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

WILLIAMS GRAD ART
THE CLARK

2014–2015 NEWSLETTER
Dear Alumni,

Greetings from Williamstown, and welcome to the 2014–15 edition of the Graduate Art Newsletter. Our first year class has just returned from an exciting trip to Vienna and Paris, while here on the ground we are in the final weeks before the phased re-opening of the Manton Research Center. The Graduate Program suite will be completely refurbished as part of the renovation, including a larger classroom and other important amenities—please come take a look.

This has also been a significant year for transitions—Michael Holly has returned to teach for a year, while a search gets underway for a new director of the Clark, a new curatorial staff too. For its part the Williams Art Department will also be making new, continuing appointments this year and in the years ahead. All these changes will of course profoundly color the teaching complement of the Graduate Program in the years ahead, as a new generation of instructors arrives in Williamstown and at once embraces and remakes the Williams experience in graduate education.

This past fall Williams launched its campaign Teach it Forward. The campaign includes new goals for the Graduate Program, and I’m personally very excited to be participating in this significant initiative that promises to allow the Graduate Program to recruit an outstanding new generation of students in the history of art and allied fields.

You will find more information inside this newsletter. I very much hope you enjoy this year’s edition. And once again, many thanks to Kristen Oehlrich for shepherding this complicated publication from initial conception into your hands!

With all best wishes,

Marc
The Class of 2015 on the day of their Graduate Student Symposium. *Back row, left to right:* Elisabeth Rivard, Nathan Stobaugh, Haejeong Yoon, Sara Green, Jason Mientkiewicz, Emma Limon, Elliot Krasnopolr; *seated, left to right:* Allie Foradas, Lauren Young, Danny Smith, Walker Downey.

CONGRATULATIONS CLASS OF 2015
Williams Launches Comprehensive “Teach It Forward” Campaign, Seeking $10 Million in Support for Graduate Art Fellowships.

In a campus-wide celebration last October, Williams College officially kicked off a multiyear campaign aimed at raising $650 million and engaging the entire Williams community in building the future of the college.

Teach It Forward: The Campaign for Williams is the most ambitious campaign in the college’s 222-year history. Following a three-year quiet phase of planning and fundraising, the college had secured $374 million in commitments toward its overall goal by the October 3 public kickoff, and fully 66 percent of alumni had already engaged in some aspect of the campaign, whether through philanthropic support, volunteerism, or participation in campus or regional alumni events.

Williams launches the Teach It Forward campaign amid a continuing national conversation about the value of higher education and the liberal arts in particular, as well as widespread concern about the affordability and accessibility of a college education. The campaign is a comprehensive effort to build significant support for the core aspects of a Williams education, chief among them the financial aid program that provides opportunity to students and allows the college to create an educational community relevant for the 21st century.

“Our aspiration at Williams is to reflect the communities of this global society in the broadest sense possible,” said President Adam Falk. “When we bring students from every walk of life to Williams, we make Williams a better place for every single student here. And then in sending them out as graduates, we multiply our own impact on the world.”

For the Graduate Art Program, the college seeks $10 million in endowed fellowship support, of which $3.5 million had been raised by early October. A recent generous gift of $2 million from Williams alumnus Paul Neely will help diversify and strengthen the student body of Williams’ Graduate Program in the History of Art. The graduate program, in shaping the next generation of museum and intellectual leaders, is “a treasure” for Williams, says Neely, who served as a Williams trustee for 14 years and now is a trustee at the Clark. “It’s educating people to lead the museums of the future. To meet that challenge, the program needs to continue to attract students, many from nontraditional backgrounds, who will be out there on that new edge.”

The master’s program, which enrolls about a dozen new students per year, competes increasingly for students with doctoral programs where assistantships, grants, and stipends are the norm. Neely’s gift to fund fellowships will have a deep impact on the recruitment of students and, in turn, on the academic strength of the program.

“Offering financial aid to the next wave of talent ensures that Williams will maintain its leading role in the field,” he says. “I am glad to play a part in making that happen.”

Grad Art is also pleased to announce the creation of the Sam and Dottie Edgerton Fellowship.
for the Graduate Program in the History of Art, made possible by a significant gift from the family of a program graduate. A dedicated teacher who inspired generations of students, Sam was Director of the Graduate Program from 1980–1993 and is currently an emeritus member of the college faculty.

At the same time, annual gifts to the graduate program will be critical in the campaign; every gift matters in demonstrating commitment to and engagement with the program and in building support to sustain and enhance it.

For more on the Teach It Forward campaign, please visit teachitfordward.williams.edu.
Beverly Acha

I am visiting for the fall semester, teaching two studio art courses, Arts 241: Painting and Arts 263: Printmaking: Intaglio and Relief. In the spring of 2016 I will be moving to New Mexico for the Roswell Artist in Residence Program.

Michelle Apotsos

My manuscript “Architecture, Islam, and Identity in West Africa: Lessons from Larabanga” (Routledge Press) will I hope be coming out in the next year or so. I’m also curating an exhibition at WCMA in the spring entitled “African Art Against the State.”

Sam Edgerton

2015 has been a good year for me. In spite of advancing age and its slow creep up my tired legs, I have managed to stay reasonably healthy both in mind and body. In fact, I have been able to continue being busy, having co-authored (with Tom Loughman) and published an important article on the Clark Art Institute’s great Piero della Francesca painting: “The Spiritual Space of Piero della Francesca’s Virgin and Child Enthroned with Four Angels: A New Understanding of Its Mysterious Perspective,” I Tatti Studies in Italian Renaissance History 18, no. 1 (spring 2015): 1–28, and also a book review due out next month: Dominique Raynaud, Optics and the Rise of Perspective: A Study in Network Knowledge Diffusion (Oxford, UK: Bardwell Press, 2014), Speculum 90, no. 4 (October 2015). I’m currently researching a new long article, with a peculiar title which I’ll not explain until after it’s published: “Fifty Years of Prospecting Brunelleschi’s Perspective and Finally Finding the Gold: The Sensible Horizon.” Lastly, in respect of my belated retirement hobby, I even submitted and had accepted a recently designed digital print by me entitled Captain Ahab and the White Whale to an art exhibit at the Burrison Art Gallery, University of Pennsylvania, in Philadelphia, April 2015.

Ed Epping

I have continued to examine the data and issues defining the incarceration of US citizens in the nation’s county, state and federal prisons. The collection of work (drawings, collages, digital prints and yes, embroidered surfaces) attempts to bring attention to the injustices committed by the judicial system, the mistreatment disproportionately distributed to specific citizens of color, the internal workings of the private prison corporations and
the outrageous data that tells us all that the United States of America imprisons 25% of all prisoners in the world. That translates into 2,300,000 currently incarcerated, and 6,899,000 adults who were under correctional supervision (probation, parole, jail, or prison) in 2013. I am hoping the work will represent my basic premise for being an imagist: to make visible that which we would otherwise overlook.

Zirka Filipczak

Two talks took me beyond my field of expertise. “Mexican and Peruvian Artists’ Diverse Responses to Prints after Rubens” (June 7, Historians of Netherlandish Art Conference, Boston). Reproductive prints after works by Peter Paul Rubens accompanied Catholicism to colonial Mexico and Peru, where they spawned hundreds of copies as well as adaptations. Two artists innovatively devised monumental formats for their borrowings, Baltasar de Echave Rioja and Cristobal de Villalpando. The latter’s quasi murals kept alive the tradition of large-scale wall painting between the pre-colonial period and the revival of Mexican mural painting in the twentieth century.

“Meander Because You Can’t See Much While Marching,” a 35-year survey of art by Mike Glier, was recently presented at the Opalka Gallery at the Sage Colleges in Albany, NY. A catalog with essays by David Breslin MA ’04, Thomas Crow, Lucy Lippard, and an extended interview by Elizabeth Greenberg, the curator, accompanies the exhibition. The show will travel to the Richmond Center for the Visual Arts at Western Michigan University in 2016.

Mike Glier

“A Poet Portrays Himself” (Oct. 26, Ukrainian Museum, N.Y.) focused on self-portraits by a nineteenth-century Ukrainian painter renowned for his powerful poetry: Taras Shevchenko. Because of his talent he was purchased out of serfdom to study at the Imperial Academy of Art in St. Petersburg. Twenty-four self-portraits survive from about forty, most of which he gave away as gifts to friends and acquaintances of different nationalities. Early examples include innovative mirror-image portrayals of himself while drawing. Punished by ten years of political exile to what is now Kazakhstan, Shevchenko managed to both write and draw despite the tsar’s explicit prohibition. His self-portraits took a political turn, for he appears in genre scenes that bear witness to Kazakh children’s poverty under Russian imperial oppression. Freed after eight years but required to live in St. Petersburg rather than Ukraine, Shevchenko used clothing in self-portraits to symbolize his identification with his native country. On top of a tailored suit he sometimes incongruously added a sheepskin coat and hat, the outerwear of Ukrainian peasants and Haydamaky militia, not the urban men with whom he associated.

Guy Hedreen

Last spring, I participated in the fourth biennial meeting of the New Antiquity group. I gave a paper entitled “Artistic Self-Definition in Archaic Greece: The François Vase as the Shield of Achilles.” The theme of this year’s conference, which was held at Stanford, was “the embodied object.” The paper is a chapter from a book, The Image of the Artist in Archaic and Classical Greece: Art, Poetry, and Subjectivity (Cambridge University Press), which is scheduled to appear in early 2016. I also submitted an essay entitled “Troy” for inclusion in The Cambridge Encyclopedia of Homer, and the essay “‘So-and-so kalē’: A Brief Reexamination of the ‘Beautiful’ Woman,” for inclusion in an anthology, Vase Inscriptions.
Charles “Mark” Haxthausen

I began the academic year by presenting a paper “Expression, ‘Impressionism’, ‘Expressionism’: A German Muddle,” at a conference at the Los Angeles County Museum of Art, co-organized by Jay Clarke. As a bonus this West Coast outing gave me the welcome opportunity to have some quality time with several former students based in LA—Jennie King MA ‘01, Laura Fried MA ’07, and Andrea Gyoroody MA ’09. In March I presented my paper “The Cathedral of Cinema: Fritz Lang’s Metropolis” at Southern New Hampshire University. During the year I published four articles: “Beyond the Two Art Histories,” in the Journal of Art Historiography (no. 11, December 2014), revisiting the theme of the Clark Conference I organized in 1999; a catalog essay, “Contrasting Sounds: Klee, Kandinsky, and Their German Critics,” in the exhibition catalog, Klee & Kandinsky: Neighbors, Friends, Rivals for the Zentrum Paul Klee, Bern and the Lenbachhaus, Munich; and two articles: “Framing Movement: Kirchner in Berlin,” in Mostly Modern: Essays in Honor of Joseph Masheck (Hudson Hills Press); and “Carl Einstein and Expressionism: The Case of Ernst Ludwig Kirchner,” in: Kimberly Smith (ed.), The Expressionist Turn in Art History: A Critical Anthology (Ashgate).

Scarlett Jang


Michael J. Lewis

Michael J. Lewis is the author of the forthcoming City of Refuge: The Alternative Utopia, which is being brought out by Princeton University Press next year on the 500th anniversary of the publication of Thomas More’s Utopia. He also wrote the lead essay for the exhibition catalogue Three Centuries of American Prints from the National Gallery of Art; the exhibition will open in March next year. Among other publications was his essay “How Art Became Irrelevant,” published in last year’s July issue of Commentary. This January he led the first-year graduate students on their study trip to Vienna, reprising the memorable trip he took 12 years ago with the class of 2005.

Thomas J. Loughman

This has been one of the most intense times in Williamstown with a heightened degree of programming (exhibitions in particular) filling our new and refurbished spaces. Yet it has also been a time of intense planning for this coming summer’s exhibition of renaissance and baroque nudes from the Prado—a true delight to think and write amid all the changes afoot.

Peter Low

One of the highlights for me in the past year was giving the graduation address in June, after having taken the then first-year graduate students on a tour of English Gothic cathedrals the previous January (the class of graduates, as a whole, were just fabulous travel companions!). I continue to team-teach our undergraduate introductory survey to European and American art (ARTH 101), where we collaborate with a number of graduate students as our teaching assistants, and to work on my book entitled Building a Dwelling Place for God: Ephesians 2:11–22 in Medieval Art. I also had the
pleasure of chairing the Committee on Educational Policy last year (the CEP), the committee that oversees the curriculum for the college. I learned much in this role about the possibilities of a liberal arts education and look forward to implementing what I learned for years to come. This year, I have taken up the position again of Chair of the Art Department. I am also serving on the Art-Museum Building Committee. Here, we are developing proposals for a renovated or new Art Department-WCMA facility that will allow us both to continue our historically successful face-to-face work with the real art objects of the museum and to engage more dynamically than ever before with the rest of the disciplines within the humanities and social sciences at Williams.

Liz McGowan

I’m currently juggling three projects: one on how Athenian grave reliefs of the 4th century BCE use nostalgic imagery from the Parthenon frieze and other famous examples of 5th-century Athenian sculpture at a time when Athens is under considerable pressure from outside forces. I’ve given two papers on this, one at CAA and the other at the Archaeological Institute of America conference in January. The next project was inspired by Guy Hedreen’s work on Hipponax. (Living with another art historian has so many benefits!) It concerns the identity of a Hellenistic bronze statuette of an artisan in the Metropolitan Museum. I believe he represents a fictive portrait of that 6th century BCE poet of salacious verses who enjoyed a revival thanks to Callimachus, the first Librarian at the great Library of Alexandria. I’m giving a paper on that at the Getty’s Congress on Ancient Bronzes (that accompanies the “Power and Pathos” exhibition) in October. The third project is about blurred gender lines at Halikarnassos, where the Hermaphrodite invented marriage and where military queens with masculine attributes ruled. It must have been a fabulous place to live! Meanwhile, I taught a grad seminar in Hellenistic Art last spring and this fall I’m part of “Team 101” teaching Art History 101 with Peter Low, Stefanie Solum, and Jason Mientkiewicz MA ’15. On South Street, George is now a senior in high school, an avid mountain climber, and captain of the football team (!) and Rose is a junior at Vassar majoring in Science, Technology and Society (!!). We miss you. Come visit.

