for shared social experience and extreme personal obsession.

The artists in the exhibition—Mark Bennett, Eric Doeringer, Elissa Goldstone, Jason Lazarus, Eva LeWitt, Patrick McDonough, and Jeremy Shaw—use a variety of artistic approaches to explore fan culture as both a personal and social force. These artists present fans, not as passive spectators, but active participants in culture. Whether making memorabilia, writing fan fiction, or singing karaoke, fans become creators as much as consumers of culture. By looking at the social culture of fandom, this exhibition poses questions about authorship, collectivity, and our place in the hierarchy of cultural production. For me, this exhibition was a way of thinking through questions of participation rather than spectatorship and affect as opposed to criticality.

MASS MoCA has a history of inspiring new work conceived specifically for the space, and in my experience one artwork in particular posed an exciting curatorial challenge. I worked with Chicago-based artist Jason Lazarus to conceive of an installation for Love to Love You that would complement an ephemeral performance from June 25th 2010. This performance, The Michael Jackson Memorial Procession, consisted of a caravan proceeding from Jackson’s childhood home in Gary, Indiana to the city of Chicago. Participants’ cars were marked with screen-
printed 'MJ' funerary flags and collaboratively decorated with posters, streamers, and messages. As Jason and I began working together we both agreed that we did not merely want photographic documentation of the performance on view in the gallery. After much discussion, Jason proposed an installation in the gallery space comprised of a celebratory banner featuring images from the original performance and a poster with more documentation and a text written by one of the performers. Visitors to the gallery could take a poster with them as a memento of the fan experience. Additionally, the weekend of the opening, a car from the original procession was on view outside the museum, decorated with streamers, playing Michael Jackson music. For me this project raised many fascinating questions about performance display practices as Jason and I worked together to come up with the most appropriate site-specific iteration of the work.

Because of its rich relationship to music, MASS MoCA felt like an appropriate venue for an exhibition on fandom. Specifically, this summer marked the third annual Solid Sound Festival, a three day musical event organized by the indie rock band Wilco. During the weekend of the festival, Wilco fans flooded the museum. Did my exhibition perhaps inspire some self-reflection? I can only hope.

Love to Love You opened on May 25, 2013, along with three other exhibitions curated by Curator and alumnus Susan Cross ’94: Jason Middlebrook: My Landscape; Joseph Montgomery: Five Sets Five Reps; and Guillaume Leblon: Under My Shoe. First year graduate student and MASS MoCA intern Robert Wainstein ’14 assisted Susan with a number of exhibitions throughout the year. Specifically, he worked closely with Guillaume Leblon while installing his exhibition. In his second year working at MASS MoCA, Robert will curate a group exhibition of three New York-based multimedia artists. The exhibition will open in February 2014.

Finally, this past year was an exciting one for MASS MoCA, as Xu Bing’s exhibit Phoenix attracted wide-scale attention. Inhabiting the expansive Building 5, the massive sculptures took the form of Phoenixes suspended from the ceiling. Assembled entirely from materials harvested from construction sites in China, the birds held specific cultural resonance for the artist and also created a dialogue with North Adams’ industrial history. Robert assisted on this exhibition with research and writing. Xu Bing himself came to the museum in April and spoke to a full auditorium of students, staff, and members of the community.
The Judith M. Lenett Memorial Fellowship honors Judy Lenett, who enrolled in the Graduate Program in the fall of 1981. After her premature death, her family and friends established the fellowship to help the program give more weight to her interests, American art and conservation. The core of the Lenett Fellowship is time spent working at the Williamstown Art Conservation Center (WACC) during a student’s second year, focusing on objects chosen by the student and the WACC staff. All the stages of conservation—from analysis, to condition assessment, treatment proposal, and the treatment itself—move hand-in-hand with art historical consideration to allow the Fellow a through, multifaceted knowledge of the work. This forms the topic of the Fellow’s public lecture in the spring.

**UNBURYING THE PAST: A NEW YORK GUBERNATORIAL PORTRAIT FROM THE CIVIL WAR**

GINIA SWEENEY

When I first encountered the portrait of Edwin Morgan, it was hanging in its cramped home of many years: the compact storage area of the Albany Institute of History & Art. Standing only a foot and a half or so from the huge canvas, I craned my neck to see it. Under the fluorescent overhead lighting, its poor condition stood out above all else. It was a big, dirty canvas, slack and warped in its stretcher. Underneath those brown layers of grime, the subject was obscured but decipherable: a distinguished looking man with an unmistakable air of gravitas.

Born in 1811, Edwin Denison Morgan’s illustrious career included his making a fortune at a young age in a wholesale grocery business, serving as New York City Alderman, New York State Senator, Governor of New York, Major General in the Civil War, and United States Senator. He was a leader in the Whig Party and later the first, and to date longest serving, chairman of the Republican National Committee. He was an active patron of the arts, and his own collection, which was exhibited at the National Academy of Design after his death, included three Bouguereaus, a large genre painting by Jules Breton, and an Asher B. Durand landscape. Morgan served as an officer of the corporation of the Metropolitan Museum of Art in the early 1870s.

Despite his myriad accomplishments and valuable contributions to our nation’s history, Edwin Morgan is not a figure that looms large in our collective memory. As I worked at the conservation center, under the advisement of the wonderful Tom Branchick, to remove the materials distorting Governor Morgan’s likeness, I sought to perform a similar sort of excavation on the history of an illustrious man, and of a forgotten depiction of him. Time has changed the physical properties of the portrait, and also its meaning. When it was commissioned
in 1861 by the Albany Common Council as part of a series of portraits of New York State governors, it had the precise purpose of representing civic power. Its years in storage have stripped away those layers of meaning just as they have added physical layers of damage.

This is an object whose existence has been all but erased from the historical record, whose very authorship is uncertain. Its sitter was an eminent man and his legacy leaves him worthy of our respect and admiration. In spite of the eminence of its sitter, the painting has been relegated to the closet of American history and art history both.

The conservation process itself raises ethical questions, because we have no record of the painting’s original appearance. The discoloring and warping of the canvas were clearly the results of maltreatment and the passage of time. Without documentation, we can never know the true values of the colors the artist used. Over the course of the project, we had to make decisions about how thoroughly to clean the canvas and how to inpaint losses. The goal was to make the painting function as a cohesive whole.

I hope and believe the result resembles the original intention of the artist as much as possible. Through conservation, a previously unexhibitable painting, hidden away in storage for decades, is rendered once again usable. The previous condition drew attention primarily to the material history of the object. Now, in its newly conserved state, the portrait can serve instead as a window into an important moment in New York and American history.
Thank you for sending us your updates through our new digital questionnaire. If your information appears incorrect here or needs to be updated, please send us your new information via the online questionnaire emailed annually to you each fall.

1974

Judith Adams (Retired)

Jeanne Bresciani (Isadora Duncan International Institute, New York, Artistic Director, Director of Education; Ph.D., New York University School of Education ’00, “Myth and Image in the Dance of Isadora Duncan”)

Elizabeth A. Cogswell (University of Missouri, Columbia, MO, Senior Director of Development, Foundation Relations; M.A., University of Delaware, Winterthur Program ’81, “The Henry Lippett House: A Document of Life and Taste in Mid-Victorian America”)

Francesca Eastman (Self-employed editor) Had some fun with two National Geographic Photo Tours over the past year, trying to teach myself the detailed but fabulous Lightroom Editing system. In addition, was happy to join the WCMA tour of photography collections in the Bay Area last spring. Beyond that, have been working hard to complete a house remodel that requires a lot of editing down in the print material division. We’re getting there!

Diane Fennelly

William J. Gavin (Independent scholar)

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

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

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

Gregory Allgire Smith (Virginia Center for the Creative Arts, Amherst, VA Executive Director)

Cynthia Winter

1975

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

Elizabeth M. Ely

Jay M. Fisher (The Baltimore Museum of Art, Deputy Director for Curatorial Affairs/Senior Curator of Prints, Drawings & Photographs) Organized exhibition, “Matisse's Marguerite”, a focused exhibition on portraits of the artist's daughter, including drawings, prints, paintings and sculpture including important loans from Matisse Family collections. Baltimore Museum of Art Exhibition on “Matisse as Printmaker,” organized by the AFA, continues to travel.

Amy Golahny (Lycoming College, Williamsport, PA, Professor of Art History and Chair, Art Department; Ph.D., Columbia University, ’84, “Rembrandt's Paintings and the Venetian Tradition.” Currently, I am the president of the Historians of Netherlandish Art, the international organization that promotes art of the Netherlands and Belgium, as well as northern Europe in general. Please look at our web site for our activities and publications: www.hnanews.org

Johanna Halford-MacLeod (Barnes Foundation, Philadelphia, PA, Director of Publications and Franz and Virginia Bader Fund, Executive Director) I hope my fellow alums will alert their artist friends in the mid-Atlantic states to the Bader Fund’s grant program. Deadline for applications is September 15. Applicants must be 40 years or over and live within 150 miles of Washington, D.C. More information on guidelines and eligibility is available at www.baderfund.org.”