Kathleen Morris

After completing and celebrating the opening of the new installation of European decorative arts in the Clark’s Museum Building in summer 2014, I have worked with colleague Alexis Goodin MA ’98 on preparations for a new installation of close to 600 American decorative arts objects that will open in the Manton Research Center in 2016. This will represent the first custom-designed galleries dedicated to this collection, which includes silver, furniture, glass, ceramics, and related paintings from the late 18th to mid 19th centuries. Also working with Alexis, I have continued research and planning towards an exhibition focusing on the Clark’s grand piano designed by Sir Lawrence Alma-Tadema and made in the 1880s for the Madison Avenue music room of Henry Gurdon Marquand.

Christopher Nugent

In September I presented a paper on 9th-century manuscript copies of a poem by the medieval Chinese poet Li Bai at a conference at Princeton entitled “Prospect for the Study of Dunhuang Manuscripts: The Next Twenty Years.” The next week I gave a talk at Peking University entitled “Organizing Literary Information in China Before the Spread of Printing” at a conference on “Medieval Text Technologies in China and Europe.” Later that month (it was a busy month) Professor Edan Dekel of the Classics Department at Williams and I gave a presentation entitled “Radical Words: Material Worlds” on the Magna Carta and the Cast for
Eternity exhibit of bronzes from the Shanghai Museum at the Clark. In November I gave a talk at the University of South Carolina’s Center for Asian Studies entitled “Material Matters: Thinking about Chinese Poetry through Medieval Manuscripts.” In March I had the great pleasure of going to China with the first-year Grad Art students (and seeing the small cave in Dunhuang where many of the manuscripts I work on were found). In May I published an essay entitled “Putting His Materials to Use: Experiencing a Li Bai Yuefu in Manuscript and Early Print Documents” in the journal *East Asian Publishing and Society*. Finally, Edan Dekel and I organized the Book Unbound initiative and many of the various associated events over the course of the year, including the “Radical Words” lecture series at the Clark.

Amy Podmore

A question that has been of great interest to me recently is, how can I heighten the poignancy of stillness? How do I push past boundaries—spatially, materially, and emotionally?

In recent work, such as Lana, I attempt to push beyond relying on gesture alone and employ actual animation as a juxtaposition or counterpoint to help bring forward what is so difficult to capture in material: tension between action and inaction. In the last year, I have been awarded two Artist residencies to support my work: Chesterwood, National Trust Historic preservation at Daniel Chester French’s estate in Stockbridge, MA (2014) and Linea de Costa, in Cadiz, Spain (2014). These have allowed me to stake out concentrated studio time to facilitate exploring the new direction my work has taken me. I’ve also been awarded a Lillian Heller Curator’s Award (2014), and received a Massachusetts Cultural Council Artists Grant Program, Sculpture (2015).”

Mari Rodriguez

Mari Rodriguez is an incoming Gaius Charles Bolin Fellow in Art History, specializing in contemporary art in Latin America. This fall she will teach a course on the Brazilian avant-garde of the 1960s, focusing on the dynamic body of work in visual arts and film that emerged in the cities of Rio de Janeiro and São Paulo during this politically and culturally tumultuous time. At Williams Mari will also be finalizing her dissertation, on experimentation with print media in São Paulo during Brazil’s military dictatorship in the 1970s.

Marc Simpson

I’ve had the pleasure of giving lectures this past year at the Kimbell Museum (on Sargent), at the Springfield Museums (on Homer), and at the Clark (on Whistler)—reconnecting with friends and colleagues in each place (seeing Maggie Adler MA ’11, Sue Canterbury MA ’96, and Allison Pappas MA ’11 while in Fort Worth was a particular treat). My essay on Sargent in Paris was in the catalogue accompanying the Metropolitan Museum of Art/NPG show “Sargent: Portraits of Artists and Friends.” Brief essays on Eakins’s Retrospection (for the *Yale University Art Gallery Bulletin*) and late-19th-century American expatriate printmakers (for the National Gallery of Art, in a catalogue whose principal author is Mike Lewis) will soon be published. As a board member of the Bennington Museum, I continue to be in awe of what Robert Wolterstorff MA ’85 and Jamie Franklin MA ’05 are accomplishing there. Otherwise, I am playing lots of music, carrying on various art historical projects, and much enjoying this “graduation-from-work” phase of life and the chance that it gives for Fronia MA ’77 and me to spend more daylight hours together.
Holly Edwards

Professor Holly Edwards’s new book, *Of Brick and Myth: The Genesis of Islamic Architecture in the Indus Valley*, has been published this year by Oxford University Press. Edwards’s research into the origins of Islamic architecture in the area today known as Pakistan complicates many assumptions previously held about the development of regional building styles. Long thought to have been imported to the Indus valley as a consequence of the migration of Muslim culture from Iran, Afghanistan, and Central Asia toward India, these architectural developments, Edwards argues, are in fact deeply rooted in local nonsectarian craft traditions. Drawing on photographs and documentation accumulated during her year as a Fulbright fellow in Pakistan in the 1980s, Edwards traces the emergence of architectural forms culminating in the justly famed Sufi shrines of the 14th century and later.

Edwards studied art history as an undergraduate at Princeton University, where she focused on late 19th-century French painting and philosophy and wrote her senior thesis on Cézanne and the philosophy of Henri Bergson. After graduating, she knew she wanted to continue her studies in art history, though she chose to broaden her focus. She took a position teaching English in Afghanistan shortly before the Soviet invasion in 1979, where she developed a fascination with local carpet-making practices. This interest deepened and she entered the doctoral program at the University of Michigan, where she had committed to studying Islamic art. She received her master’s degree and a certificate of museum practice and worked at the Freer Gallery of Art before transferring to the Institute of Fine Arts to complete her doctoral work. Her first trips to Pakistan were undertaken during her dissertation research. While Edwards’s project on Indus Valley architecture developed over subsequent years, she also worked on a number of other projects and articles, often accompanying museum exhibitions. She curated an exhibition of American Orientalism at the Clark in 2000, culminating in a catalogue titled *Noble Dreams, Wicked Pleasures: American Orientalism 1870–1930*, published by Princeton University Press; an exhibition at the Asia Society in New York in 2002 titled “Through Afghan Eyes”; and co-curated an exhibition at the Williams College Museum of Art titled “Beautiful Suffering: Photography and the Traffic in Pain” (2006), with a catalogue published by the University of Chicago Press.

*Of Brick and Myth* has a rather idiosyncratic format, not unlike an exhibition catalogue. Historical introduction and analytical chapters are followed by entries devoted to individual buildings; each structure is described in detail and documented with photographs, drawings, and plans. As much as it constitutes a revision of the scholarship on this architecture, Edwards hopes that this presentation will also sustain future work on a building tradition that deserves greater attention.
Solum hopes that the book will be a springboard for future scholarship. “I try to chart a rich and textured relationship between one woman, Lucrezia Tornabuoni de’ Medici, and a single painting, but my broader interest is how a sustained engagement with a work of art can open up new avenues for historical exploration and understanding.”

—Jason Mientkiewicz MA ’15

Professor Stefanie Solum’s new book, Women, Patronage and Salvation in Renaissance Florence: Lucrezia Tornabuoni and the Chapel of the Medici Palace, has been published this year by Ashgate. The book exhorts its readers to take works of art (and our own experience of them) more seriously as historical documents. Looking through multiple lenses at Filippo Lippi’s Adoration of the Christ Child, the altarpiece commissioned by the ruling Medici family for their new Florentine palace, Solum presents a cultural landscape surprising to those familiar with traditional histories of the period. “Lippi’s painting is so interesting because it provides an entry-point into a world that turned on a powerful, and gendered, devotional culture marked by a contemplative longing to sever ties to the material world,” writes Solum. “It’s only from within this framework that the role of women in shaping the vibrant and innovative visual culture of the time can finally come into focus.” The book’s approach to Lippi’s painting is varied and interdisciplinary, yet, “in the end,” says Solum, “the work of art is the protagonist and the real agent of a sort of historical encounter we could never get from the archives.”

The research developed out of Solum’s early interests in Florentine social history as a graduate student at Berkeley, where she studied with Michael Baxandall. “The project began as a study of the relationship between the Florentine family and the new, highly intimate, genres of domestic art in the fifteenth century,” Solum explains, “but after spending a few years in the Florentine archives it became clear to me that there was another, more urgent, history to write: that of the curious invisibility of lay women as agents in the visual world they inhabited.”
Holding the Robert Sterling Clark Professorship, sandwiched as it was between two stints as the director of the Research and Academic Program, yielded very special treats. First of all, it provided me with the luxury of spending more intense time not only with our ever-engaging and smart graduate students (such as a yearlong independent study with Elliot Krasnopoler MA ’15), but also the challenge of teaching my first undergraduate class in seventeen years. Many, many thanks to Marc Gotlieb for inviting me to assume this venerable post. The academic semester began with my tried-and-true—but always with a twist—“methods” and critical theory course, a seminar I am about to teach for the last time this fall. Yes, I know I have uttered that apocalyptic sentiment a couple of times before! The resident RAP Fellows made popular appearances, as they always have. Then “The Year of the Book” theme at Williams College bolstered my desire to teach a course on “Twelve Books in the History of Art” (roughly one a decade) that have been most influential in shaping the field we all know and love. I had always desired to offer this as a graduate course, but this appointment encouraged me to try it out on undergraduates. I was not disappointed. The eleven talented Williams students leaped into the difficult readings with enthusiasm, if not with the same amount of curricular preparation. They were encouraged by their ever-inquisitive teaching assistant, and my ever-smart research assistant, Nathan Stobaugh MA ’15. Paralleling the undergraduate course, three graduate students (Nathan, Allie Foradas MA ’15, and Lauren Young MA ’15) and I met once a week, usually in my living room over wine and cheese on dark winter evenings made brighter by their brilliant insights.

Why my living room? Well that’s another story about the year. The entire Manton Building, including the graduate offices, the library, and all staff offices, were closed for renovation at the beginning of the second term. My greatest regret was that I was cast out of the company of Karen Kowitz, George Ferger, and Kristen Oehlrich, whose repartee had enlivened my days throughout the fall. As I write this in the following summer, the prediction is that this state-of-building-affairs will continue at least through the fall semester. With Marc’s and Susan Roeper’s encouragement, however, we are making plans for turning Levin House—the library and social center away from home—into a lively temporary gathering place. If not, well, there is always the spectacular new Manton Reading room to look forward to in the not-too-distant future.

Other than the pleasure of teaching, another dimension of my experience last year was the luxury of travel, freed as I was from administrative duties. Right before the semester began, Keith and I traveled to the east coast of Australia. Even
though it was my fourth time visiting the stunning city of Sydney, it was made special this time by spending time with Mark Ledbury, once the Associate Director of RAP and now the Director of the Power Institute of Art. After Keith delivered a lecture at the University of Sydney, we flew to Brisbane where I had been invited by the Center of the History of Emotions to talk about Dürer, whose Melencolia was celebrating its 500th anniversary. The highlight of my time there, I must confess, was lying down with kangaroos, cuddling a koala bear, and falling in love with the inscrutable wombat.

Vienna in December brought no new exotic animals to my attention, but it did allow me to walk in the footsteps of my two intellectual heroes, Freud and Alois Riegl. There could be no better time to visit the Viennese world than in the holiday season, with Weinachtsmärkte glistening all over the snowy nighttime city. A couple of concentrated visits to the Kunsthistorisches Museum provided the heart of my springtime Robert Sterling Clark lecture back home in Williamstown. Shortly after returning, Keith, W.J.T. Mitchell, and I attended a lively symposium in Mexico City on visual studies today. But my traveling days were still not over, for in March we flew to the University of Minnesota for a couple of lectures.

Finally, May yielded the highlight of my year, perhaps even the highlight of the past decade for several reasons. I was invited as a “visiting expert scholar” to spend a week and a half at the Courtauld Institute in London, giving a lecture and directing a seminar, speaking at the Freud Museum, and talking with graduate students about their futures. It was such a treat to linger in the city where I first conducted research at the Warburg Institute as a graduate student so long ago. From there, Keith and I walked for several days in the serene and lovely Lake District during lambing season, where cute Herdwick sheep almost substituted for the companionship of my dogs, Jack, Maggie, and MacDuff, back home.

A flight from Manchester to Athens for a National Geographic trip through the Cyclades Islands of Greece brought the year’s travels to an end. Having once studied ancient Greek art as a graduate student, I could hardly believe that I had at long last made it to those fabled and epic shores. Too much seen even to begin to talk about, and so the sun sets there on Santorini on a magical year of teaching, traveling, and thinking.
MC: It’s so hard to separate because the Clark is such a special institution. The programs we initiate at the Clark are not paralleled in other institutions, nor should they be. I have tried to expose students who take the museums course [Museums: History and Practice] to the reality of private and civic museums, as opposed to the special cocoon of our dual mission at a former private collection in Williamstown. One of my challenges in the classroom has been to encourage populist thinking paralleled in larger museums, within a theoretical frame. There has been populist thinking around museums since their start, and we should revisit those issues in the classroom.

Danielle Amodeo: How did you think about audience and programming at the Clark?

MC: It was serendipitous that the Institute was about to build a small addition in 1994, when I was appointed, and I was able to change the direction a bit and add temporary exhibition space, a café, and a lecture room. Before then, we could only organize modestly scaled temporary exhibitions because of the small galleries we had. That project allowed us to plan larger exhibitions from 1996 on. At the same time, we realized we could link with other summer tourist activities, creating a regular summer program that was not only popular but also one that addressed new ideas in the works being shown. We did a number of wonderful...
shows in the late 1990s, beginning with “A Passion for Renoir” in 1996 and including one of the best exhibitions we’ve ever planned, Marc Simpson’s “The Early Career of the Young John Singer Sargent,” the following year.

DA: Curatorially, how has the Clark approached exhibitions?