Peter deCourcy Hero (The Hero Group, Founder and Principal; M.B.A., Stanford University Graduate School of Business; Honorary Doctor of Laws, Maine College of Art) Recent news includes: now the grandfather (yikes!) of two lovely little girls (heroines?) which is of course great fun. Never having learned the word "retirement" from George Hamilton, I recently launched a new venture, The Hero Group (www.thaterogroupllc.com) We are working both globally, and here in Silicon valley, most recently on an extended strategic planning project with the Design School (d.school) at Stanford. For fun I still manage open water
sailing, crossing the Atlantic and most of the Pacific. That's it from here, best to all my Class of '75! Peter

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

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

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

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

1976

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

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

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

Lois Fichner-Rathus (The College of New Jersey, Ewing, NJ, Professor of Art History; Ph.D., Massachusetts Institute of Technology '81, “Jack Tworkov's Work from 1955 to 1979: The Synthesis of Choice and Chance”)

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

Jeanne B. Plekon (Reader’s Digest, Pleasantville, NY, Analyst Programmer)

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

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

Judith McCandless Williams

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

Deborah Irene Coy (Bonhams, New York, Department Head, European Art; J.D., Villanova University, ’80)

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

Henry J. Duffy (Saint-Gaudens National Historic Site, Cornish, NH, Curator/Chief of Cultural Resources; Ph.D., Rutgers University '01, “New York City Collections 1865–1895”) The Park (Saint-Gaudens National Historic Site) celebrated the Civil War this year with an exhibition “Consecration & Monument: Robert Gould Shaw and the 54th Massachusetts Regiment” (July 18 – October 31, 2013). I wrote an accompanying catalogue/handbook. The exhibit included objects from the Battle of Fort Wagner and the creation of the Shaw Memorial in Boston. The exhibit has been well received. I was interviewed on Public Radio “All Things Considered.” I presented several talks including as a part of a Symposium at the National Gallery of Art (November 8). I also taught a one day course on connoisseurship at RISD (November 2). Various projects are underway including a new traveling exhibit placing Saint-Gaudens in context with fellow artists, and an upcoming monograph on the contemporary American sculpture Lawrence J. Nowlan Jr.

Eileen Casey Jachym

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

Judith Weiss Levy (Trustee, St. Louis Art Museum) Board affiliations: Advisory Commissioner at the St. Louis Art Museum. Member of their Collections and Building Committees; Contemporary Art Museum, St. Louis; Repertory Theater of St. Louis.

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

Fronia W. Simpson (Independent art book editor, Bennington, VT; Ph.D., Yale University ’89, “Corot’s Salon Paintings: Sources from French Classicism to Contemporary Theater Design”). The big news is on the personal front: Marc’s retiring, after thirteen years, from the position of Associate Director of the Program. It’s lovely to see him in the daytime, something that rarely happened before.

John W. Stamper (University of Notre Dame, School of
Beth Carver Wees (The Metropolitan Museum of Art, New York, Curator, American Decorative Arts) I am pleased to announce the publication of Early American Silver at The Metropolitan Museum of Art, published by the Metropolitan and distributed by Yale University Press. In mid-April, just as the book was going to press, Dustin and I were guest lecturers on a Metropolitan Museum trip to the Netherlands and Belgium. Of course it brought back memories of the Class of ’77 January trip with Frank Robinson. It was lovely to visit during tulip season and to see the newly reopened Rijksmuseum, among many other museums and historic sites.

1978

Leonard N. Amico

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

Jane M. Boyle

John W. Coffey (North Carolina Museum of Art, Raleigh, NC, Deputy Director for Art/Curator of American and Modern Art)

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

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

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

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

1979

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

Mary Spivy Dangremond (Community Foundation of Southeastern Connecticut)

Stephen Eisenman (Northwestern University; Evanston, IL, Associate Professor; Ph.D., Princeton University ’84, “On the Politics of Dreams: A Study of the ‘Noirs’ of Odilon Redon’’)

Laura M. Giles (Princeton University, Art Museum, Curator of Prints and Drawings; Ph.D., Harvard University ’86, “The Paintings and Related Drawings of Giacomo Cavedone, 1577–1660’’)

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

Franklin Kelly (National Gallery of Art, Washington, D.C., Deputy Director and Chief Curator, and University of Maryland, College Park, Distinguished Affiliate, Department of Art History and Archaeology; Ph.D., University of Delaware ’83, “Frederic Edwin Church and the North American Landscape, 1845–1860’’)

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

Elizabeth L. C. Milroy (Philadelphia Museum of Art, Zoë and Dean Pappas Curator of Education for Public Programs; Ph.D., University of Pennsylvania ’86, “Thomas Eakins’ Artistic Training, 1860–1870”) Am happily living full-time in Philadelphia, have successfully transitioned to the curatorial ranks at the Philadelphia Museum as the Zoe and Dean Pappas Curator of Education, Public Programs, and am very busy with various new initiatives. I am still among the faculty ranks as a Professor Emerita at Wesleyan; and am team-teaching a grad course at Penn with Larry Silver.

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

Sheryl E. Reiss (University of Southern California, Lecturer; Ph.D., Princeton University ’92, “Cardinal Giulio de’ Medici as a Patron of Art, 1513–1523”) Will be teaching at the Huntington Library, Art Collection and Botanical Gardens beginning in January 2013.

Jennifer Wade

1980

Cheryl A. Brutvan (Norton Museum of Art, West Palm Beach, FL, Director of Curatorial Affairs) It is always wonderful to hear from colleagues and friends as they visit family and benefactors residing in Florida during the cold months. Upcoming projects include an exhibition of Phyllida Barlow's sculptures and To Jane, Love Andy: Warhol's First Superstar exploring "Baby Jane" Holzer.
Martha Krom Chiarchiaro (UMass Memorial-Clinton Hospital, Worcester, Vice President, Human Resources) I'm continuing to enjoy teaching art history classes in the evening at the Worcester Art Museum and Worcester State University. It was fun to work with the most recent docent trainees at the WAM.

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

Christine Knox (Boehringer Ingelheim Pharmaceuticals, New York, Manager, Medical Congresses; M.B.A., University of Connecticut; C.M.M. Certification '00 in Global Strategic Meeting Management, University of Coventry) Currently working as a Director in the global trade show industry for British firm, Reed Elsevier.

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

Vivian L. Patterson

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

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

1981

Laurie McGavin Bachmann (Arts Program Developer, Ridgefield Library, M.P.S. Interactive Telecommunications, New York University, Tisch School of the Arts ’98) My work continues as arts program developer at the Ridgefield Library. The Library is undergoing a 20 million dollar expansion designed by Newman Architects to open spring 2014. The creativity series I began in 2009 continued this year with a Creativity and Education mini-conference, and Poetry Symposium with Dublin Poet Dr. Anne F. O’Reilly. These events took place and were co-sponsored by The Aldrich Contemporary Art Museum. I also took a course this summer, “The Future of Learning”, with Dr. Howard Gardner at the Harvard Graduate School of Education. Peter, Maya (24) and I are well and still living in CT.

Rachel J. Burbank

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

Amy Shammash Dane (Mount Holyoke College Art Museum, South Hadley, MA., Education Coordinator) I have been traveling the world, give lectures on my experiences and exhibit my photography. My website, www.amydaneadvnetures.com, will soon have a drop box of photos from over 50 countries as well as my exhibitions to date and slideshows.

Kenneth LeDoux

Jennifer G. Lovett

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


John Pultz (University of Kansas, Lawrence, Associate Professor, Kress Foundation Department of Art History; Ph.D., IFA-NYU ’93, “Harry Callahan and American Photograph, 1938–1990”) I continue as Director of Graduate Studies for students in European and American art history at the University of Kansas, where I teach art since 1900 and the history of photography. In 2007 I wrote the essay “Tim White’s Photographs and Adolescent Time” for Galerie Michael Schultz in Berlin. In 2008 I joined other former students of Williams alum Kirk Varnedoe to contribute to the volume A Fine Regard: Essays in Honor of Kirk Varnedoe (Ashgate, 2008). My essay, “Harry Callahan, Modernist Photography, and Suburban Domestici,” re-engaged issues from the dissertation I wrote under Varnedoe at the Institute of Fine Arts, New York University. (Fronia W. Simpson ’77, was the outstanding copy editor of the book.) Over summer and fall 2008 I curated the traveling exhibition Red Desert, Green Prairie, Blue Sky, which examines the cultural landscape of the Great Plains through the work of eight photographers.