MC: The Clark has always been unusual in having wonderfully cooperative curators on staff who are willing to work with outside curators in organizing exhibitions. The depth and range of programming is greater at the Clark than at other institutions of a similar scale because we encourage the use of outside curatorial experts in many different areas, all contributing to the important exhibitions we present. That makes us different. The intellectual independence of the curators mirrors that of the fellows, who are invited as guest scholars in the Research and Academic Program at the Clark, and the public benefits from it.

AI: We haven’t talked at all about your presidency of the AAMD [Association of Art Museum Directors]. Did working closely with different museums and their directors impact how you thought about your own directorship of the Clark?

MC: More than enhancing my directorship at the Clark, I think the real value of being part of AAMD was in communicating to students museum issues that are outside of the Clark, including but in no way limited to issues such as antiquities.

DA: How do you expect museums will change in the future?

MC: I would say the interest in audiences integrated into the program and program delivery of art museums. It is a reality that we can’t avoid, and nor should we, in a world where people, millennials especially, are creating their own content and interaction. Undoubtedly, when faced with authoritative voices, museums can’t be separate from that reality. Museums are doing well in this regard in that they are conscious that they can’t be dictating to visitors as they may have in the past. It’s a difficult balance, because visitors want some level of authoritative voice, but they don’t want to be talked down to. Addressing this reality is happening in a trial-and-error way in museums everywhere. Museums, particularly American museums, are committed to thinking about publics, as publics and as their interests and attitudes change over time.

AI: You encouraged us during the museums seminar to think about institutions providing for change in their own futures. Can you tell us about one or two things that you did as Director that accommodated change going forward?

MC: I say in class that we can’t assume that our own programmatic values will be the values of the future, and that we have to address future programming beyond any current perspectives we may have. The Clark itself is not an open book. It’s a private institution. Though we’ve changed it a lot over the course of the expansion and renovations, we’ve accepted its historical reality as we’ve grown. The new physical structure is rather specific to us but it does provide space for emerging future programs that we currently can’t anticipate. Here at the Clark you have a set of specific conditions, but still enough space to allow for many different things to happen over time. The other fact of the Clark is the reality of our dual mission and the Research and Academic Program, a program that is not and should not be tied to the collection. It should always be independent of the collection, as it addresses a range of ideas in the visual arts. We will continue to be one of the most special and valued, visitable, and lively arts institutions anywhere in the world.
Halloween 2014

For one night only, private jets descended on Williamstown, shuttling blue-chip gallerists, high-rolling collectors, and a slew of prominent artists to the lavishly decorated Fort Hoosac. The event: Art Basel Miami Williamstown, this year’s Halloween party extravaganza. After mingling with celebrities and closing a few multimillion-dollar deals, students and faculty partook in drinking and dancing, making for an all-around memorable evening.

International Study Trip, 2015

Sunday, March 15: SHANGHAI/M50
Shanghai. The first full day in China for most of the group. Beyond dealing with jet lag, we spent the afternoon wandering around M50, the Shanghai arts district—a former industrial area that now houses more than a hundred galleries and studios. It was a mixed bag in terms of quality, but a nice introduction to the contemporary Chinese art scene. We also walked through the former French concession with its iconic architecture from the colonial period.

Monday, March 16: SHANGHAI MUSEUM/PROPAGANDA POSTER MUSEUM/YUZ MUSEUM
In the morning we visited the Shanghai Museum, built to resemble a massive archaic bronze vessel. The exhibits include artifacts ranging from Neolithic jades to contemporary minority-group textiles. While the painting and calligraphy exhibition halls were unfortunately closed for renovation, we spent a good deal of time looking closely at the bronze and ceramics collections (including some bronzes that had been in the Clark just a few months before).

Our next stop could have not have been more of a contrast: the Propaganda Poster Museum. While the Shanghai Museum is a massive government-funded paean to the historical glories of the Chinese empire, the Propaganda Poster museum is a private museum housed in the basement of a small apartment building. The holdings include everything from racy magazine covers from 1930s Shanghai to anti-American posters from the Cultural Revolution.

The evening found us at the Yuz Museum for an opening of an exciting new exhibit curated by the eminent University of Chicago art historian Wu Hong, who met with us and showed us around. The exhibit was eclectic, to say the least. There was a massive three-story figure constructed from cowhide, a forty-foot skeleton of an imagined...
Tuesday, March 17: Xi’an/Bell and Drum Towers/Great Mosque
We set out very early in the morning to fly to Xi’an, the ancient capital previously known as Chang’an. Braving pollution that left some of us literally breathless, we spent the rest of the day visiting the historic buildings remaining in the city center including the Ming dynasty Bell and Drum Towers. Near the end of the day we visited the Great Mosque, hidden away in a warren of shops and apartment buildings. While the architectural features are similar to those found in many late-imperial temples, the writing is primarily in Arabic and the mosque continues to have a small but active group of worshippers.

Wednesday, March 18: City Wall/Forest of Steles/Shaanxi Historical Museum
We started the day by walking along the top of the old city wall (a good thirty feet high and nearly as wide) dating from the Ming dynasty. While the area within the wall is substantial, it is dwarfed by the area of the walled city at its height in the 8th and 9th centuries, when Chang’an was the largest city on earth. We then went to the “Forest of Steles,” a temple and garden complex housing hundreds of inscribed stones from nearly 2,000 years of Chinese history.

Next was the Shaanxi Historical Museum. While a provincial rather than national museum, the exhibits were very professionally done and contained a wealth of rare objects focusing on the thousand or so years in which the province housed the capital and major cities. We ended the afternoon by climbing to the top stories of the Big Goose Pagoda—Xi’an’s most famous surviving building, constructed in the 7th century to house Buddhist sutras brought back from India by the monk Xuan Zang.

Thursday, March 19: Jingdi Tomb Terracotta Soldiers
The day was a study in contrasts. We began with a visit to the tomb of the 2nd century BCE Han emperor Jingdi. The museum is built largely over the ongoing excavation of the tomb complex and features glass floors that allow visitors to look down on the excavated objects in situ. These include hundreds of terracotta figurines of people, animals, vehicles, and other objects at about 1/3 scale. The site and the museum have a suitably somber air and the sparse crowds heightened the intensity of the experience.

After traveling two hours in traffic (to go fewer than ten miles), we arrived at the much better-known tomb of the first emperor of the Qin dynasty—Qin Shihuang—with its renowned life-size soldiers, horses, and chariots. Unfortunately, fame and increasingly unbridled commercialization have made the visit experience more frustrating than it once was. In spite of it being the off-season, crowds were huge (one shudders to think what they are like at height of the summer) and the atmosphere was overwhelmingly tour-istic. That being said, the soldiers themselves, lined up in situ (and reassembled, as none has been found whole) remain an awesome sight. The scale is immense and yet the finds made to date likely represent only a small portion of the full tomb complex.
Friday, March 20: YAN’AN/REVOLUTIONARY MEMORIAL HALL
From the sprawling urban area of Xi’an we took the high-speed rail over the loess hills of Shaanxi to Yan’an, a small town (by Chinese standards, as it has “only” 400,000 or so residents) famous as the terminus of the Long March. It was here that the Chinese Communist Party set up the base from which they would help defeat Japanese invaders and, later, the Nationalists. We spent much of the day at the Yan’an Revolutionary Memorial Hall, a massive edifice (fronted by an equally massive statue of Mao Zedong) celebrating the victories of the Chinese Communist Party. While perhaps not the most aesthetically engaging museum we visited, it proved a fascinating example of how the Party presents itself to its own citizens.
Foreign visitors to the museum (and to Yan’an in general) are rare, and our group was arguably as much of an attraction as the stuffed horse once ridden by Chairman Mao himself. Requests for photos were constant but people were always considerate, whether in helping us navigate the local buses or order regional delicacies.

Saturday, March 21: DUNHUANG/CAMELS
The day was spent mostly in transit. We first flew from Xi’an to the desert oasis town of Dunhuang in the northwest of Gansu province. After settling in at our hotel we proceeded to nearby sand dunes where we mounted camels (or, in a few cases, four-wheelers) and climbed the dunes in style (and, for some of us, with a thin layer of camel snot).

Sunday, March 22: MOGAO CAVES
We spent most of the day at Dunhuang’s spectacular Mogao Caves complex. With hundreds of caves built between the 5th and 11th centuries CE, the site represents the greatest concentration of Buddhist art in the world. Most of the caves were funded by local families during the Tang period (618–907) and feature a central sculptural area (meant to be circumambulated) surrounded by walls and ceilings completely covered in paintings depicting stories from Buddhist sutras. After meeting with the longtime director of the Dunhuang Academy, Professor Fan Jinshi, we made our way through dozens of caves ordinarily inaccessible to the public. Because these caves are not ordinarily on display, we used flashlights to look at paintings, many of which were stunningly vivid despite having been painted over a thousand years ago. This method of looking at the art may well have better replicated the original experience of being in the dark caves lit only by candles and oil lamps. A highlight was a cave used by the Getty Foundation as an example of what can be done with the most technologically sophisticated methods of preservation and restoration. We were also able to see the famous “Library Cave.” Sealed off in the mid-11th century, it was excavated in the early 20th and found to contain more than 50,000 scrolls with everything from Buddhist sutras and morality tales to contemporary poetry and local tax records.

Monday, March 23: MOGAO CAVES
The morning found us back in the caves. Some of the highlights include a massive reclining Buddha and paintings with design motifs from Afghanistan and other parts of Central Asia. These really give a sense of Dunhuang as an important meeting point for traders and other travelers along the “Silk Road.” The mixture of different cultures, aesthetic norms, and religious systems was evident throughout Dunhuang. The hospitality shown to us by the Dunhuang Academy was exceptional and we all look forward to future exchanges and collaborations.
In the afternoon we flew back over the snowcapped mountains to the Xi’an airport, a location with which we became perhaps more familiar than we hoped. We finally made it to Beijing and our hotel at around 2:00 AM the next morning. And what a hotel it was: a Qing dynasty courtyard mansion converted into a small hotel among some of the oldest alleys in the city.

Tuesday, March 24: BEIJING/TIAN’ANMEN/ FORBIDDEN CITY

After sleeping in to recover from our late arrival, we walked to Tian’anmen Square where we saw one of the world’s best-known portraits looking down on us with its enigmatic expression. We passed though the Gate of Heavenly Peace and entered the Forbidden City. The sheer size of the Forbidden City ensures that even on the most crowded days there is a feeling of expansive openness to the complex. The gold-tiled roofs provide an endless arrangement of angles that catch the light in different hues. After many hours wandering through the various palaces and gardens we all managed to meet up at the northern gate and head to Liulichang, a labyrinth of antique shops and calligraphy and painting supply shops in one of the historic commercial districts of the city.

Wednesday, March 25: CONFUCIUS TEMPLE/LAMA TEMPLE/DONGYUE TEMPLE/WHITE CLOUDS TEMPLE

A day of many temples. We began our day with a visit to the Confucius Temple on the site of the old Imperial College where students studied for the exam that decided employment in the massive government bureaucracy. The grounds are filled with ancient cypresses, massive bells, and a full set of the Thirteen Confucian Classics carved into stone. We were also lucky enough to catch a video and dance performance meant to pay homage to the great Sage himself. How he would have reacted to the vigorous “air zither” performance must remain a matter of scholarly speculation.

We next visited the nearby Lama Temple devoted to Tibetan Buddhism. Once a sleepy place with only a few elderly women bowing before statues of the Buddha, the temple is now bustling with hundreds of worshippers young and old. The incense smoke was thick enough to make it difficult to see the brightly colored frescoes and extravagant tantric statues. On the streets surrounding the temple we saw store after store selling various Tibetan Buddhist paraphernalia. One crucial image, however, was nowhere to be scene: the Dalai Lama. The popular embrace of Tibetan Buddhism has its (state-enforced) limits.

The scene was very different at our next destination: the Daoist Dongyue (Eastern Peak) Temple. There has been a Daoist temple on the site for nearly 700 years and the current incarnation, with its hundreds of somewhat past-their-prime statues of various monsters and denizens of the ghostly bureaucracy, made for a unique experience.

Our final temple of the day, White Clouds Temple, was in better shape if less visually striking. The current buildings date to the Ming and Qing periods, though the temple was founded in the 8th century. It is one of the most active Daoist temples in the country and serves as the headquarters of the Chinese Daoist association. Though none of us became a Daoist monk, one student did purchase a monk’s jacket at a nearby Daoist goods store.

Thursday, March 26: 798/SPACE STATION/ PENG YU AND SUN YUAN STUDIO/UCCA

Our trip took a decided turn for the contemporary as we
headed to Beijing’s largest art district, 798. We first visited the studio space of the collaborative artists Peng Yu and Sun Yuan (who created the “Freedom” piece we saw at Yuz in Shanghai). Peng and Sun graciously spent a good hour answering our questions about their own work and the contemporary art scene. We next met with Fu Xiaodong at her independent gallery, Space Station. As an independent curator (an occupation so new in China there is still not a set word for it) and a women in a very male-dominated scene, Fu has a unique perspective on the how the art scene in Beijing is evolving. Our next stop was the Ullens Center for Contemporary Art (UCCA), a large not-for-profit art center founded in 2007. We were lucky to get a private tour of the galleries led by Patrick Rhine BA ’10, a Williams ’10 Art History major currently heading up the publications department at UCCA.

We ended the day at a (very) small artist’s space for a showing of a documentary made in the early 1990s about the burgeoning art scene in the 1980s. The film felt dated and naïve, but revealed a lot about how intellectuals were thinking about artistic production in the period.

Friday, March 27: CAOCHANGDI/DUCK BANQUET

For more contemporary art we went to Beijing’s newest art district, Caochangdi (“The Grasslands”). A mixed space of light industry, farming, galleries, and studios, this is where Ai Weiwei has his studio (and designed many of the new buildings). We wandered around looking at the galleries and enjoying the striking angles produced by the narrow gray brick walkways. After a wonderful lunch, we attempted to make our way to Star Gallery but found it almost impossible to find. A few students went missing, but all were accounted for by the time we got back to the hotel.