Ann Rosenthal (MAPP International Productions, NY, Executive Director and Producer; President of the Board)

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

Maureen Walsh

1982

Julia Bernard (Independent curator and critic based in Frankfurt, Germany; Ph.D., University of Chicago ’93, “Identification with Christ in Late Nineteenth-Century
Self-Portraiture: A Modern Conception of the Artist’s Societal Role")

**Sandra Ludig Brooke** (Marquand Library of Art and Archaeology, Princeton University, Head Librarian) I was recently elected chair of the IFLA Art Libraries Section Standing Committee (International Federation of Library Associations and Institutions) and also received continuing appointment as a Librarian at Princeton. In November had a happy run at the New York City Marathon—my fourth New York and sixth marathon. David retains his sense of humor despite some health challenges the past two years. He’s an inveterate letter writer and phone jockey and would love to hear from Graduate Program friends.

**Wanda A. Bubriski**

**Maura Feeney**

**Minott Kerr** (Metro Data Resource Center, Portland, Oreg., Assistant Regional Planner: Geographical Information Systems [GIS] Specialist; Ph.D., Yale University ’94, “The Former Cluniac Priory Church at Paray-le-Monial: A Study of Its Eleventh- and Twelfth-Century Architecture and Sculpture”) Still at Regional Planning Agency Metro, now senior GIS specialist, but in reality a server whisperer keeping web data and software machines purring like contented kitty cats while maintaining a dozen or so terabytes of imagery and data. Part owner of a coffee roastery, work part time at a distillery. Interested in all consumable liquids, and to that end striving to find the perfect bike lube to keep my fleet up and running. Very active with local cycling group working to address bike accessibility issues in order to make bicycling a true option for transportation, recreation, and an active lifestyle for everyone.

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

**Anne Reed Shannon**

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


**1984**

**Bradley B. Brigham** (North River Antiquities, Colrain, MA, Owner/Proprietor) I continue to dabble in antiques and fine arts via my small seasonal shop here in Colrain en-route to Southern VT and the Ski Country. In addition to my shop, I continue to manage my family’s small farm (former dairy) in terms of rental units and crops of hay, corn, and mushrooms. I also live on this 250 acre parcel of mixed fields, woods, and pasture, along with my parents and tenants. I volunteer at the Greenfield Community College as a board members and fundraiser. And I still own a one third interest in an 1834 Congregational church situated in the center of town. I send greetings and best
wishes to all present and former students.

**Michael M. Floss**

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

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

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

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

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

**Nancy Spector** (Solomon R. Guggenheim Museum, New York, Chief Curator) I am currently working on a survey of international Postminimalism and an exhibition on the work of Fischli and Weiss among other projects.

**Gregory Rubinstein** (Sotheby’s, Inc., London, Senior Director, Worldwide Head of Old Master Drawings) A busy and eventful year. The main highlight was overseeing the sale of the Raphael drawing, Head of a Young Apostle, from the Devonshire Collection at Chatsworth, for an all-time auction record price for any drawing. Children flourishing: Oliver (22) now graduated & employed, Anthony (19) just started Cambridge, Leo (5) just started school, and Max (2) didn’t.

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

**Jill B. Steinberg** (independent writer and editor, Seattle)

**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”)

**1985**

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

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

**Alice Evarts-Schipper**

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

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

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

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

**Zheng Hu** (University at Albany, SUNY, University Art Museum, Albany, NY, Exhibition Designer)

**1986**

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

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

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

**Laura Coyle** (Smithsonian National Museum of African American History & Culture, Head of Cataloging and Digitization; Ph.D. Princeton University ’07, “The Still-Life Paintings of Vincent van Gogh and Their Context”)

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

**Carolyn Halpin-Healy** (New York City Department of Education, Project Coordinator and Consulting Museum Educator) Arts & Minds continues to grow and thrive with programs at The Studio Museum in Harlem and The New-York Historical Society serving people with dementia and their caregivers. Latest projects in what I’ve come to call my freelance remix include a course I’ve developed at Union Theological Seminary on Art and Interfaith Dialogue and a consultancy on education programs at The National Academy Museum and School. Tim and I would love to hear from classmates passing through New York or Williamstown.

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

Susan V. Webster (College of William and Mary, Williamsburg, Va., Jane Williams Mahoney Professor of Art and Art History; Ph.D., University of Texas at Austin ’92, “The Processional Sculpture of Penitential Confraternities in Early Modern Seville”)

Ann Slimmon Woolsey (Rhode Island School of Design, Museum of Art, Providence, RI Director of Planning)

Charles E. Wylie

1987

Yumi Nakayama Farwell (Self-employed Homemaker)

Joyce Rolerson Hu (Yates Magnet School, Schenectady, NY)

Pamela A. Ivinski (Cassatt Catalogue Raisonné Committee, New York, Research Manager; Ph.D. Graduate Center of the City University of New York ’03, “Mary Cassatt, The Maternal Body, and Modern Connoisseurship”)

Deborah K. Leveton

Diana L. Linden (Independent Scholar and Pitzer College, Claremont, CA, Scholar-in-Residence; Ph.D., City University of New York ’97, “The New Deal Murals of Ben Shahn: The Intersection of Jewish Identity, Social Reform, and Government Patronage”) New publications, both in 2012: 1. Part of a scholarly team led by Deborah Dash Moore who wrote: City of Promises: The History of Jews in New York, 1654-Present, 3 vol. series, Jeffrey Gurock, Diana L. Linden, Annie Polland, Howard Rock, and Daniel Soyer, co-authors. (New York: New York University Press) Note: City of Promises selected as The Everett Family Foundation Jewish Book of the Year Award of the National Jewish Book Awards I also wrote a catalog entitled, Realism and Surrealism: Social Visions in American Art, for the Jonathan Boos Gallery, NYC. I gave papers at American Jewish Studies, Chicago, 2012, and also, New York's 92 Street Y which both Carolyn Halpin-Healy and Pamela Ivinski attended -- they make for a great and supportive audience. Also, I was awarded a book contract by Wayne State University; am presently doing a rewriting based on the readers' reports. Otherwise, I spend too much time on Facebook connecting w/ friends from the Graduate Program.

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

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

Denise Krieger Migdail (Asian Art Museum, San Francisco, Textile Conservator)

Scott Opler Although the memorial foundation established after Scott's death in 1993 distributed the last of its grants in 2004 (including a significant gift to the Clark, which resulted in the library’s Reading Room being dedicated to his memory), its impact continues through endowment support in the fields of architectural history, Italian cultural history, the environment, and gay rights. One significant manifestation: The Scott Opler Fellowship in Architectural History at Worcester College, University of Oxford.

Pamela A. Patton (Southern Methodist University, Dallas, Associate Professor and Interim Chair, Division of Art History; Ph.D., Boston University ’94, “The Cloister of San Juan de la Peña and Monumental Sculpture in Aragon and Navarre”) Pamela's recent book, Art of Estrangement: Redefining Jews In Reconquest Spain, appeared with Penn State University Press in November 2012; more recently, her reflection upon the impact of the late María Rosa Menocal on the discipline of art history appeared in a special issue of the Journal of Medieval Iberian Studies. In June 2013, she became Chair of the Department of Art History at Southern Methodist University.

Xia Qiu

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

1988

Becky A. Briesacher (University of Massachusetts, UMass Medical School, Worcester, Associate Professor of Medicine; Ph.D., University of Maryland, Baltimore ’01) Finally breaking into the art circles in Worcester, MA and served on the board of the Art in the Park public sculpture show. Otherwise, mainly a museum goer rather than museum curator.

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

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

Kristen Froehlich (Atwater Kent Museum, Philadelphia, Director of the Collection)  

Courtney Braun Ganz  

James A. Ganz (Fine Arts Museums of San Francisco, Curator of the Achenbach Foundation for Graphic Arts; Ph.D., Yale University ’00, “Robert Robinson [1651–1706]: Painter Stainer and Peintre-Graveur”) It has been a busy year in San Francisco. My exhibition Rembrandt’s Century at the de Young Museum had more than 300,000 visitors — of course it was paired with the Girl with the Pearl Earring, but my galleries were consistently crowded with people looking closely at old master prints and drawings. At the moment I am putting the finishing touches on Anders Zorn: Sweden’s Master Painter, a retrospective exhibition of 100 works by Zorn opening this weekend at the Legion of Honor.  

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

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

Marguerite H. Modan  

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

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

1989  


Peggy O’Brien Eysenbach (The Edgerton Center, MIT, Coordinator of Strategic Initiatives)  

Heather Galloway (Intermuseum Conservation Association, Cleveland, Ohio, Paintings Conservator)  

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

Joseph R. Giuffre (Temple University, Philadelphia, Intellectual Heritage Program; Ph.D., Rutgers University ’08, “Design in Raphael’s Roman Workshop”)  

Marion Goethals  

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

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

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

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

Rebecca E. Nanovic  

Nora L. Nirk  

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


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

Ellen Zieselman (New Mexico Museum of Art, Curator of Education)  

1990  

Michele M. Bernatz (SUNY, Assistant Professor; Ph.D., University of Texas, Austin ’06, “The Concept of Divinity in Maya Art: Defining God I.”)  

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

Lauren B. Hewes (American Antiquarian Society, Worcester, MA, Andrew W. Mellon Curator of Graphic Arts; Print Council of America, Project Bibliographer, Oeuvre Catalogue Project)
Patricia R. Ivinski (Public School Teacher, Baltimore, MD)


Robert Lach (Chicago Board Options Exchange; M.B.A. ’97, University of Chicago)

Barbara L. Myers (Ph.D., Princeton University ’98, “Landscapes of the Imagination in Renaissance Venice,” submitted as Barbara Lynn-Davis)

Christine I. Oaklander (Lehigh Valley Hospital & Health Network, Allentown, PA, Arts Coordinator; and independent art consultant and scholar; Ph.D., University of Delaware ’99, “Clara Davidge and Henry Fitch Taylor: Pioneering Promoters and Creators of American Modernist Art”) I am still living in Allentown, PA and working as an independent scholar and dealer. Have never been busier. In December I will present at the Armory Show centennial symposium at the Musee d'Orsay. I have commenced a book project on the important 19th-century art patrons, philanthropists, and businessmen Jonathan Sturges and William Henry Osborn. For this, I scored a very rare oil/canvas study for William Morris Hunt's "Flight of Night" mural at the Albany, NY state capitol and having researched it am working to hopefully place it in a museum or other cultural institution. There is a lot more but this gives the idea. No two days are alike and I feel fortunate. Met two Williams MA program graduates from other classes recently, which is always nice. Would enjoy hearing from my classmates!

David A. Penney

Ann MacNary Shafer (The Baltimore Museum of Art, Assistant Curator, Prints, Drawings, and Photographs) I continue to work closely in Baltimore with two fellow graduates, Jay Fisher and Katy Rothkopf. A full third of our curators hail from Williams--is that some sort of record? We are busy with multiple renovation projects and are celebrating the Museum's 100th anniversary in Fall 2014.

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

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

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

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

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


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

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

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

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

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

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

Dan Strong (Faulconer Gallery at Grinnell College, Grinnell, IA, Associate Director and Curator of Exhibitions) 2014 will mark my 15th year in Iowa and the 15th anniversary of the founding of the Faulconer Gallery, Grinnell College. Shocking: same office, same desk, same chair, even some of the same shirts. My life is mostly exhibitions and art fairs now, about which I cannot complain. I drove by the Clark last June en route from Boston, but it was a rainy Monday and no one was home but construction crews. Let me know when the paint is dry and I’ll swing by again. Not a day goes by that I don’t fondly remember Williamstown. Love to all.
Carla Vascones

1992

Brian T. Allen (Addison Gallery of American Art, Phillips Academy, Andover, MA, Mary Strip and R. Crosby Kemper Director; Ph.D., Yale University ’98, “The Spanish Subjects of Washington Allston”)

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

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

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

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


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

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

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

Tim Peterson (Franklin Art Works, Minneapolis, MN, Executive Director)

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

1993

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

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

Stefanie Spray Jandl

Susan I. Johnson

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

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

Frances Lloyd-Baynes (Minneapolis Institute of Arts, Content Database Specialist) I joined the Minneapolis Institute of Arts in 2012 where Williams alum David Little was already working. David and his wife Darsie Alexander hosted a gathering of some local grad program alums over the summer and we had a great time catching up and comparing notes.

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

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

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

Melanie Pong

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

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

Meagan Hayes Shein (Artist, New York)

Todd Donington Weyman (Swann Art Galleries, New York, Director, Prints and Drawings; plus appearances on Antiques Roadshow) This past August I had a short, mini-reunion with Mark Lindholm (1993) who drove down to Kansas City from Minneapolis with his two sons to visit me during our stop there to film the Antiques Roadshow. We visited Thomas Hart Benton's house and studio, ate some fantastic bbq and had some good laughs. Mark was filmed with an antique lantern-slide set he'd brought to be appraised and I uncovered a $300,000 Roy Lichtenstein color screenprint to film! Earlier in the summer, Mark's sister Amy had hosted me and my two sons during the Roadshow's stop in Boise, where she was filmed with an 18th-century French chest of drawers and I found a $150,000 Edward Hopper etching among many other treasures. Meanwhile, the fall auction season has been an especially busy one, with my department organizing 4 major sales in just a few months, capped off with a thematic auction to celebrate the 100th anniversary of the
Armory Show, which was held across the street from Swann's current location.

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

**1994**

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

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

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

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

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


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

**Nicole S. Johnson**

**Elizabeth J. G. Levine** (reedc/art projects llc, Independent Curator) Since leaving MoMA in 2009 where I was an Assistant Curator in the Department of Painting and Sculpture (having started there in 1996), I formed reedc/art projects llc, a consulting business focusing on art historical research and writing, independent curating and art advisory. My most recent project, however, focuses on developing a proprietary software/hardware technology for application in the context of museum education.

**Heather MacIntosh** (Writer/Illustrator, Washington, D.C.)

**Daniel A. Montoya** (Self-employed visual artist, Brooklyn)

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

**1995**

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

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

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

**Adrienne Ruger Conzelman** (Independent art consultant, New York and Fairfield, CT)

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

**Ingrid Gustavson** (Sage Hill School, Newport Coast, CA, History Department Chair)

**Lydia G. Hemphill** (Deerfield Academy, Deerfield, MA, Director of Studies, Fine Arts Teacher [AP art history and photography], Curator of Charles P. Russell Collection of Deerfield Academy) Went on sabbatical during the school year 2011-12, traveled in Europe, Asia and Africa -- a fantastic year away after working in the boarding school world for 17 years!

**Baird E. Jarman** (Carleton College, Northfield, MN, Associate Professor of Art History; Ph.D., Yale University '05, “Galahad in the Gilded Age: Edwin Austin Abbey’s The Quest of the Holy Grail and the Campaign for Civic Virtue”) I’m enjoying the pandemonium that comes with having two highly energetic daughters under the age of 4, while also trying to learn the ropes as department chair this academic year. I look forward to seeing some familiar faces at the Chicago CAA reception in February.

**Marguerite A. Keane** (Drew University, Madison, NJ, Assistant Professor; Ph.D., University of California, Santa Barbara '02, “Remembering Louis IX as a Family Saint: A Study of the Images of Saint Louis Created for Jeanne, Blanche, and Marie of Navarre”)
Sabine T. Kriebel (University College Cork, College Lecturer in the History of Art; Ph.D., University of California, Berkeley '03, “Use Photography as a Weapon! The Photomontages of John Heartfield and the Crisis of the European Left, 1929–1938”) My book Revolutionary Beauty: The Radical Photomontages of John Heartfield is forthcoming with University of California Press in the winter of 2014, hopefully in time for CAA in Chicago!

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

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

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

Thomas J. Loughman (The Clark, Associate Director of Program and Planning; Ph.D., Rutgers University ’03, “Spinello Aretino, Benedetto Alberti, and the Olivetans: Late Trecento Patronage at San Miniato al Monte, Florence”)

Lorraine A. Padden (California Division of Advancement, Laguna Beach, CA, Senior Development Officer) After art history at Brown and a few years reviewing exhibitions for Ohio State University’s journal Columbus Art and the Wexner Center, I dove into the Graduate Program with the great gift of a Javits Fellowship. Afterward I studied architectural history at La Sapienza in Rome thanks to a Rotary Scholarship. I then pursued choreography, as a dancer sensing both the urge to create art and contextualize it. I helped the Board for NYC based Nonprofit Finance Fund to create new work. Last year I submitted a paper to American Ballet Theatre entitled "A Liturgy of Very Wide Adaptability" that examined the potential for ABT to cultivate exceptional dancers while fostering a new generation of supporters for the art form. My husband and I live in San Diego. Carl races and restores 1950's Italian motorcycles—a love of form over function that often breaks down (albeit beautifully) by the side of the road!

1996

Thomas Beischer (Stanford University, Adjunct Lecturer; Ph.D., MIT ’04, “Great Expectations: Provisional Modernism and the Reception of J.J.P. Oud”) Had a wonderful visit to Williamstown in June before giving a lecture on MOOC's at MIT. Merritt is a great host and has two of the cutest girls. She is just as wonderful as ever! Jim Ganz and I get to see each other fairly often in SF and Courtney (class of 1998?) is the art teacher for my son, Zach, at a really wonderful school in Marin.

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

Kathryn Brownell

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

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

Merritt Colaizzi (The Clark, Campaign Director)

H. Gifford Eldredge (Sparks Exhibits and Environments, Philadelphia, Vice President, Operations, Museum and Attractions)

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

Sara M. Krajewski (Henry Art Gallery, Seattle, Associate Curator) In July 2012, I took the position of Director at INOVA (Institute of Visual Arts) at the University of Wisconsin-Milwaukee. Also in 2012, I received a Warhol Foundation Curatorial Research Fellowship in support of my research on "super hybrid" artistic practices as forms of interdisciplinary or transdisciplinary contemporary art.