At night it was time for the traditional trip-ending banquet (a day early as Marc had to leave the next day). We went to a massive Peking Duck restaurant and enjoyed seemingly endless courses of everything duck and huge video screens showing the chefs doing their work.

Saturday, March 28: INTELLIGENTSIA GALLERY/ARROW FACTORY

On our final full day in Beijing we met with artist/architect and co-founder of Intelligentsia Gallery, Cruz Garcia. We then went to Arrow Factory and met with artist/co-founder Rania Ho. For the rest of the day people got in some last-minute shopping and sightseeing.

—Christopher Nugent MA ’15

CAA Annual Conference, 2015

In 2015 at CAA in New York our faculty, alumni, and Clark Fellows appeared in the following capacities:

Paper: “Installing Abstraction: Between Rooms and Their Times: Reinstalling Weimar Republic Hanover,” given by Rebecca K. Uchill MA ’05, Massachusetts Institute of Technology

Panel: Money Matters: The Art Market in Late Imperial and Modern China, discussants: Shengtian Zheng, Yishu: Journal of Contemporary Chinese Art; Julia F. Andrews, The Ohio State University

The Italian Art Society held a session: Di politica: Intersections of Italian Art and Politics since World War II. Chair: Elizabeth Mangini MA ’00, California College of the Arts

The Visual Culture Caucus hosted a session: Occupation and Representation, Chair: Kristen Oehlrich, Williams College

Panel: The Studio History of Art, Chair: Margaret MacNamidhe, School of the Art Institute of Chicago

Studio Talk: “James Northcote and the Oral History of Art,” Mark Ledbury, University of Sydney

The CAA Publications Committee hosted a session: A Digital Publications Future, chair: Suzanne Preston Blier, Harvard University
Class of 2015

Elisabeth Rivard: I can hardly believe that it is already time to bid farewell to the Purple Valley! Yet I am also grateful for the wealth of experiences we are able to cram into just two short years in the program. I took a rather untraditional approach to the Qualifying Paper process, by starting from scratch with a new topic. However, spending January term exploring the idiosyncratic drawing practices of George Romney was much more fun and exciting than I thought it could be! My interest in the project (and cait-sitting Jay Clarke’s new kitten) always sustained me, even when I was snowed in with research, and/or the Berkshire’s winter weather. I was lucky to have Jay and Danielle Ezor on board from day one, with their helpful guidance and unflagging encouragement. I also received my first invitation to present at an academic conference at Oxford’s Ashmolean Museum, which celebrated the bicentennial of James Gillray. Other highlights included Jay Clarke’s drawing seminar, and Kevin Murphy’s course on exhibiting American vernacular art at WCMA. The spring brought more wonderful graduate seminars, including the ecological aspects of African art with Michelle Apostos, and Hellenistic art with Liz McGowan. The symposium was truly a great cap-off to the program. I am glad that Williams offers us the unique chance to share our research with others in such a dedicated fashion.

Emma Limon: This year, I discovered more about my new interest in the arts of Islamic and Persian cultures. In a great class taught by Professor Holly Edwards in the fall, I was exposed to beautiful art and architecture and to fascinating questions that led me to my qualifying paper’s topic of manuscript illustrations of the Persian national epic, the Shahnama. Throughout the year I was constantly learning about this poem, the pictures it inspired over centuries, and Persia’s religious and political history. This was one of the main highlights of my last year in Williamstown, the other one being living peacefully in a home shared with Jason, a great friend. Other things I will miss about this place: having the structure of my day always begin with Arabic class, my daily routine of movie-watching, and unexpectedly running into friendly people everywhere I go, every time I leave my house.

Sara Green: Leaving Williamstown would be a lot easier if I didn’t also have to leave the wonderful group of friends and colleagues I’ve met here. My housemates Haejeong Yoon and Nathan Stobaugh kept me laughing all year, even in the midst of finals and frantic QP-writing. Thanks guys! After graduation I’ll be searching for a job in the curatorial field. I’m also looking forward to gardening, catching up on reading, and playing frisbee with my dog Calla.

Walker Downey: As I begin to box up my things and return mountains of books to the Clark in anticipation of the Symposium, I already find myself overcome with nostalgia for what has been another wonderful year in the graduate program.
Following briskly on from a thrilling first year and a summer spent working for Clark Publications, these past two semesters provided yet more rich (and I’ll admit—challenging!) professional and academic experiences: I had the pleasure of seeing two Clark publications—*Monet | Kelly and Machine Age Modernism*—through to completion as a 2nd year Publications intern; I took a number of excellent courses, straying well outside my comfort zone in Jay Clarke’s “Approaches to Drawing” and indulging my interest in sound and music in an independent study with David Breslin MA ’04; finally, I forged a number of bonds with the first-year class, who will surely deliver a knockout symposium this time next year.

I’ll soon be relocating to New York City, where I’ll be working for Gagosian Gallery as assistant to the publications department, but I’ll dearly miss all those I’ve met over the course of my past two years in Williamstown. I’m indebted to my peers and teachers alike for what has been an unforgetable—and invaluable—experience.

Jason Mientkiewicz: Spending two more semesters with my cohort was the main highlight of my second year in the program, though the classes were something too. A tutorial on immaterial labor where I was paired with Max Boersma, a seminar on Hellenistic Art with Liz McGowan, photography theory with Kristen Oehlrich and another seminar with Mark Haxthausen have all been formative. My qualifying paper on Max Ernst developed in that last seminar and it’s what I see nearest when I look out toward the future. Our symposium is just a few days away from the time of writing this. A bit further has me staying in Williamstown for another year to teach conference sections for introductory art history course. Very excited about things—lots of things—and sad too, naturally. But no matter all that baggage that comes with leaving such an intense experience, I’m eager to see what’s next for all of us.

Alexandra Foradas: The past year has roared by, and it’s bittersweet to be on the other side of my time at Williams. I spent the summer in my hometown of Chicago, working in the Art Institute’s photography department and perusing its beautiful library. Back on campus, Mark Haxthausen’s Ambiguous Icons class encouraged methodological self-awareness and prompted me to ask how things mean—a central question for my qualifying paper on Hannah Höch’s photomontages. A crazed January of QP writing and exhibition installing gave way to a more even-keeled spring semester of (repeated) editing. An independent study with Michael Holly—alongside Lauren Young and Nathan Stobaugh—led to weekly meetings that will be sorely missed, and contributed to a personal library that will shape my thinking about the history of art for years to come. I’ve loved living with Emma Limon and Jason Mientkiewicz in our cottage on Water Street, and the evenings spent gathered around the dining table for long, meandering conversations. I don’t have far to travel for my next step: after two years as an intern at MASS MoCA, I’ll be starting full-time as a curatorial assistant in July!
Nathan Stobaugh: It’s a little cruel that we second year students in the graduate program have to leave Williamstown when the Berkshires are at their most gorgeous. I am sad to say goodbye to this place, and even more devastated to leave the classmates I have come to count on not only as an intellectual community, but as a group of close friends. From my fellow TAs for Art 101 and 102, to my fabulous housemates Haejeong Yoon and Sara Green, to Lauren Young and Allie Foradas, whom I joined in a stimulating independent study with Michael Ann Holly, every member of this class has left their mark on my mind and on my spirit. This applies as well to the professors who have challenged me here, especially Mark Haxthausen, who advised my qualifying paper. I wish I could be here for another summer; my last one spent working at the Clark with Jason Mientkiewicz, Elliot Krasnopoler, and Walker Downey was charmed with a certain magic I haven’t experienced outside Williamstown in the warmer months. Next year, I’m looking forward to starting work on my PhD in art history at Princeton, where I’m so happy to have the chance to reconnect with Ben Murphy MA ’14, who graduated last spring! I can honestly say I never imagined I’d be a legal resident of New Jersey, but I couldn’t be happier at the prospect of what lies ahead there. Williams unmade my mind and made it again, and I can only hope this process continues. I can’t wait to see what we all do.

Danny Smith: This year has been enriching, engrossing and exhausting! Two years ago I came to Williams with an interest in Minimalism and this Fall I’ll be entering Stanford’s Art History program as a Medievalist. Quite a change, and one that I couldn’t be more excited about. Peter Low, Mike Lewis and many others have done so much to help me to find my footing in the Medieval landscape. This year, I’ve been a Teaching Assistant in the Art Department’s 101/102 survey, leading conferences in the newly-reopened Clark and have gotten to work more closely with the Studio Art side of the department at Williams, even taking a sculpture class this spring. While it’s impossible to believe that the Symposium is indeed over, I look forward to two months in Williamstown this summer before moving out West this fall!

Haejeong Yoon: The last year at Williams was intellectually stimulating time for me! Reflecting on my scholarly interest on North Korean visual culture, I wrote my Qualifying Paper, “Ubiquitous Leaders: Manipulating Reality in the Image Politics of North Korea,” under the advisement of Kristen Oehlrich. And I participated in Tufts University Art History Graduate symposium “Negotiating Spectacle” as a speaker, delivered a talk on the same subject with my QP. Beyond my academic activities, I worked as an intern/Lenett Fellow at the Williamstown Art Conservation Center (WACC). I conducted treatment and historical research for a cornucopia giltwood mirror made in Germany circa 1920 alongside the seasoned conservators and curators at the WACC and the Clark. I delivered a public lecture at the end of the academic year on my year-long research on the mirror.

Elliot Krasnopoler: My last year at Williams was amazing and flew by much too quickly. I started taking classes that were further outside my normal comfort range, including one on American folk art with Kevin Murphy and one on African art and the earth with Michelle Aposdos, both of which were fascinating and rewarding. I also explored my own relatively new interest in the idea of loss within art history during a year-long independent study with Michael Holly, which I think will continue to lead me towards new avenues in my work. Then, over winter break, I had the opportunity to travel to Berlin and Prague, and spent time visiting museums in both cities and thinking about different interpretive strategies. Finally, I spent much of the year researching and writing on Robert Smithson’s photographic practice. This work culminated in my qualifying paper, symposium topic, and hopefully my writing sample when I apply to PhD programs.

Dani Ezor: I had a wonderful first year at Williams, returning to academia after a year away. Highlights include Michael Ann Holly’s return to the Clark to teach Methods and the first-year trip to China. A once-in-a-lifetime experience, the trip to China took me to places I never thought I would go, from Shanghai and Beijing out to the Gobi desert and into the Mogao Caves. Christopher Nugent’s expertise in all things China made the trip all-the-more informative, interesting, and delicious. At the Clark, I spent the year working for Jay Clarke in the Print Room where I catalogued and researched a donation of 63 Japanese woodblock prints, in preparation for a show this upcoming fall. I look forward to the rest of my time at Williams and continuing research for my QP on the subject of Jean-Siméon Chardin’s genre scenes of kitchen maids.

Danielle Amodeo: My first year in the Graduate Program was rigorous, varied, and memorable. I was able to take courses on the methods of art history with Michael Ann Holly and the history of photography with Kristen Oehlrich, alongside studio art and comparative literature seminars. I was also grateful to complement my academic experience with my internship in the director’s office at the Clark. It was thrilling to learn about how things work behind the scenes at museums and cultural institutions. While I loved working at the Clark, the highlight of my year was a bit farther from home, on the art study trip to China. I especially enjoyed learning about the contemporary film scene in Shanghai and exploring the Mogao Caves in Dunhuang.

Class of 2016

Nina Wexelblatt: Looking back on a year of writing, curating, traveling around the world, and finding wonderful friends, I couldn’t have predicted all the directions Williams would take me. I dove into phenomenology in Methods with Michael Ann Holly, pored over paintings in the Clark galleries with Darby English’s Abstraction course, and scrutinized theories of photography with Kristen Oehlrich. My study of Chinese aesthetics with Christopher Nugent was an unexpected treat, made even richer by our March study trip to China. A short trip to Japan afterwards with Kate and Annemarie put the perfect cap on a thrilling and dizzying experience. And alongside all this, I was lucky enough to have two amazing internships: one with Lisa Dorin MA ’00 at WCMA—where Roll Call, an exhibition of alumni gifts I curated opened in June—and another with Susan Cross MA ’94 at MASS MoCA, where I am currently organizing The Space Between, a group show of sound and installation opening in April of 2016.
Jacobé Huet: I had a stimulating summer visiting the Venice Biennale, touring Le Corbusier’s religious architecture in France and reading at the Institut National d’Histoire de l’Art. As I write these lines on the plane back to United States, I look forward to this semester’s classes. The Sol Lewitt seminar by Mark Haxthausen and an independent study on the international style of Tel Aviv with Michael Lewis are the courses I await with the most pleasure. They will make up for the intense regret I have to miss Avinoam Shalem’s year in Williamstown as Clark Professor starting next Fall.

James H. Miller: It amazes me what a single year at Williams entails. Where to begin? I still walk around with Michael Ann Holly’s vivid remarks in my head from our Methods seminar; and Thomas Crow’s Clark lecture on Pop continues to haunt me and my academic work for its intense originality. Thanks to my conversations with Robert Volz at the Chapin Library, I know I have met one of the finer people that walk in this world. And, of course, there is China—where to start on China?

Kate Wiener: Many thanks to all who contributed to a wonderful first year in the Graduate Program! I could not have anticipated the close friendships, intellectual engagement, and academic rigor that could be cultivated in this small town in the Berkshires. I am immensely grateful to have had the chance to be a part of this community. Some highlights from this year include poring over countless Warhol illustrations (from Technicolor cats to etiquette infographics) in preparation for Katie Price’s MA ’02 exhibition Warhol by the Book at WCMA, our winter study trip to China where Christopher Nugent tirelessly navigated, translated, and taught us everything from how to decipher intricacies of Buddhist cave paintings in Dunhuang to where to find the best dumplings, and a quick but memorable trip to Tokyo and Kyoto with Nina Wexelblatt and Annemarie Iker. I also had the opportunity to take a range of incredible courses. To name a few, Professor Michelle Apatos’s African Art Against the State, Professor Darby English’s Abstraction, and a tutorial on Freud with Mark Reinhardt, although vastly different, each proved to be uniquely enriching. I am looking forward to another year at Williams!