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

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

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

Bethany R. Velasco I continue to stay home and eat bon-bons. However, now that my children, Lucas and James, are in school all day, things may get a bit more intellectually stimulating. Speaking of which, I sat in on Tom Beischer's architectural history seminar at Stanford in early November, and felt like I was in methods class again. Strangely enough, I liked it!
1997

Karen Dennis Binswanger (Freelance Editor, San Francisco, CA)

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

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

Lillian Nave Goudas (Appalachian State University, Boone, NC, Art History Instructor) I presented a talk on "Research and Metacognition in creative fields: How Best do I learn?" at the ATINER International Conference on Visual and Performing Arts in Athens in June and will be presenting at the International Symposium on Service Learning in Stellenbosch, South Africa in November. Otherwise, 3 lively and inquisitive children keep me busy outside teaching at Appalachian State University.

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

Lisa Melandri (Contemporary Art Museum St. Louis, MO, Director)

Ann Musser-Ercan (Smith College Museum of Art, Northampton, MA, Associate Director for Education) I am in my 11th year at the Smith College Museum of Art, and I'm proud of work we have done to offer all of our audiences a wide range of programs, while also mentoring a diverse body of students interested in museum practice. My daughter Zeytin just turned 9 and is head to toe personality. Think Sarah Silverman who doesn't work blue...Ronan, who will be 5 in December, is Mr. Cuddles. He tries to keep up with his cool big sis, and occasionally seems to try to break stuff just to see if he can. Is that a guy thing? ...Many of you know that I've been living with ovarian cancer and various treatments for a couple of years now. I guess I am a part time professional patient now. An art history MA doesn't exactly train you for that, but the dear friendships and many expressions of support from so many of you all have been sustaining. The future is always uncertain; who would have thought Magic Johnson would still be around?! :)

Jungha Oh (Independent art book editor, Minneapolis, MN)


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

Claire Schneider (Independent Curator, Phoenix, AZ)

Luciana Shirado

Isabel Louise Taube (School of Visual Arts, New York, Instructor; Ph.D., University of Pennsylvania ’04, “Rooms of Memory: The Artful Interior in American Painting, 1880 to 1920”) I'm teaching nineteenth- and twentieth-century art at Rutgers University in New Brunswick, NJ, and at the School of Visual Arts in NY. I currently am curating "Points of Experience," a student exhibition at the School of Visual Arts, and working on my book project about American representations of the domestic interior in paintings and photographs from the late nineteenth and early twentieth centuries.

Jacqueline van Rhyn (Philadelphia Museum of Art, Department of Prints, Drawings, and Photographs, Exhibition Assistant) The next 12 months, I will be assisting Innis Shoemaker on her exhibition Full Circle, Works on Paper by Richard Pousette-Dart, scheduled to open in September 2014 at the Philadelphia Museum of Art. At this time, it is a perfect fit while I continue to balance work and family life.

Ashley West (Temple University, Tyler School of Art, Philadelphia, PA, Assistant Professor; Ph.D., University of Pennsylvania ’06, “Hans Burgkmair the Elder [1473–1531] and the Visualization of Knowledge”) Great idea to gather information online! I am back teaching after having been on sabbatical last year. While on sabbatical year, I completed my book manuscript on the painter and printmaker Hans Burgkmair (1473-1531) and spent six months in Berlin as a Guest Professor and Visiting Research Scholar at the Freie Universität. Hello to my Williams class of ’97!

1998

Brian Boucher (Art in America, New York, Assistant Editor)

Mikka Gee Conway (J.D. University of Minnesota Law School) I am now settled in Washington, D.C., working as an associate in the tax group at Sutherland Asbill & Brennan LLP. I practice primarily in the area of employee benefits and executive compensation, but I dabble in international tax and tax controversy/litigation matters, and follow developments in the law relating to tax-exempt organizations as well. Mike and I rent a great townhouse on Capitol Hill, with a little back yard for our dog Shakes, and we try to get out to enjoy the parks, museums, and
markets in the area when I'm not working (which, unfortunately, doesn't give us much time). I occasionally see Annie Elliott and Dorothy Moss, and recently visited Kara Vander Weg in NY. In 2014 I'm hoping to see more of the Williams clan, and even make a trip up to the Berkshires, now that I live on the east coast. I look forward to reading everyone's news and encourage fellow alums to look me up if you are in D.C. Best wishes to all.

Alexis Goodin (The Clark, Research Associate; Ph.D., Brown University ’08, “‘Egypts’ in England: The Representation of Ancient Egypt at the Sydenham Crystal Palace”)

Angela Ho (George Mason University, Assistant Professor; Ph.D., University of Michigan ’07, “Rethinking Repetition: Constructing Value in Dutch Genre Painting, 1630s to 1670s”) I am in the middle of the nerve-racking process of sending proposals to publishers (and working frantically to finish the manuscript at the same time). I am otherwise truly enjoying my job.

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


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

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

Megan Smetzer (Non-Regular Faculty, Capilano University, University of British Columbia, Vancouver, Ph.D. ’07, “Assimilation or Resistance? The Production and Consumption of Tlingit Beadwork”) I continue to live in beautiful Vancouver, BC with my partner Vance and our 9 year old daughter Lily. For the past two years I have been teaching art history part time at Capilano University in North Vancouver. At long last, I have begun the process of transforming my PhD dissertation into a book titled “Painful Beauty” A History of Tlingit Beadwork”. I plan to have a completed manuscript in the new year. And, after an exceedingly long review process, my essay "From Bolts to Bags: Transforming Cloth in 19th Century Tlingit Alaska" will be published in the Journal of Material Culture in 2014. As Halloween approaches, I can't help but remember the fabulous parties at the Fort and and the costumed creativity expressed by all!

Laura Steward (Independent Curator, Santa Fe, NM)

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

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

1999

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

Austen Barron Bailly (Los Angeles County Museum of Art, American Art Department, Associate Curator; Ph. D., University of California, Santa Barbara ’09, “Painting the ‘American Historical Epic’: Thomas Hart Benton and Race, 1919–1936”)

Lucretia Baskin I'm back in school, working towards my MLIS at the Simmons College Graduate School of Library and Information Science, and I've recently begun volunteering as an intern at the CAI library two days a week.

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

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

Dorothy Moss Williams (National Portrait Gallery, Washington DC, Assistant Curator of Painting and Sculpture, Ph.D., University of Delaware ’12, “Translations, Appropriations, and Copies of Paintings in the United States, Cira 1900”)

Kristina Van Dyke (The Pulitzer Foundation for the Arts, Director; Ph.D., Harvard University ’05, “The Oral-Visual Nexus: Rethinking Visuality in Mali”)

2000

Katherine A. Bussard (Princeton University Art Museum, Peter C. Bunnell Curator of Photography; 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)

Alanna E. Gedgaudas (Jenny Holzer Studio, Frankfurt, Germany, Project Manager)
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 (Art, Design & Architecture Museum, UC Santa Barbara, Curator of Exhibitions)

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

Jennifer A. Greenhill (University of Illinois, Urbana-Champaign, Associate Professor of American Art; Ph.D., Yale University ’07, “The Plague of Jocularity: Contesting Humor in American Art and Culture, 1863–93”) Tenured at the University of Illinois in May 2013. Will be the Terra Foundation for American Art Visiting Professor at the Institute national d'histoire de l'art in Paris during the Spring 2014 semester. In addition to enjoying stimulating conversation with my French colleagues and students, I plan to savor baguettes, adopt the understated elegance that is Parisian chic, and get to know the Parisian contemporary art scene from my apartment in Belleville. Can you tell I'm going to make the most of my sabbatical? I can't wait.

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

Amy K. Hamlin (St. Catherine University, St. Paul, MN, Assistant Professor, Ph.D., IFA–NYU ’07, “Between Allegory and Symbol: Max Beckmann and the Crisis of Expressionism”)

Beth Mangini (Kantor) (California College of the Arts, San Francisco, Assistant Professor of Visual Studies; 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 (University of Chicago, Ph.D. program in art history)

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

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

Robin S. Schuldenfrei (Humboldt University, Berlin, Junior Professor, and University of Illinois at Chicago, Assistant Professor; Ph.D., Harvard University Program in History and Theory of Architecture ’08, “Luxury and Modern Architecture in Germany, 1900–1933”)

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

Leah G. Sweet (IFA–NYU, Ph.D. Program in Art History)

2001

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

Rachel Butt (J.D. Ohio State University School of Law ’10)

Jennifer T. Cabral (Provincetown, MA)

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

Anna Lee Kamplain (Boston University, Ph.D. program in art history)

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

Jeffrey Saletnik (Indiana University, Bloomington, IN, Assistant Professor; Ph.D., University of Chicago ’09, “Pedagogy, Modernism and Medium Specificity: the Bauhaus and John Cage”)

Karly Whitaker (Leukemia & Lymphoma Society, Cleveland, Ohio, School and Youth Campaigns Assistant; University of Delaware, Ph.D. program in art history)

2002

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

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

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

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

Tara McDowell (University of California Berkeley, Ph.D. program in art history)
Kathryn A. Price (Curator of Collections, Williams College Museum of Art) This year I was blissfully busy, as always. I was thrilled to be Managing Editor of Mark Haxthausen's award-winning catalogue for Sol LeWitt: The Well-Tempered Grid, which was named Outstanding Exhibition in a University Museum by the AAMC. I was presenting curator of Now Dig This! Art and Black Los Angeles, 1960-1980 and curated a companion exhibition called 72 Degrees: LA Art from the Collection. In July I was named Curator of Collections, a three-year position that allows me to tend the wonderful garden that is the WCMA collection.

Victoria Sancho Lobis (Prince Trust Associate Curator, The Art Institute of Chicago; Columbia University, Ph.D. program in art history) In recent months, I completed work for an exhibition featuring the engravings of Hendrick Goltzius that is currently on view at the Crocker Art Museum. The exhibition, Passion and Virtuosity: Hendrick Goltzius and the Art of Engraving, will travel to the University of San Diego in February of 2014. As of September 2013, I assumed the position of Prince Trust Associate Curator in the Department of Prints and Drawings at The Art Institute of Chicago. I hope to receive many visits from fellow Williams graduates in the months and years ahead.

Rob Slifkin (Institute of Fine Arts, New York University, Assistant Professor; Ph.D., Yale University '07, “Figuration in Post-War American Art: Philip Guston at the Marlborough Gallery, 1970”) My book ‘Out of Time: Philip Guston and the Refiguration of Postwar American Art’ was published this fall by the University of California Press.

Gretchen L. Wagner (The Pulitzer Foundation for the Arts, St. Louis, MO, Curator)

2003

Esther Susan Bell (Cincinnati Art Museum, Cincinnati, OH, Curator of European Painting, Sculpture, and Drawings; Ph.D. IFA-NYU ’11, “Charles-Antoine Coypel: Painting and Performance in Eighteenth Century France”)

Kim Conaty (Museum of Modern Art, New York, Assistant Curator, Department of Prints and Illustrated Books; IFA–NYU, Ph.D. program in the history of art) Spring 2013 was a busy time! In March, I opened the exhibition Abstract Generation: Now in Print at MoMA, a show looking at notions of abstraction since around 2000. Two months later, on May 23, we welcomed our baby boy Miles Eugene Hollely into the world. He’s amazing, and has already seen more art in his first few months than I saw in the first 20 years of my life!


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

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

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

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

Catherine Malone (University of Virginia, Ph.D. Program in Art History)

Don Meyer (Yale University, Ph.D. Program in Art History)

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

Ben Tilghman (Lawrence University, Assistant Professor; Ph.D., Johns Hopkins University ’09, “The Symbolic Use of Ornament and Calligraphy in the Book of Kells and Insular Art”) I am now entering into my second year teaching at Lawrence University as assistant professor of Medieval and Renaissance Art, which is both fun and more than a little surreal, since Lawrence is my alma mater. Over the past year, I presented papers on medieval art in Rome, Kalamazoo, and Dublin and published two essays: one on medieval giant bibles in the book Word and Image: The Hermeneutics of The Saint John’s Bible, and the other entitled “Divinity in the Details: Miniature Books and Meditation in Medieval and Early Modern Manuscripts,” in the Journal of the Walters Art Museum. I also blog occasionally at http://thematerialcollective.org/. Finally, Darran, Susannah and I welcomed little Lucy Davis Tilghman into our lives on September 7, 2013, and we’re all having a blast together.

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

Elizabeth Winborne

2004

David Breslin (The Clark, Associate Director, Research and Academic Program, The Clark, Associate Curator of...
Contemporary Projects)

**Dina Deitsch** (De Cordova Sculpture Park and Museum, Lincoln, Ma., Curator of Contemporary Art; IFA-NYU, Ph.D. Program in the History of Art)

**Emma Hurme** (Los Angeles, CA, Independent Fine Arts Professional)

**Amelia Kahl** (Hood Museum of Art, Dartmouth College, Coordinator of Academic Programming; University of Maryland, College Park, Ph.D. program in art history)

**Emy Kim** (Objects Conservator, Emy Kim Objects Conservation, New York, Assistant Objects Conservator; M.A and an Advanced Certificate in Conservation, IFA-NYU—Conservation Center ’08)

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

**James P. Nisbet** (University of California, Irvine, Assistant Professor; Ph.D. Stanford University ’11, “Land is not the Setting: The Lightning Field and Environments, 1960-1980”) I am now starting my second year on the faculty at UC Irvine. After a busy first year, I’m happy to announce that my first book will be published in 2014 with MIT Press. It is titled Ecologies, Environments, Energy Systems in Art of the 1960s and 1970s. In addition, I’ve recently published a couple of articles about media and energy, one on Eadweard Muybridge’s early landscapes in Photography & Culture and another on Walter De Maria’s Lightning Field in Grey Room. The latter has also just appeared in French translation as a pocket-sized book with Éditions B2.

**Keelan Hall Overton** (Portland State University, Portland, OR., Adjunct Assistant Professor of Art; Ph.D., UCLA ’11, “Visualizing Kingship in Islamic Bijapur: Portraiture at the Court of Ibrahim Adil Shah II (r. 1580-1627)”

**Elizabeth Dawn Quarles**

**Claire de Dobay Rifelj** (NYU–IFA, Candidate, Ph.D. Program in Art History) After working on numerous writing and exhibition projects in 2012 and 2013, including curating the 2013 CalArts graduate exhibition -- an annual event in L.A. -- I have begun to work full time (for the first time!) on my dissertation, which focuses on collage and narrative in Los Angeles ca. 1965-1985. I’m finally enjoying digging into the work up at the Getty Research Institute’s library and hope to graduate in the next 12 to 18 months. I was lucky enough to visit with Dina Deitch ’04 and Rebecca Uchill ‘05 in Boston this past March 2013, and to see Dina’s wonderful “Paint Things” exhibition at the deCordova, and I continue to catch glimpses of Emma Hurme and Jamie Nisbet (both ’04) around L.A.

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

**2005**

**Elizabeth Athens** (Yale University, Ph.D. Program in Art History)

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

**Dan Cohen** (The Clark, Special Projects Editor) This past year I had the pleasure of working with Marc Simpson on a fabulous catalogue of the Clark's Winslow Homer collection. I'm currently working on a number of publications that will coincide with the Clark's grand reopening in 2014. Kids are growing up and the Red Sox are in the World Series, what could be better?

**Bryan Frank** (Edo, Director of Business Development; M.B.A., University of Chicago, Booth School of Business ’09)

**Jamie Franklin** (Bennington Museum, Bennington, VT, Curator of Collections)

**Jessica Fripp** (Parsons the New School for Design, Postdoctoral Fellow in Material and Visual Culture; University of Michigan, Ann Arbor, Ph.D. program in the history of art) I’m in my first year of a 2-year postdoc at Parsons The New School for Design in New York City.

**Mari Yoko Hara** (University of Virginia, Candidate, Ph.D. program in the History of Art) I am currently in the second year of my two year Samuel H. Kress Pre-Doctoral Rome Prize Fellowship at the American Academy in Rome.

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

**Matt Levy** (IFA-NYU, Ph.D. Program in Art History, Assistant Professor, Penn State Erie, The Behrend College) It’s been a very gratifying, if dizzying, year, both personally and professionally. In June, Anna and I welcomed our second son, Zachary Lee Levy, into the world. Three weeks after his birth, I defended my dissertation. It was a pleasure to have Robert Slifkin (whose class year I’m forgetting) serve on my defense committee. A little over a month after the defense, we moved to Erie, PA, where I’ve taken an assistant professor position at Penn State Erie. As of this writing, I’m two months into the new job and am thoroughly enjoying my students and colleagues. Shortly before Zachary's birth,
I presented a paper on the early work of David Novros at a conference on American abstract painting in the sixties and seventies that was held at the Frankfurt Museum für Moderne Kunst. Another essay on Novros will be published in November in the catalogue for his current exhibition at the Museum Wiesbaden.