Max Boersma: Setting out from LA on my solo cross-country drive last fall, I really did not know what to expect from my first year in graduate school. Looking back now, this time seems already decades past, likely due to the compression of so many transformative experiences into such a narrow window: Methods with Michael Ann Holly, phenomenal seminars on modern and contemporary art with Marx Haxthausen and Darby English, my first curatorial work with Kevin Murphy at WCMA, and, of course, our class study trip in China with Christopher Nugent and Lisa Dorin MA ’00. I feel incredibly fortunate to have arrived in town with the opening of the new Clark Center and the Make It New exhibition—it did not take me long to realize just how much this place has to offer. My first nine months proved to be a challenging and enormously enriching marathon of seminars, language courses, symposia, colloquia, lectures, Clark Conversations, film screenings, performances, and endless readings… and I look forward to more! But as if the academic intensity itself was not enough, only a few months after my initial trek across the USA I found myself riding ATVs with Jacobé Huet and James Miller through the Gobi Desert, only one of the numerous unforgettable (albeit in this case extracurricular) moments from our trip abroad. I still remember the cool, damp air of the Mogao Caves, my neck craning to see what the flashlight will next reveal…

Annemarie Iker: Aside from having to keep my Amherst umbrella and baseball cap out of circulation, year one in Williamstown was a total delight. In the fall, we first-years learned that writing is everything in Michael Ann Holly’s methods seminar, a lesson carried through to Paul Park’s writing class in the spring. Seminar paper research took me first to the storeroom of the Hispanic Society of America in November and later to archives at Bryn Mawr in May.
In between, we first-years traveled further afield with Marc Gotlieb and Christopher Nugent, so much further that believing it really was us who visited the Shanghai Museum, explored the Forbidden City, spent days in the Mogao Caves, and, it shouldn’t be forgotten, rode camels in Dunhuang and started an impromptu parade in Yan’an, requires recourse to photographic evidence. Speaking of photographs, there was art during year one, too—weekly visits to the Clark Print Room in Jay Clarke’s drawing course, new acquisitions to research for my internship in the Clark’s Curatorial Department, and collections to get to know at the Clark, WCMA, and Mass MoCA. Best of all were the conversations, whether in class, at the coffee shop, or standing around the kitchen in the Fort. Some of the most memorable include Tom Crow’s visit during social art history day in methods, an outing with Tom Krens for Michael Conforti’s museums seminar, and Lydia Davis’s translation workshop at the Oakley Center (thanks to Nicole Desrosiers for the invitation). Now that year two is well underway, it’s time to finally figure out what an Eph is!

Chris Borschel: During my first year, I discovered that the Berkshire’s purple mountains are the perfect backdrop for studying art history and make Williams a unique place. Christopher Nugent’s seminar on Chinese aesthetics enhanced my visit to the Mogao Caves on our spring study trip to China. While, Liz McGowan’s seminar on Hellenistic sculpture was a fascinating introduction to Greek and Roman art, which enlightened my own research on sexuality and gender in modern and contemporary art. As an intern of American art, I had the opportunity to co-curate an exhibition on the Prendergast brothers at WCMA with Max Boersma.

Julia Silverman: It’s been a wonderful first year in Williamstown. In class, I’ve particularly enjoyed all the opportunities we’ve had to interact with objects in conjunction with readings: for example, Darby English’s course on Abstraction made use of both the Clark’s exhibition “Make it New” and the print room so that we could consider objects up close. Kevin Murphy’s course on American Vernacular Art was held within WCMA’s galleries and allowed us to grapple with the histories of many oft-neglected types of objects in rehanging his exhibition “Material Friction.” Going to China for our Study Trip with Christopher Nugent and Lisa Dorin MA ‘00 and seeing tiny jade figurines, propaganda posters and Dunhuang’s cave paintings among many other things was incredible (although at times surprisingly strenuous), and I was glad to have access to China’s many culinary delights to keep my energy level high. This summer, I’m excited to continue working with Clark Fellows at RAP and later, to hop on a plane to Germany and England to check out some medieval objects in their natural habitats in preparation for writing my QP next year.

20th Annual Spring Symposium
Introductory Remarks: Marc Gotlieb, Williams Graduate Program in the History of Art
Danny Smith “The Nature of Structure at Wells Cathedral”
Elliot Krasnopoler “Robert Smithson and Photography”
Moderated by Elizabeth McGowan, Williams College

Left to right: Jay Clarke, Elisabeth Rivard, Emma Limon, Haejeong Yoon

Emma Limon “Pious Pictures in the Persian Book of Kings”
Haejeong Yoon “North Korea’s Image Regime”
Elisabeth Rivard “Portraiture and the Peculiar Drawings of George Romney”
Moderated by Jay Clarke, The Clark

Alexandra Foradas “The Strange Beings from Hannah Höch’s Ethnographic Museum”

Jason Mientkiewicz “Overpainting Model Vision”

Nathan Stobaugh “Christoph Schlingensief and the Dark Continent of the Now”
Moderated by Michael Ann Holly, Williams College

Lauren Young “Performing the Pages of a 1970 Magazine Exhibition”

Sara Green “Photographic Moments In the Sphinx House”

Walker Downey “Rebirth of White Noise”
Moderated by Christina Olsen, Williams College Museum of Art

Reception: Williams College Museum of Art
This year marked an exciting new chapter for the Clark Art Institute. In July 2014, the Clark reopened its doors to eager visitors with a reconceived museum building and newly designed Tadao Ando visitor center. Opening with the new buildings were two shows, “Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum” (July 4–September 21, 2014) and “Raw Color: The Circles of David Smith” (July 4–October 19, 2014). “Cast for Eternity,” the first exhibition in the West Pavilion of the new visitor center, featured thirty-two bronze objects from the core collection of the Shanghai Museum (which was in turn visited by the first-year class the following March). The ritual bronzes date from the Erlitou period to the Han dynasty, spanning the 18th to the 1st century BCE, and demonstrate a range of artistic practices from the Chinese Bronze Age. “Raw Color” focused on the importance of color in David Smith’s three-dimensional works.

“Make It New” (August 2–October 13, 2014) was the first show to be exhibited in the special exhibition space in the new Ando building. Organized by the National Gallery of Art, Washington, in collaboration with the Clark, it presented a survey of abstract painting from 1950 to 1975 from the National Gallery’s collection. The exhibition included works by Jackson Pollock, Lynda Benglis, Jasper Johns, Mark Rothko, and Joan Mitchell, among others.

To celebrate the Magna Carta’s 800th anniversary, the Clark hosted Lincoln Cathedral’s copy of the English charter for two months. Organized in partnership with the Cathedral, “Radical Words: From Magna Carta to the Constitution” (September 6–November 2, 2014) also displayed American documents inspired by the Magna Carta, including an early copy of the Declaration of Independence and a draft of the Constitution, both held by the Chapin Library of Rare Books at Williams College.

This winter, the special exhibitions gallery in the visitor center was home to a unique show that compared an Impressionist great with a mainstay of the modern and contemporary art world. “Monet | Kelly” (November 23, 2014–February 16, 2015) emphasized Claude Monet’s influence on Ellsworth Kelly’s work and included a new piece by Kelly. In the spring, “Machine Age Modernism: Prints from the Daniel Cowin Collection” (February 28–May
Summer 2015 at the Clark was full of blockbuster shows. In the main special exhibition gallery “Van Gogh and Nature” (June 14–September 13, 2015) explored the theme of nature in the artist’s work, encompassing not only his famous panoramic landscapes, but also potted plants and insects. “Whistler’s Mother: Grey, Black, and White” (July 4–September 27, 2015) featured Whistler’s famous Arrangement in Grey and Black No. 1 (Portrait of the Artist’s Mother), more commonly known as simply Whistler’s Mother, on special loan from the Musée d’Orsay. Accompanying the famous painting is a selection of Whistler prints from the Clark’s collection and from the Lunder Collection at Colby College.

Graduate students Danielle Amodeo MA’16, Walker Downey MA ’15, Dani Ezor MA ’16, Sara Green MA ’15, Annemarie Iker MA ’16, and Elisabeth Rivard MA ’15 were thrilled to have the chance to work on these shows and to get a behind-the-scenes look at what made them possible. Danielle Amodeo, Dani Ezor, and Annemarie Iker, current second-years, are excited to share more about these experiences in the narratives below.

Danielle Amodeo worked in brand strategy and advertising before beginning her graduate studies at Williams. She was a European Studies major at Amherst College and enjoys applying her interest in screen and media theory to traditional works of art.

Dani Ezor worked in public services at the Wellesley College library for a year before coming to Williams to pursue art history. She graduated from Wellesley in 2013, where she double majored in art history, with a focus in early modern Europe, and studio art, with a focus in printmaking and bookmaking.

Annemarie Iker also majored in European Studies at Amherst College. After graduation she lived for two years in Madrid, working as a primary school teacher and mostly looking at art.

Inside Curatorial

After courses had been selected and rooms at Fort Hoosac assigned, internship placement generated much of the excitement in the early weeks of the Williams graduate program. The Clark or WCMA, Chapin or MassMoCA? Curatorial or education, or something further afield? For me, setting hopes on a curatorial internship at the Clark was as simple as visiting during the first days of September. Before the pace of reading and writing assignments quickened, I went once, twice, three times a day to the museum, a little unbelieving that I would get to live next door for the full year.

Among the Homers, Sargents, and other 19th-century favorites, I soon developed a special affection for George Inness’s New Jersey Landscape (1891). It seemed at once earthy and ethereal, spare and sumptuous, fixed and changeable—in short, beguiling enough to warrant long bouts of looking. Happily, one of my earliest assignments as intern to the Clark’s Kathy Morris, Curator of Decorative Arts and Director of Exhibitions and Collections, and Richard Rand, Curator of Painting and Sculpture, was researching paintings gifted to the Clark in 2013 by Frank and Katherine Martucci, among them New Jersey Landscape. The first task was assembling all published references
to the newly acquired works from exhibition reviews and catalogues and scholarly articles. And when combing through footnotes and old newspapers got to be tiresome, the paintings were just steps away—a welcome research pick-me-up.

Around the same time, Kathy asked one day if I would be interested in polishing a few pieces of American silver. “Me?,” I asked, again a little unbelieving. “Wouldn’t that mean I’d have to—touch it?” Kathy laughed and said not to worry, I’d be thoroughly trained and besides, there was no better way to get to know a piece. Armed with gloves, cotton swabs, and cleaning solutions, I gradually got over the terror of handling what I had always seen behind glass. Sure enough, there is no better way to get to know a piece. I still remember commenting on the great number of nicks, dents, and scratches on what seemed a small, rather plain silver fork, and the Clark’s Alexis Goodin MA ’98 replying that children’s pieces often record a great deal of wear and tear. Right away, the fork became less plain and more precious as I imagined the little clangs, whacks, and wallops that had caused its imperfections.

I got a glimpse of what would be my most engaging assignment in the fall when Spain’s Consul for Cultural Affairs visited the Clark, taking in “Make It New” and the museum’s mountain view with equal enthusiasm. Over lunch at the Lunder Center on Stone Hill, talk turned to the Clark’s upcoming “Nudes from the Prado” exhibition. Already, the exhibition checklist made me (once more) a little unbelieving. Some of the Prado’s finest treasures—Titian’s Reclining Venus with Cupid and a Musician (ca. 1555), Rubens’s Rape of Europa (1628–29)—here, in Williamstown? In spring, Kathy and Richard allowed me to propose a list of potential writers for the exhibition catalogue’s long essay and to draft blurbs on a number of the featured paintings for an external grant.

Other end-of-year highlights include the Clark’s Super Bowl heist—Williamstown played host to Albert Bierstadt’s Puget Sound on the Pacific Coast (1870) for three months after coming out on top of a football bet with the Seattle Art Museum—as well as time spent with a bound edition of Goya’s Disasters of War (1810–20) and research on two works by 16th-century France-based portraitist Corneille de Lyon in the Clark’s collection. All in all, a year I have to pinch myself to believe!

—Annemarie Iker

A Tour of the Print Room

This year, I and one other graduate student, Sara Green MA ’15, interned in the Print Study Room with Jay Clarke, Manton Curator of Prints, Drawings, and Photographs, and Megan Kosinski MA ’14, Curatorial Assistant. Sara worked on two print shows: “Machine Age Modernism: Prints from the Daniel Cowin Collection,” on view from February 28 to May 17, 2015, and “Photography and Discovery,” an upcoming show. “Machine Age Modernism” highlighted a period of artistic interest in linocuts in England at the beginning of the 20th century. These colorful prints focus on technology and innovation with images of factories, ships, and sporting events. “Photography and Discovery” will present photographs from the Clark’s collection that encompass variations of the theme of discovery, including discovery and genre, discovery and nature, and discovery and photography technique. In addition to doing research and assisting with other various projects for these two shows, Sara also wrote justification letters for works to be purchased and researched artworks in the collection to update our object files.

While Sara was working on her two shows, I assisted with two shows as well, “Whistler’s Mother: Grey, Black, and White” and the upcoming show of Japanese woodblock prints from the Adele Rodbell Collection. The Whistler show, featuring Portrait of the Artist’s Mother: Arrangement in Grey and Black, no. 1, more commonly known as Whistler’s Mother, included a selection of Whistler prints to complement the artist’s famous painting. I did preliminary research on Whistler’s prints (in addition to Whistler’s Mother), focusing particularly on the print featured on the wall of the painting The Black Lion Wharf.
from the Thames set, which we were fortunate enough to include in the show. My research consisted of identifying potential prints for loan based on accessibility and relation to the themes of portraiture and the Thames river.

Although the Whistler show went up in the summer, most of my year was spent working on the 63 Japanese woodblock prints from the Adele Rodbell Collection, which were donated to the Clark in December 2014. This collection of mostly landscape prints ranges from early 19th-century works by ukiyo-e masters such as Katsushika Hokusai (1760–1849) and Utagawa Hiroshige I (1797–1858), through the shin-hanga and sosaku-hanga movements of the early 20th century by artists such as Kawase Hasui (1883–1957) and Yoshida Hiroshi (1876–1950), to late 20th-century prints, such as those by Saitō Kiyoshi (1907–1997). Highlights of the collection include a Hokusai waterfall print, a number of works from Hiroshige’s renowned series of landscape prints 100 Famous Views of Edo, three of Hasui’s winter scenes, mountain landscapes by Yoshida, and Zen architecture prints by Saitō.

My work with this collection has included a lot of basic research on Japanese woodblock prints in general, as this is a new area of focus for the Clark’s collection. I immersed myself in the terminology and history of Japanese woodblock prints before the collection arrived, and I built object files for the prints in addition to files for information on each of the main artists featured in the Rodbell donation. When the prints arrived, I catalogued them, taking measurements and writing material descriptions. I also worked on integrating these prints into both “Van Gogh and Nature” and “Whistler’s Mother: Grey, Black, and White,” as each show featured a couple of our Japanese woodblock prints. While working on the Rodbell collection, I also researched the few Japanese prints already in our collection, most of which had never been worked on. This research led to a number of new discoveries that corrected the attributions of some works and pinpointed correct titles and series for others.

For both Sara and me, one of the most exciting aspects of working in the print room is working with objects directly. Sara recalls seeing an edition of Goya’s Disasters of War in person as one of her favorite experiences. Likewise, handling the Japanese woodblock prints from the Rodbell collection and being able to examine them up close was one of my favorite experiences of my internship, especially after researching these works so thoroughly. This direct interaction with art is certainly the highlight of working with prints, drawings, and photographs. Whether it is working on our own research or pulling works for visiting scholars, an internship at the Print Study Room provides the invaluable experience of working directly with works of art in the Clark’s collection.

—Dani Ezor

Behind the Scenes at the Clark

Inside Advancement, the Director’s Office, and Publications

This past year I had the opportunity to intern in the Director’s office of the Clark. I was thrilled to have a chance to see firsthand how the many departments of the Clark work together to make great things happen. Often the Director’s office acted as a platform for these exchanges. I worked closely with Michael Conforti, Tom Loughman MA ’95, and Lunder Fellows Carey Powers and Ashton Fancy on a number of projects. I was able to assist on a comprehensive evaluation of the Clark’s technology initiatives and a review of museum e-tail best practices. I also had the opportunity to help compile the annual report for the board of trustees. This was one of my favorite tasks, as it afforded me the chance to learn about the inner workings of all of the departments at the Clark.

My internship allowed and encouraged me to wear many hats, so along with general administrative tasks in the director’s office, I also had the chance to spend time in Retail and in Development. I was thrilled to help launch an on-demand printing
initiative with Rachelle Jones for the museum store. This task required extensive image research and a very exciting field trip to the McGaw Graphics headquarters. I have also thoroughly enjoyed hearing about store merchandising and buying strategies from Rachelle. The store is beautifully curated in a way that is always informed by what is going on in the rest of the museum. When the Clark reopened after the campus expansion, the store embraced Tadao Ando’s Japanese-inspired aesthetic and incorporated these themes into the merchandising strategies. I was fascinated by the way Rachelle worked to make visitors’ experiences so seamless and to provide a way for them to take home the highlights of their Clark experience. I am very much looking forward to continuing to assist her this coming fall.

I also particularly enjoyed learning more about how development works at the Clark and discussing strategies with Merritt Colaizzi MA ’96. Elisabeth Rivard MA ’15 spent the entire year in Advancement working for Merritt and Nancy Harvin. She worked on membership campaigns and also spent some time thinking through potential oral history projects. This internship was Elisabeth’s first true experience in external communications, and she was surprised by how much she learned. It was exciting to see how loyal a great number of people are to the Clark, each for their own diverse reasons. She also was excited by how frequently she was able to draw on her academic experiences as a graduate student in her role. Having the dual role as a graduate student and a museum intern informed Elisabeth’s work and helped everyone she spoke with have a richer experience at the Clark. One of Elisabeth’s favorite things about working in Advancement was the excitement of opening a new exhibition to the public, especially during some of the Clark’s evening events. Listening to the beautiful shamisen performance in the fall reminded her of how lucky we are to have a museum like the Clark right in our backyard. Working with Merritt and Nancy also gave Elisabeth insight into the many potential paths for a career in the arts. Both mentors were inspirational!

Walker Downey MA ’15 had a similarly inspiring experience at his internship in the Publications department at the Clark. He worked closely under Anne Roecklein, Tom Loughman MA ’95, and Dan Cohen MA ’05 and conducted image research and outreach, managed rights and reproductions, and copyedited. Walker worked closely on the catalogues for both “Make It New” and “Van Gogh and Nature,” two of the most exciting publications to emerge from the Clark’s expansion. Working in Publications was an entirely new experience for him, and he was impressed by the degree to which publications departments collaborated closely with every area of the institution, from the curatorial department to the registrars. His time in Publications was indispensable, as it confirmed Walker’s belief that he truly wanted to work in that realm of the art world. His internship provided a bank of knowledge and experience with which he was able to get his first job.

We all feel incredibly lucky to be able to try out different careers and work side by side with the art professionals we look up to the most. Although Danielle, Dani, and Annemarie still have another year of graduate studies to complete before seeking work or going on for Ph.D.s, we are all confident that our many experiences at the Clark have helped to sharpen our professional skills as well as invigorate our passion for working in the arts.

The three of us are happy to report that we will be returning to our positions at the Clark and continuing to grow as young museum professionals. All of the graduate interns would like to extend their gratitude and appreciation to everyone at the Clark for such a wonderful experience. We are sending special thanks to Terri Boccia, Karen Bucky, Jay Clarke, Dan Cohen MA ’05, Merritt
RAP Year Review

When, in the middle of last October’s colloquium “Outside In: The Interface between Self-Taught and Mainstream Art Practices in the 20th Century,” I found myself kneeling on the floor of the Clark Library examining artist Zoe Leonard’s incredible collection of early American quilts, it quickly became clear how unique our access to the Clark’s Research and Academic Program is. Guided by Leonard’s explanations of the quilts’ history and construction, many colloquium participants were pushed beyond our academic specializations in an exercise of close looking: some bore the stains of their original owners, some were knotted, some sewn “crazy-style.” The colloquium participants—Lynne Cooke, National Gallery; Douglas Crimp, University of Rochester; Randall Griffey, Metropolitan Museum of Art; Suzanne Hudson, University of Southern California; Katherine Jentleson, Duke University; Thomas Lax, Museum of Modern Art; Anne Monahan, Phillips Collection; Kevin Murphy, Williams College Museum of Art; Ann Reynolds, University of Texas at Austin; and Elaine Yau, University of California, Berkeley along with Leonard—momentarily abandoned any distinctions between professor, student, curator, etc. as we enjoyed seeing and asking questions about the quilts.

Experiences like these have been among my most memorable at Williams and The Clark. Especially at these semiprivate colloquia, which involve short papers and roundtable discussions on topics proposed by scholars around the world, there has certainly been an awe factor of watching “academics at work,” small groups of incredibly smart people arguing, collaborating, and discussing without (necessarily) formal talks. There was no shortage of such opportunities last year: in addition to the colloquia, the Clark also hosted a full program of talks, a symposium, and the biennial Clark Conference.

Last year’s academic program began swiftly after the students’ arrivals in Williamstown. First was “Make It New? Conversations on Mid-Century Abstraction,” created to coincide with the Clark exhibition “Make It New: Abstract Painting from the National Gallery of Art, 1950–1975,” co-curated by Harry Cooper and RAP’s own David Breslin MA’04. For this event, the Clark invited three artists—Brice Marden, Glenn Ligon, and Amy Sillman—to sit down with three “interlocutors” of their choosing—Vincent Katz, Byron Kim, and Thomas Eggerer, respectively—to discuss the legacy of abstraction and the influences and challenges this legacy posed for their own practices. Remarks from Yve-Alain Bois of the Institute for Advanced Study concluded the afternoon.

Just three weeks thereafter, the Clark hosted “Photography and Sculpture: The Art Object in Reproduction,” convened by Sarah Hamill of Oberlin College and Megan Luke of the University of Southern California, to question photography’s role in the written history of sculpture. Participants, tasked with addressing questions such as “How does photography narrate a history of sculpture?” included Suzanne Preston Blier, Harvard University; Peter Geimer, Freie Universität Berlin; Geraldine Johnson, University of Oxford; Anne McCauley, Princeton University; Stephen Melville, Ohio State University; Alina Payne, Harvard University; and D. N. Rodowick of the University of Chicago.
September also brought a new crop of Clark Fellows to Williamstown. Fellow first-year and RAP intern Jacobé Huet MA ’16 assisted in the research of Thomas Crow, Institute of Fine Arts, New York University; Ralph Lieberman, independent scholar; and year-long Oakley Fellow Carrie Noland of the University of California, Irvine, while I assisted Prita Meier of the University of Illinois and Parul Mukherji of Jawaharlal Nehru University. With research topics ranging from Merce Cunningham to 10th-century theories of mimesis in India, the fellows enlivened our Tuesday evenings with diverse Clark lectures.

Later in the term, as the Berkshire sun set ever earlier and students began feeling the pressure of final papers, the 2014 Clark Conference “Art History and Emergency,” which convened scholars from around the world to Williamstown to discuss the current “humanities crisis,” brought a sense of urgency to our work. How can art history combat an image of being “unuseful?” Where might one find balance between the discipline’s accessibility and intellectual rigor? Participants included Caroline Arscott, The Courtauld Institute of Art; Manuel Borja-Villel, Museo Nacional Centro de Arte Reina Sofia; Benjamin Buchloh, Harvard University; Carolyn Christov-Bakargiev, independent curator; Thomas Crow, Institute of Fine Arts, New York University; Patrick Flores, University of the Philippines-Diliman; Marjorie Garber, Harvard University; Kajri Jain, University of Toronto; Anatoli Mikhailov, European Humanities University; Mary Miller, Yale University; Molly Nesbit, Vassar College; Our Literal Speed; Michael Rakowitz, Northwestern University; and Howard Singerman, Hunter College, City University of New York.

Emergency, though perhaps of a lesser order, did strike in early January, when the Manton building (and thus the Clark Library) was unexpectedly closed for construction. Luckily, thanks to the efforts of the Clark Library staff, students and faculty were greeted upon their return to Williamstown with Levin House, a new library study space. The closure of Manton was met optimistically by the Spring Fellows—Michele Cometa, Sheila Crane, and Kathrin Müller—who remarked that the lovely views from their VSR apartments made for wonderful work spaces.

The Spring Semester brought another full schedule of programming to the Clark, kicking off with the colloquium “Does History Still Matter?” convened by Jeremy Melius of Tufts and Felipe Pereda, then of Johns Hopkins. The colloquium brought together Caroline Arscott, Courtauld Institute of Art; Whitney Davis, University of California, Berkeley; Aden Kumler, University of Chicago; Michele Matteini, Institute of Fine Arts, New York University; Stephen Melville, Ohio State University; David Nirenberg, University of Chicago; Margaret Olin, Yale University; Spyros Papapetros, Princeton University; and Frederic Schwartz, University College, London, to question the role of historicity in relation to the critical examination of art objects.

In March, Iris Moon, Jane and Morgan Whitney Fellow at The Metropolitan Museum of Art and former Mellon Postdoctoral Fellow at the Clark, convened “Transference: New Approaches to Drawing in the Early Modern Period,” which aimed to widen the discussion of early modern drawing beyond traditionally dominant questions of authenticity and authorship. Participants were Yvonne Elet, Vassar College; Juliet Fleming, New York University; Christopher Heuer, Center for Advanced Study in the Visual Arts; Matthew Hunter, McGill University; Anna Jolly, Abegg-Stiftung; Jacqueline Lichtenstein, Université
Paris-Sorbonne; Kathrin Müller, Goethe Universität; Kristel Smentek, Massachusetts Institute of Technology; Femke Speelberg, Metropolitan Museum of Art; and Richard Taws, University College London. Then, in April, the Clark hosted “Prospects for Digital Humanities and the Arts” to consider the new methodological, intellectual, and pedagogical strategies of art history facilitated—and at times necessitated—by digital technologies. The participants were Thomas Bartscherer, Bard College; Ben Chang, Rensselaer Polytechnic Institute; Morris Eaves, University of Rochester; Shona Macdonald, University of Massachusetts Amherst; Norton Owen, Jacob’s Pillow; David Pilachowski, Williams College; Emily Robins Sharpe, Keene State College; Kelcy Shepherd, Amherst College; and Gerald Zahavi, University at Albany, State University of New York.

Concluding the academic year of programming, Julia Bryan-Wilson (UC-Berkeley) and Tavia Nyong’o (New York University) organized the colloquium “Performance and Its Materials,” which considered the role of materials outside the active human body in constituting the study of performance art. How might a performance change, they inquired, when one considers the materials of performance? Participants included Claire Bishop, City University of New York; Jennifer D. Brody, Stanford University; Connie Butler, Hammer Museum; Joshua Chambers-Letson, Northwestern University; Sharon Hayes, artist; Adrian Heathfield, University of Roehampton; SanSan Kwan, University of California, Berkeley; Thomas Lax, Museum of Modern Art; and Taisha Paggett, artist.

This year witnessed many changes within the Research and Academic Program itself. In January, Associate Director David Breslin MA ’04 was named Chief Curator at the Menil Drawing Institute, leading to a teary departure, and in June, Director Darby English returned to the University of Chicago as Carl Darling Buck Professor of Art History. Lest “Art History” and “Emergency” seem like the guiding themes of the 2014–15 academic year, however, the Research and Academic Program was pleased to welcome Christopher Heuer in July as the program’s new Associate Director, while Michael Holly resumed her role as the program’s Consulting Director. With the program in safe hands, we look forward to another exciting year of programming.