Andrea McKeever (McNay Museum, San Antonio, Tex., Semmes Museum Studies Intern)

Cara Starke (Creative Time, New York, Director of Exhibitions)

Sasha Suda (The Art Gallery of Ontario, Toronto, Assistant Curator of European Art; IFA-NYU, Ph.D. Program in the History of Art)

Rebecca Uchill (MIT, Ph.D. program in History, Theory, and Criticism of Architecture and Art)

Viktoria Villányi (Koller Galeria, Budapest, Editor)

2006

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

Hannah Blumenthal (Guggenheim Museum of Art, New York, International Museum Projects Coordinator) I am still happily running my own interior design business, working primarily on residential projects in New York City. On a personal note, in September 2013 I married the wonderful Quentin Chu. He and I try to visit Williamstown each summer and love running into my fellow alumni, former professors, and friends.

Allison Perdue Hildebrand (Westover School, Middlebury, CT, Instructor in Art History and Humanities) I continue to enjoy teaching art history at Westover in Middlebury, CT. While elective development, course preparation, and pedagogical initiatives keep me busy at the school, I do adore pursuing my interests in art history and in teaching such a wonderful group of girls on a daily basis. I'm grateful as well to be able to teach at the same school as my husband where we are also raising our two sons, Anders who is three, and James who will be a year in February.

Rachel Hooper (Rice University, Ph.D. Program in the History of Art)

Emilie Johnson (University of Virginia, Ph.D. Program in the History of Art)

Miranda Lash (New Orleans Museum of Art, Curator of Modern and Contemporary Art)

Jacob Lewis (Northwestern University; Ph.D. Program in the History of Art)

Susannah Maurer (University of Arizona Museum of Art, Tucson, Assistant Curator)

Mary Dailey Pattee (Yale University; Ph.D. Program in the History of Art)

Amanda Potter (Wexner Center for the Arts, Columbus, Ohio, Educator for Public and University Programs)

Miranda Routh (University of Pennsylvania, Ph.D. Program in the History of Art)

Liza Statton (Self-employed Freelance Curator & Writer) My husband and I welcomed our new baby boy, William, in April. He is a delight and challenge. We are loving it all!

Kerin Sulock (Jenny Holzer Studio, Hoosick, NY, Project Manager) This past year I transitioned into the role of Operations Manager at Jenny's studio. I've been with the studio for about 7 years now and am delighted about the future. The big news is that my fiance, Stewart Vann, and I are expecting our first baby next spring. We're over the moon!

Jason Vrooman (IFA–NYU, Ph.D. Program in the History of Art)

2007

Nadia Baadj (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) I am in Los Angeles! In 2011, I moved to the fairest coast from St. Louis, where I was a curator at the Contemporary Art Museum. Currently an independent writer and curator, this year I organized the group exhibition A Handful of Dust at the contemporary Arts Forum Santa Barbara, and Tehachapi at Various Small Fires, featuring new work by Robert Barry, Helen Mirra, and Matt Sheridan Smith. I recently published reviews in the Los Angeles Review of Books as well as Frieze, and at this moment I am in the midst of some long term curatorial projects. Fellow alums, please get in touch when you find yourself in LA!

Darci Hanna (Massachusetts College of Art and Design, Curatorial Programs + Professional Galleries, Boston, Curatorial Assistant)
**Allison Harding** (Asian Art Museum, San Francisco, Curator of Contemporary Art) My current project at the Asian Art Museum is a collaboration with SFMOMA that will present works from both museums’ collections. The exhibition will be open from June through September 2014. Please come visit!

**Katy Hover-Smoot** (Specialized Bicycle Components)

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

**Sarah Linford** (Economics Research Associates, San Francisco, Calif., Museum Consultant) Moved to Brooklyn last spring and preparing for my first snowy winter in too long. This year's consulting projects in New York have been interesting--projections and community impact assessment for the Whitney's relocation, Global Business Development strategy for the American Museum of Natural History, and earned revenues analysis for the under construction 9-11 Memorial Museum.

**Joshua O’Driscoll** (Harvard University, Ph.D. Program in the History of Art)

**Amy Torbert** (University of Delaware, Ph.D. Program in the History of Art) I've spent this summer and autumn in London researching my dissertation, "Going Places: The Imagined and Material Geographies of Prints in the Atlantic World, 1770-1840." Come January 2014, I look forward to being a fellow fellow with Erin Corrales-Diaz ('08) at SAAM/NPG in Washington, D.C. Another highlight of 2013 was getting to see all sorts of Williams folks at the reopening of Winslow Homer's studio in Prout's Neck, Maine in October 2013, where we also heard Marc Simpson speak eloquently on Homer's seascapes.

**Yao Wu** (Guggenheim Museum, New York, Asian Art Curatorial Fellow; Stanford University, Ph.D. program in the history of art) An ABD Ph.D. student at Stanford University, I am currently working full-time on my dissertation centered around the China Academy of Art in Hangzhou. Research trips to the scenic city where the West Lake is are always a plus!

**Kori Yee Litt** (Columbia University, Ph.D. Program in the History of Art) I received a fellowship for the current academic year and am devoting this time to my dissertation on fourteenth-century Sienese fresco painting. I'll be discussing portions of this work at some upcoming conferences.

### 2008

**Katherine Alcauskas** (The Museum of Modern Art, Collection Specialist) In the past year, I contributed to the revised edition of the MoMA Highlights catalogue and served on a couple juries at the Lower East Side Printshop and at Drew University. In February, I served on a panel at the CAA conference on alternative museum careers. In July, my purview expanded when the Departments of Prints & Illustrated Books and Drawings combined and am excited to be working with drawings once again. I'm enjoying all the travel I've been doing as part of my job and am looking forward to what the next year brings!

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

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

**Hannah Friedman** (Johns Hopkins University, Ph.D. Program in the History of Art)

**Sarah Hammond** (Fine Arts Museums of San Francisco, Senior Exhibitions Coordinator) After six blissful years in the Berkshires (during which she held a variety of positions at the Clark), Sarah Hammond and her husband Jason Wilcox relocated in January 2013 to San Francisco, where she started a new position as Senior Exhibitions Coordinator at the de Young Museum. While she misses the fall foliage (and, actually, the rest of the seasons), Sarah is thrilled to be in the Bay Area, where she has encountered many other GP alumni, including George Philip LeBourdais, Bree Lehman, Susannah Blair, and Melina Doerring. She is also thrilled to be working again with former Manton Curator (and fellow GP alum) Jim Ganz, now Curator of the Achenbach Foundation for Graphic Arts at the Legion of Honor. Notable recent exhibition projects on which Sarah has worked include "Richard Diebenkorn: The Berkeley Years, 1953-1966" and "David Hockney: A Bigger Exhibition."

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

**Tianyue Jiang**

**George Philip LeBourdais**

**Stephanie Schumann** My fiancé and I are re-locating to Houston, TX. Once we are settled I look forward to re-entering the art world on a full-time, professional basis.

**Jenn Sichel** (University of Chicago, Ph.D. Student) I’ve just begun my fourth year in the Ph.D. program at the University of Chicago. I’m very lucky to be working with the great Darby English on a dissertation titled "Criticism without Authority: Queer Possibilities at the Close of the Sixties" - it seems like Williamstown just keeps pulling me back...
Katie Steiner (The Frick Collection, Curatorial Assistant) This past spring, it was a pleasure to have on view at the Frick the exhibition "The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark." The show brought many familiar faces from Williamstown to New York, as well as some notable celebrities, including the artist Peter Max. Touring him through the exhibition, particularly the gallery of Toulouse-Lautrec prints, was both memorable and enlightening. Other projects this year have included an exhibition celebrating the loan of Van Gogh's portrait of Patience Escalier from the Norton Simon Museum, as well as research and writing on recent Frick acquisitions for the Members’ Magazine. A highlight of the summer was traveling to Williamstown for the alumni celebration for Marc Simpson, whose Homer show at the Clark was a delight to behold. Current projects at the Frick include preparations for a suite of shows in 2014, ranging from Renaissance and Baroque bronzes to the sculpture of Houdon and Clodion.

2009

Kate Albert Ward (Hilltop Artists, Tacoma, WA, Administrative Coordinator) I am currently working as an administrator for a youth development program called Hilltop Artists that uses the glass arts to connect young people from diverse cultural and economic backgrounds to better futures. I am still a managing editor for an online arts and culture magazine for Tacoma called Post Defiance, and a member of Arts Leadership Lab (ALL). This next month, my fellow ALL members and I will be hosting the Tacoma Arts Conference, which will benefit working artists and culture magazine for Tacoma called Post Defiance, and a member of Arts Leadership Lab (ALL). This next month, my fellow ALL members and I will be hosting the Tacoma Arts Conference, which will benefit working artists and culture magazine for Tacoma called Post Defiance, and a member of Arts Leadership Lab (ALL). This next month, my fellow ALL members and I will be hosting the Tacoma Arts Conference, which will benefit working artists.