—Julia Silverman
This past year WCMA organized a broad array of exhibitions, readings, lectures, and programs, many of which revolved around the theme of “the book” as the entire campus celebrated the opening of the new Sawyer Library. Publication Studio, an on-demand press organized by the Associate Director for Academic and Public Engagement Sonnet Coggins and the Publications Assistant Kate Barber, engaged students and the public through lectures, classes, and workshops and collaborative projects with poets Claudia Rankine and Craig Dworkin. Faculty and students also accessed Publication Studio throughout the year, incorporating wide-ranging explorations of publication and book-making into both coursework and personal projects.

Meanwhile, graduate and undergraduate students converged in a course led by Kevin Murphy, the Eugénie Prendergast Curator of American Art, through which they collaboratively reorganized and interpreted a collection of American folk art. “A Place for Stuff and Things” investigated the role of curator versus collector in the art world, and, as a class, the students and the professor thought through methods of curating works by unknown artists that often don’t follow predominant canons. The course culminated in a total reorganization of the original show that explored the theme of portraiture through the lenses of place, time, and person, entitled “Looking At and Looking Through: Rethinking Portraiture.”

Lisa Dorin’s MA ’00, Deputy Director for Curatorial Affairs and David Breslin’s MA ’04 unconventional new course “Contemporary Curatorial Workshop” brought together graduate students and leading curators to discuss the unique and exciting challenges of working with contemporary collections and living artists. Scholars and curators such as Lynne Cooke and Tumelo Mosaka discussed many of the curatorial and ethical issues regarding the complicated world of contemporary art. Tied into this workshop was a public lecture and graduate student lunch with Cesar Garcia, the Los Angeles–based founder and curator of The Mistake Room, a space that is re-envisioning the structure of the institutional art museum. The workshop concluded with a daylong trip to New York, where Lisa led the group to Bard’s Center for Curatorial Studies, the New Museum’s Triennial, and the Creative Time offices, where the group had a chance to meet with the Director, Cara Starke MA ’05 (since named Director of the Pulitzer Arts Foundation).

Finally, WCMA ended the academic year with the major show “Warhol by the Book,” a retrospective look at Andy Warhol’s lifelong interest in the written word and the book as an art form. Partnering with the Warhol Museum in Pittsburgh, Kathryn Price MA ’02, the Curator of Collections, put together one of the largest shows ever done at WCMA. Along with the exhibition,
helped to identify a recently gifted landscape painting. In the spring, Chris and Max curated an exhibition entitled “The Loosening of Time.” The exhibition examined different modes of temporality manifest in the work of American artists Charles and Maurice Prendergast. On view during the summer, the exhibition comprised paintings, works on paper, decorative objects, and archival materials drawn from WCMA’s extensive Prendergast holdings. Over the break, Max also stayed on to assist with an exciting 2016 exhibition on the work and theories of the American painter, naturalist, and “father” of camouflage, Abbott Handerson Thayer.

Elliot Krasnopoler MA ’15 focused on books and publishing for his internship. Working with Kate Barber and Sonnet Coggins, Elliot assisted with Publication Studio, WCMA’s pop-up, on-demand printing press open to students, faculty, and the public. Concurrently, he helped write interpretive labels for the Williams Art Loan for Living Spaces (WALLS) collection of works that are lent out to students for their dorms and apartments every semester. Elliot also helped organize and edit an upcoming catalogue for WALLS. After graduation, Elliot continued to work with WCMA, acquiring 30 new works for the WALLS collection and curating a show about the acquisition process to open in the fall of 2015.

Kate Wiener had the pleasure of working with Curator of Collections Kathryn Price in preparation for “Warhol by the Book.” Kate had the opportunity to organize and archive WCMA’s significant holdings given by Richard F. Holmes ’46, an eclectic range of materials including books and exhibition catalogues from Warhol’s personal collection to his book jacket designs from the 1950s. Throughout the academic year and continuing through the summer, Kate participated in a number of additional projects, including extensive research on the donated estate of John T. Overbeck ’54 and an assessment of the museum’s photography collection.

Christopher Borschel and Max Boersma worked with Kevin Murphy. They spent the fall semester researching and examining prints from the collection that were being digitized as part of an ambitious project funded by the Henry Luce Foundation. In addition, Max facilitated in the acquisition of a new painting by artist Henry Billings, and Chris helped to identify a recently gifted landscape painting. In the spring, Chris and Max curated an exhibition entitled “The Loosening of Time.” The exhibition examined different modes of temporality manifest in the work of American artists Charles and Maurice Prendergast. On view during the summer, the exhibition comprised paintings, works on paper, decorative objects, and archival materials drawn from WCMA’s extensive Prendergast holdings. Over the break, Max also stayed on to assist with an exciting 2016 exhibition on the work and theories of the American painter, naturalist, and “father” of camouflage, Abbott Handerson Thayer.

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

This year saw the opening of “Bibliothecaphilia,” a group show curated by the second-year grad intern Allie Foradas MA’15. Coinciding with Williams College’s Year of the Book initiative, the exhibition probed into the medium and ethos of the library as a site for knowledge, memory, escapism, and the written word, as well as its rapidly shifting nature in our contemporary world. On view for over a year, the show raises a series of questions relevant to anyone who loves to read: does a library need to be physical? Must it be filled with books? How can it be shaped and molded through use over time? And what forms might it take when transposed into a gallery?

Each of the six artists—Clayton Cubitt, Jonathan Gitelson, Meg Hitchcock, Susan Hefuna, Dan Peterman, and Jena Priebe—addresses a different facet of the life and imaginative possibilities of the library. As part of the project, Allie had the opportunity to commission a new chapter in Cubitt’s series of literary—and erotic—video pieces, and to work with Priebe on the creation of a completely new installation, filling the exhibition’s initial gallery with swirling streams of book pages. The show received glowing press in a number of major publications, attesting to Allie’s hard work and curatorial vision.

In addition to working on her own exhibition, Allie spent the past year at MASS MoCA working with curator Denise Markonish on the installation of a large-scale solo show, “Francesco Clemente: Encampment,” which spans the museum’s football-field-sized Building 5 with hand-painted tents rich with symbolism. She also assisted with “Clifford Ross: Landscape Seen and Imagined,” an astonishing exhibition of large-scale landscape images and a new series of digital video works.

Allie’s dedication to the museum has also been fruitful in another very exciting way: upon graduation from the program, she accepted an offer to stay at MASS MoCA as Curatorial Assistant. Her new position will be centered on the museum’s Building 6 initiative, the opening of a previously unused wing of the campus as an exhibition space. Allie will begin her tenure by curating a show in the new building in conjunction with the Robert Rauschenberg Foundation.

I started my own time as the first-year intern working with curator Susan Cross MA ’94, assisting with research, text writing, and installation of two exhibitions that opened in May 2015: “Liz Deschenes: Gallery 4.1.1,” a mesmerizing installation of sculptural, monochromatic photographic processes; and “Artists’ Choice: An Expanded Field of Photography,” a diverse group show exploring the experimental and medium-blurring state of
contemporary photography. On view together with “Clifford Ross,” these exhibitions made this a year to push the boundaries of the photograph at MASS MoCA.

Even though I’ve spent the year immersed in the Visual Arts department, I got a taste of the museum’s commitment to music and performing arts during my stay in the Berkshires this summer. In June a group of my fellow Grad Art students and I had a great time frolicking in the rain at Solid Sound, Wilco’s three-day music and performance festival that takes place every other year at MASS MoCA. And in July the energetic sounds of the annual Bang on a Can Summer Festival filled the museum for several weeks during a marathon series of rehearsals and performances of experimental new music.

Soundtracked by all of this excitement, I’ve assisted Susan most recently on upcoming solo shows of two contemporary artists, Sarah Crowner and Alex Da Corte. My work has ranged from writing grant applications and loan forms to researching materials and the myriad art historical sources both artists borrow from, interpret, and manipulate in their own way. It has been a good reminder that art history proves invaluable even while delving into the most contemporary work!

Working full-time at MASS MoCA over the summer also gave me a chance to devote myself more intensively to my own exhibition, “The Space Between,” which will open in the spring of 2016. The show will take place entirely outside of the galleries, in the interstitial spaces around, below, and between the parts of the parts of the museum that are usually reserved for art.

At MASS MoCA, the transition from factory to museum has left a trace in the form of some unusual (and inspiring!) details: from the wide-open lobby to low-slung passageways and impossibly tall corridors between buildings to labyrinthine basements and beyond. I want my show to highlight the fascinating and specific strangeness of this architectural situation, and I’m relishing the opportunity in my role as curator to play with expectations and shift visitors’ perception of the institution itself.

Most exhilarating has been seeking out artists who share my interest in this kind of in-betweenness and in uncovering the productive potential of forgotten space. Among five exciting installations total, it has been my great fortune to have already begun working with two of the artists on new commissions made specifically for the space and the show: Oakland-based Zarouhie Abdalian and Boston-based Andy Graydon, both of whom work with a conceptual wit, a light touch, and a commitment to site-specificity that I admire.

The exhibition will function like a map, leading visitors on an alternative route around the campus with a heightened awareness of their surroundings. From exploring the campus of the museum in search of nooks and crannies, to making studio visits with artists across the country, to working with the North Adams mayor’s office to negotiate the terms of public art, the process has already led me in surprising directions within curatorial practice. Hopefully it will culminate in a show that leads the audience toward something surprising as well, serving as a playful catalyst for imagining new ways to negotiate the importance of place.

—Nina Wexelblatt
The Judith M. Lenett Memorial Fellowship

I spent the fall and spring semesters of my second year in the program at the furniture lab in the Williamstown Art Conservation Center (WACC), located in the Stone Hill Center. Four seasons went by as I was working on an 1820 cornucopia mirror—I saw leaves falling from trees and flurries of snow through wide windows of the lab. 

Hugh Glover, Chief Conservator of Furniture and Wood Objects, led the conservation project. Christine Puza, Assistant Conservator of Furniture and Wood Objects, helped me greatly throughout the conservation process. Kathleen Morris, Director of Exhibitions and Collections and Curator of Decorative Arts at the Clark, guided me through the historical research process.

I remember the exciting moment when I first saw the giltwood mirror, which I would soon come to know well. I was immediately drawn to the splendid appearance of the 1820 cornucopia mirror. Decorating the top center is a carved-wood crest of wheat that emanates from the horns on either side. The bountiful wheat crest creates symmetry with bundles of wheat located in the center facing upward, and wheat on each side gently overflows the horns. The large cornucopia mirror—which measures forty-one inches high and forty inches wide and weighs seventeen pounds including glass—boasts its extravagant features with diverse ornamentation featuring ruffled horns, spiraling coins, and twisted ropes, in addition to its wheat.

I could not tell at first what problems the mirror had. The frame of the mirror was structurally sound despite the piles of dust and grime darkening the surface, accumulated from decades of handling. I reflected on what I had learned from conservation class. Hugh and I started with the big picture, assessing the overall condition of the mirror.

Based on our findings, Hugh came up with a concrete plan with detailed treatment methods suiting our project budget. (For more information about the technical procedures used, see the Spring 2015 issue of Art Conservator published by Williamstown Art Conservation Center (WACC). http://www.williamstownart.org/artconservator/artconserv15spr.html). Using technical instruments helped us analyze the previous gilding and restoration methods. The original working method and materials are important factors to consider when conserving artworks, and prior treatments can determine which further steps to take.

Besides all the aesthetic and technical issues, the biggest challenge we faced after a month of work was the curatorial file’s very limited information about the mirror. We did not know the maker or the exact provenance. The curatorial file only noted that the mirror was from Salem, Massachusetts, and made circa 1820. However, there was no single piece of evidence that indicated the mirror...
was actually made in Salem. Thus, the origin of the mirror remained a mystery until we found out about a German mirror maker who operated a large glass factory in Bremen in the 19th century.

After researching, we came to learn that in the early 20th century, large numbers of American consumers purchased furniture from Europe. In fact, many German immigrants settled in America at that time and worked in the furniture industry, which provided a link between American consumers and German craftsmanship. Ultimately, the curatorial file’s suggestion that the mirror was made in Salem was inaccurate; the cornucopia mirror we had was, in fact, imported from Germany.

Technically, most of the conservation work involved delicate processes such as gluing tiny broken pieces to the original place, inpainting, and gilding. While I went through different kinds of treatments, I constantly imagined the original appearance of the mirror. I had studied studio art during my undergraduate career, spending most of my time painting and drawing, so it was a pleasure to return to hands-on work. While I was exploring diverse media to use in my work, I often turned to sequins, beads, and other minuscule materials. I think handling small mediums in the past helped me adjust to the particular challenges of using such fine and delicate tools and materials in the conservation process.

Familiarizing myself with new technical terms in English, my second language, was also challenging. However, I found the hands-on work very peaceful, especially inpainting the inner layers of the wheat sections that were exposed due to chipping and deterioration. Using acrylic paint and fine brushes to fill in the chipped parts and make the wheat section natural was an enjoyable process, although it required close attention.

When I was painting in college, I mostly focused on the process of making and creating an immediate visual effect; I never really thought about what it would be like for someone else to have to fix or repair my work in the future. Therefore, restoring the frame was an illuminating experience for me. I now try to think about using ideal methods to minimize any unnecessary chemicals on a work that might have unforeseeable physical consequences in the future. After my work these past two semesters, I learned that conservation is not a quick process. Each step requires meticulous planning and perseverance. There were never any available shortcuts. Instead, most restoration stages require fastidious treatments and judicious decision-making.

The conservation process does not depend only on technical skills, however. It also requires numerous judgment calls from the conservator. For instance, we must question whether upgrading or preserving the object is the best choice. Treatment or restoration depends on the initial function of the object, where it will be displayed or stored, the project’s budget, and a number of other factors.

We might ask whether the object needs a full-scale restoration or simply requires minimal preservation. Might the object need only short-term aesthetic improvement? Does the object require preventive conservation, or does it need restoration to sustain it in the long term? In other words, does one have a responsibility to make the object last for future generations?