Layla Bermeo (Harvard University, Ph.D. Program in the History of Art)

Rebecca Dibb (Yale University, Ph.D. Program in the History of Art)

Erica DiBenedetto (Princeton University, Ph.D. Program in the History of Art) All is well in central New Jersey, where I am joined by a number of fellow alumni in Princeton's Department of Art and Archaeology. I continue the work I began at Williams on Sol LeWitt, who will be the subject of my dissertation. My research brings me back happily to Williamstown. Last fall, I helped install a wall drawing for Mark Haxthausen's exhibition "Sol LeWitt: The Well-Tempered Grid" at WCMA. I also adapted my qualifying paper for the catalog. I plan to make many more visits to the wall drawing retrospective at Mass MoCA in the upcoming years and hope to see familiar faces while in town. In other news, my partner, JP Roesch, and I married in July. We were delighted that friends from Williams celebrated with us in Philadelphia at the wedding and also in Alsace for a party with JP's extended family.

Melina Doerring (Yale University, Ph.D. Program in the History of Art)

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

Andrea Gyorody (UCLA, Ph.D. Program in the History of Art) This past year flew by. With a home base in Cologne, where I had the pleasure of seeing Josh O'Driscoll '07, I traveled all over Germany researching my dissertation on Joseph Beuys's multiples. In June I took part in the Summer Institute in Technical Art History at the IFA and was overjoyed to be in New York, where I could spend quality time with Ruthie Dibble '09, Brooks Rich '10, Erica DiBenedetto '09, Rebecca Shaykin '09, Charles Kang '10, and Stephanie Schumann '08. Charles and Sarah Van Anden '11 graciously hosted me on a return trip to NYC in August, and Rebecca showed me around her stunning threeASFOUR exhibition at the Jewish Museum. In October, I co-chaired a panel at the German Studies Association conference that included a great paper by Rebekah Flake '09 on Civil War re-enactments. I've just started a second research year in Germany and I'm looking forward to finishing my dissertation over the next 18 months!

Diana Nawi (Miami Art Museum, Miami, FL, Associate Curator)

Jamie Sannecki (University of Pennsylvania, Ph.D. Program in the History of Art)

Rebecca Shaykin (The Jewish Museum, Leon Levy Assistant Curator) This year I organized two contemporary design exhibitions at The Jewish Museum: "Six Things: Sagmeister & Walsh" and "threeASFOUR: MER KA BA" (through Feb 2). I am assisting Jens Hoffmann on "Sights and Sounds: Global Film and Video," a two-year-long initiative opening Nov 8. I am also working with Mason Klein on the exhibition "Helena Rubinstein: Beauty Is Power" which will open next fall. I find myself more grateful than ever for my Williams colleagues, who have helped me through the thick of exhibition research and planning (you know who you are). In my spare time I got engaged to Nate - looking forward to a January wedding and what the new year will bring.
2010

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

Erika Cohn

Charles Changduk Kang (Columbia University, Ph.D. Program in the History of Art)

Bree Lehman (Graduate Center of the City University of New York, Ph.D. Program in the History of Art)

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

Gillian Pistell (Metropolitan Museum of Art, Research Associate) As of March, I am a Ph.D. Candidate - orals are taken and passed! My dissertation is coming along. I am presenting my proposal soon, and will hopefully start to really write next semester. Professionally, I am currently working as a Researcher at both the Ray Johnson Estate, RLG, and at Hollis Taggart Galleries. Starting December 2, however, I will be the new Research Associate for the Modern and Contemporary Art Department at the Metropolitan Museum of Art, which I am very excited about! Other than that, I'm busy going to all the exhibitions and concerts New York has to offer!

Brooks Rich (University of Pennsylvania, Ph.D. Program in the History of Art)

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

Alice Sullivan (University of Michigan, Ph.D. Program in the History of Art)

Elizabeth Tunick (Smithsonian Institution, Project Manager of International Programs) I'm about to celebrate my one-year anniversary at the Smithsonian where I work on international programs. We work on a variety of museum and education projects and a primary focus of mine for the last nine months has been a cultural diplomacy project with the U.S. Department of State. I really love it and particularly enjoy the variety. I also got engaged in July, so planning a wedding will be another project on my plate in the coming months!

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

Sara Woodbury (Roswell Museum and Art Center, Curator of Collections and Exhibitions) During my second year as Curatorial Fellow at Shelburne Museum, I worked on three different exhibits, including the inaugural show for the new Pizzagalli Center for Art and Education, "Color, Pattern, Whimsy, Scale: The Best of Shelburne Museum." It seems the West was calling me back, though, because in July I relocated to Roswell, New Mexico, where I am now the Curator of Collections and Exhibitions at the Roswell Museum and Art Center. As I've discovered, there's more to Roswell than UFOs. The Museum has a wonderfully eclectic collection of art, historical artifacts, and scientific equipment (including the holdings of Robert H. Goddard, considered one of the founders of modern rocketry). Since my arrival here I've curated one show, "Subject to Change: Art as Flux," and look forward to getting to know the Museum's exceptional holdings more deeply.

Katia Zavistovski (Rice University, Ph.D. Program in the History of Art)

Rong Zhao I am currently working as director assistant in helping a state-owned company to start a design museum in Shenzhen, China. This museum undertakes the duty to create a platform for communication, inspiring individuals and contributing to the emerging creative industries in China. It will be finished and open to the public by the end of 2016.

2011

Maggie Adler (Amon Carter Museum of American Art, Assistant Curator) I am pleased to have joined the staff of the Amon Carter Museum of American Art as the new Assistant Curator. Though spread far and wide, Texas is the home to so many program alums!

Amy Bridgeman (Vanderbilt University Fine Arts Gallery, Art Curator Assistant)

Emily Leisz Carr

Jhari Derr-Hill (William & Mary, Ph.D. Program in the History of Art)

Camran Mani (Harvard University, Ph.D. Program in the History of Art)

Nancy O' Connor (Contemporary Arts Museum Houston, Curatorial Associate)

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

Miriam Stanton (University of Pennsylvania, Ph.D. Program in the History of Art) As I embark on a new chapter--my first semester in the University of Pennsylvania PhD program--I'm reminded of the reverberating impact of Williams. Not only am I happily surrounded by fellow
Williams alumni at Penn—Brooks Rich, Jamie Sanecki, and Miranda Hausberg—but I’m also grateful for the intellectual foundation (and library-living coping strategies!) I developed during my time in Williamstown. Earlier this year, I completed my term as Interim Assistant Curator at WCMA. Aside from the range of curatorial projects that consumed my energy while at the museum, I had the pleasure of serving as a work-study mentor to a fabulous member of the next Williams generation, Hillary Reder ’14. Connections in our community abound!

Sarah Van Anden (Shelley and Donald Rubin Private Collection, Assistant Curator)

Oliver Wunsch (Harvard University, Ph.D. Program in the History of Art)

2012

Susannah Blair During the 2012-13 academic year, I had a rewarding experience as a graduate intern in the Drawings Department at the J. Paul Getty Museum. Late this summer, I moved back to New York to begin a Ph.D. at Columbia in nineteenth-century art. It has been great to (re)connect with other Williams alums in the program and in the city.

Christianna Bonin (MIT, Ph.D. student in the History of Art Department)

Jaimee Comstock-Skipp Jaimee is currently applying to Ph.D. programs in Islamic Art. Since her exodus from the Berkshires a year and a half ago, her Williams MA thesis garnered the I.B. Tauris Prize for Best Paper at the Symposia Iranica’s First Biennial Graduate Conference on Iranian Studies at the University of St Andrews in the Spring 2013. She spent the spring and summer 2013 in Dushanbe, Tajikistan as a Resident Director for the National Security Language Initiative for Youth Program (NSLI-Y), a seasonal occupation she will likely repeat in 2014. She is still growing out her unibrow to fit in with local Central Asian aesthetics.

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

Jesse Feiman (MIT, Ph.D. Program in the History of Art) Things are going well in my second year in the History, Theory and Criticism of Architecture and Art program at MIT. I’ve started teaching, which I quite enjoy, and continue to study old master prints. In my ample spare time, I chase cats and alphabetize my stamp collection. I won a fellowship this past summer to research the Triumphal Arch of Maximilian I at the New York Public Library, which was very productive and will likely inform my dissertation research. I had the pleasure of seeing many of my old classmates at the party in honor Marc Simpson, which was a real hoot.

Alan Hirsch

Ashley Lazevnick (Princeton, Ph.D. Program in the History of Art)

Ed Lessard

Alexandra Nemerov (Glenstone, Curatorial Assistant)

James Pilgrim Together with Maggie Adler (MA ’11), I have been refining a business model for a doggie day care/archery range/sushi restaurant - our back-up plan in the eventuality that the Amon Carter and Johns Hopkins respectively regain their senses and send us packing back to the North East. But, as the end of my first semester approaches, so far so good at JHU.

Zoë Samels (National Gallery of Art, Curatorial Assistant, American Art)

Lucie Steinberg
To make a gift to the Williams Graduate Program in the History of Art visit our website, gradart.williams.edu, and click on the giving tab. Thank you!

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*After the Ice Storm, Williamstown*
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