There were many missing pieces of information about the mirror. Working on the mirror was like assembling an intricate jigsaw puzzle. I think conservation bridges the past and the future of artworks. All in all, working on this wonderful object with such a great group of people was an unforgettable experience. Where else could I work on such a beautiful piece?

—Haejeong Yoon
Thank you for staying in touch.

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

1974
Judith Adams, Retired
Jeanne Bresciani, Artistic Director, Director of Education, Isadora Duncan International Institute, New York; Ph.D., New York University School of Education ’00, “Myth and Image in the Dance of Isadora Duncan”
Elizabeth Agee Cogswell, Senior Director of Advancement-Foundation Relations, University of Missouri, Columbia, MO; M.A., University of Delaware, Winterthur Program ’81, “The Henry Lippett House: A Document of Life and Taste in Mid-Victorian America”; cogswelle@missouri.edu
Francesca Eastman, Self-employed editor
William J. Gavin, Independent scholar
Brother John Thomas Haletsky, Holy Cross Monastery, West Park, NY
Nancy Klaus, Vice-President, U.S. Fund for UNICEF, Philadelphia; M.B.A., Temple University ’83
Lynne Rutkin, Deputy Director for External Affairs, The Frick Collection, New York
Gregory Allgire Smith, Executive Director, Virginia Center for the Creative Arts, Amherst, VA; Gregory.allgire.smith@gmail.com
Cynthia Winter

1975
Anna R. Cohn, Executive Director, Smithsonian Institution Traveling Exhibition Service [SITES], Washington, DC
Elizabeth M. Ely
Jay M. Fisher, Deputy Director for Curatorial Affairs/Senior Curator of Prints, Drawings & Photographs, The Baltimore Museum of Art, Baltimore, MD
Amy Golahny, Richmond Professor of Art History, Lycoming College, Williamsport, PA; Ph.D., Columbia University ’84, “Rembrandt’s Paintings and the Venetian Tradition”: The Historians of Netherlandish Art publishes a journal and newsletter, hosts a reception at College Art Association, and organizes a conference every four years. As the current president, I welcome participation of grad art alumni! golahny@lycoming.edu
Johanna Halford-MacLeod, Director of Publications, Barnes Foundation, Philadelphia, PA; Executive Director, Franz and Virginia Bader Fund, Philadelphia, PA
Peter Hero, Founder-Principal, The Hero Group, Palo Alto, CA; M.B.A., Stanford University Graduate: School of Business; Honorary Doctor of Laws Maine College of Art: Founder and Principal of The Hero Group (www.theherogroupllc.com) which works with wealthy individuals and organizations to create high impact and strategic philanthropy, nationally and globally. heropeter333@gmail
Irena Hochman, President, Irena Hochman Fine Art, Inc., New York, NY
Mary Cheney Nelson, Vice President and Interior Coordinator, Image Homes Corporation, Evergreen, CO
Cynthia Quay Tashijan, Public Relations Associate, Skinner, Inc., Bolton, MA
Jeffrey E. Thompson, Senior Project Director, Smithsonian Institution Traveling Exhibition Services [SITES], Washington, DC
1976

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

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

Kee Il Choi Jr., Art consultant and historian based in NYC: Associate Fellow Department of History Warwick University, Coventry: England; Since 2011 I have been committed to a multi-object, multivalent study of global cultural exchanges between France and China in the late 18th century. The focus of my research is the literary correspondence between Henri-Léonard Bertin, a minister in the courts of both Louis XV and Louis XVI, and Joseph Amiot, a French Jesuit missionary working at the Qing court from 1750 to 1792.

Lois Fichner-Rathus, Senior Professor of Art History, The College of New Jersey, Ewing Township, NJ; Ph.D., Massachusetts Institute of Technology '81, “Jack Tworkov’s Work from 1955 to 1979: The Synthesis of Choice and Chance” lois.fichner.rathus@gmail.com

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

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

Michael Shapiro, Michael Shapiro retired from the High at the end of July 2015. He is now Director Emeritus of the High Museum of Art. He also edited and compiled a book of interviews of museum directors that appeared in January 2016. It is titled: Eleven Museums/Eleven Directors: Conversations on Art & Leadership. mchlshpr23@gmail.com

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

Judith Weiss Levy, Retired Curator of Prints, Drawings & Photographs, St. Louis Art Museum (1979–2011): I currently serve on the Boards of the Saint Louis Art Museum, Contemporary Art Museum St. Louis, and the Repertory Theater. jwlevy12@gmail.com


Hi, everyone!

Fronia W. Simpson, Self-employed; Ph.D., Yale University '89, “Corot’s Salon Paintings: Sources from French Classicism to Contemporary Theater Design”: I’ve made the big decision not to edit any more exhibition catalogues. This may not seem like big news, but I’ve been editing books accompanying exhibitions for almost thirty years. I’ll continue to edit journals, on a range

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

Henry J. Duffy, Curator, Saint-Gaudens National Historic Site, Cornish, NH; Ph.D., Rutgers University ’01, “New York City Collections 1865–1895”: Continue to lecture and write about Saint-Gaudens. Curated exhibit “Retrospective of Sculptors in Residence at the Park 1969–present.” “When I Was Here . . . Remembering Our Artists in Residence” internship program continues to develop well. One of the past interns is now an entering member of this year’s MA program at the Clark. Working on new monument at the park—new cast of Saint-Gaudens’s Lincoln (Chicago 1867) to celebrate 50 years of the park and 100 of the National Park Service—dedication in June 2016.

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

Judith Weiss Levy, Retired Curator of Prints, Drawings & Photographs, St. Louis Art Museum (1979–2011): I currently serve on the Boards of the Saint Louis Art Museum, Contemporary Art Museum St. Louis, and the Repertory Theater. jwlevy12@gmail.com

1977

Deborah Irene Coy, Department Head, European Art, Bonhams, New York, NY; J.D., Villanova University, ’80
of topics, from American art to Asian art, with medieval art and whatever is in the Art Bulletin in between.

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

Beth Carver Wees, Ruth Bigelow Wriston Curator of American Decorative Arts, The Metropolitan Museum of Art, New York, NY: In January I inherited an endowed curatorial title, the Ruth Bigelow Wriston Curator of American Decorative Arts. It has been a busy year of curating, teaching, and lecturing, and I continue to serve on the Board of the American Friends of Attingham. I am currently the lead curator for a museum-wide jewelry exhibition scheduled to open at the Metropolitan in the fall of 2017.

1978

Leonard N. Amico

Lucinda Barnes, Chief Curator and Director of Programs and Collections, UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA: lbarnes@berkeley.edu

Jane M. Boyle

John Coffey, Deputy Director for Art, Curator of American and Modern Art, North Carolina Museum of Art, Raleigh, NC: I am in the final stages of an exhibition focusing on Childe Hassam’s paintings on the Isles of Shoals, a project co-curated with fellow Williams alums Austen Barron Bailly MA ’99 of the Peabody Essex Museum and Kathleen Burnside BA ’79. The show opens in Raleigh in March and travels to Salem in July; the catalogue will be distributed by Yale University Press. After enjoying four summers of fieldwork on those rocky Atlantic islands, I will be hard-pressed to find a sweeter gig. Elsewhere in the news, I recently saw to completion the expansion and renovation of the NCMA’s Judaic Art Gallery with notable new acquisitions. john.coffey@ncdcr.gov


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

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

1979

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

Mary Spivy Dangremond, Community Foundation of Southeastern Connecticut

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


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

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

Christopher W. London, Independent architectural historian; President, Naumburg Orchestral Concerts, New York, NY; Ph.D., Oxford University, ’87, “British Architecture in Victorian Bombay”


Wendy Owens, Director of Curatorial Affairs, McGill University Library and Archives, Montreal, Quebec

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

1980

Cheryl A. Brutvan, Director of Curatorial Affairs and Curator of Contemporary Art, Norton Museum of Art, West Palm
Beach, FL: In addition to administrative responsibilities and furthering the plans for the Foster and Partners design for renovation and expanding the Norton, I organized two major exhibitions. In the RAW series (Recognition of Art by Women) I focused the fourth project on the ceramic sculpture of Klara Kristalova, including rarely seen drawings. I also organized “The Triumph of Love: Beth Rudin DeWoody Collects,” an overview of her collection emphasizing works on paper and sculpture. Welcoming colleagues here and traveling North remains a priority. brutvanc@norton.org

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

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

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

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

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

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

1981

Laurie McGavin Bachmann, Arts Program Developer, Ridgefield Library, Ridgefield, CT; M.P.S. Interactive Telecommunications, New York University, Tisch School of the Arts ’98: Currently collaborating with the Aldrich Contemporary Art Museum on a Steem To Steam conference to take place at the Aldrich and the Library, September 16–18, 2016. Continuing to develop ARTalk series for the library, a series dedicated to exploring the creative process and focuses on art, architecture, and design. lauriebachmann@comcast.net

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

Amy Shammash Dane, Self-employed: I am very fortunate to be able to pursue my passions—photography, art, and travel. I had several travel photography exhibitions over the last several years, venues including the libraries in Amherst, Northampton, and Westfield. I have also had exhibitions at Elms College and two at the Baystate Medical Center in Springfield. My next will be in July 2016 at the Cotuit Center for the Arts on Cape Cod. Using my pictures in PowerPoint presentations and with a slide show set to music, I market my roster of topics to local clubs, museums, and senior centers. In between all of this I plan and take trips. Last year I visited Ghana, Togo, Benin, and Cote d’Ivoire in the winter, and Albania, Bulgaria, Macedonia, and northern Greece in the spring. Now I’m looking forward to a month in France in October, back to Africa for Burkina Faso and Algeria in winter, and Cyprus and Malta for spring of 2016.

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

Ruth Pasquine, Retired: RPasquine@gmail.com

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

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

Catherine Scallen, Andrew W. Mellon Associate Professor in the Humanities, Case Western Reserve University, Cleveland, OH; Ph.D., Princeton University ’90, “Rembrandt and St. Jerome”: cbs2@case.edu

Maureen Walsh

1982

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

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


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

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


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

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

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

Peter Lynch, Visiting Professor, Mahidol University, Salaya, Thailand: pfl1953@yahoo.com

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

Ellen Wood

1983

Bradley B. Brigham, Self-employed antique dealer / property manager, 58 Jacksonville Rd., Colrain, MA 01340: Continue to manage our family farm and to operate my seasonal antique shop and vegetable stand. In addition, I manage two rental units and lease tillable land for hay and organic mushrooms. Since last writing I had a stand of timber marked and harvested for sawlogs. Finally, the former 1834 Congregational church that three partners and I own has been sold to an arborist for the purpose of starting a school for arborists. bbbbrigham@verizon.net

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

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

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

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

Nancy Spector, Deputy Director and Chief Curator, Solomon R. Guggenheim Museum, New York, NY: nspector@guggenheim.org

1985

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

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

Alice Evarts-Schipper

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

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

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

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

Greg Rubinstein, Head of Old Master & Early British Drawings, Worldwide, Sotheby’s, London, UK: greg.rubinstein@sothebys.com

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

Jill Steinberg, Writer, Chicago, IL: saysjill@gmail.com

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

1986

Brent R. Benjamin, Director, Saint Louis Art Museum, St. Louis, MO (brent.benjamin@slam.org); President, St. Louis Art Museum Foundation, St. Louis, MO: In 2013 the Saint Louis Art
Museum opened its new East Building designed by British architect Sir David Chipperfield substantially expanding gallery space and public amenities. The project was supported by a $160M capital campaign, a record for a cultural institution in St. Louis. In 2015 the museum opened its new sculpture garden designed by French landscape architect Michel Desvignes.

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

Sarah Cash, Associate Curator, Department of American and British Paintings, National Gallery of Art, Washington, DC: In July, Sarah Cash was named Associate Curator of American and British Paintings at the National Gallery of Art. From September 2014 to July 2015 she held a temporary appointment in that department, following the closing of the Corcoran Gallery of Art (where she had served for 16 years as Bechhoefer Curator of American Art).

Laura Coyle, Head of Cataloguing and Digitization, Smithsonian National Museum of African American History & Culture, Washington, DC; Ph.D., Princeton University ’07, “The Still-Life Paintings of Vincent van Gogh and Their Context”: I’ve been heading up the effort to document, catalog, and digitize the museum’s collection, now 40,000 items and still growing. We are working like crazy to be ready for opening in September 2016. I’m also co-editor, with my colleague Michele Gates Moresi of Double Exposure, a series of books about our photography collection. Three volumes are out now: Through the African American Lens, Civil Rights and the Struggle For Equality, and African American Women. The next volume, Picturing Children, goes to press soon.

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

Carolyn Halpin-Healy, Co-Founder and Executive Director, Arts & Minds, New York, NY: Arts & Minds has just completed 5 years of museum programming for people with dementia and their caregivers. We now welcome participants to The Studio Museum in Harlem, The New-York Historical Society, and at El Museo del Barrio, where programs are offered in Spanish. museum and society published my article “Report from the Field: Multi-Cultural Dialogue and Transformative Learning in Arts & Minds Programs at The Studio Museum in Harlem.” This year, I was invited by the New Orleans Museum of Art to train their docent team as they launched their own program serving elders in NOLA and I have just returned from Taiwan and a 2-day training workshop for museum professionals there. It is very exciting to see museums around the world contributing to a dementia-friendly society! In August, Tim and I, along with our daughter Anna Halpin-Healy, hosted Laura Coyle MA ’86 and her husband, Doug Robertson, and their daughter Mariana Robertson following Laura’s Clark talk on Van Gogh and 19th-Century Flower Culture. We were joined by our dear mentors and friends Sam and Dottie Edgerton and classmates Liz Triplett Blakelock MA ’86 and Robert Wolerstorff MA ’85. Our Red House at the edge of the woods of South Williamstown awaits our Williams friends. We hope to see you there or in New York. chalpinhealy@gmail.com

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

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

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

Ann Slimmon Woolsey, Self-employed museum consultant: After 20 plus years at the RISD Museum, in a variety of positions from curatorial to interim director, I completed my dream of renovating and reinterpreting the permanent collection galleries and integrating a new building into the museum’s program. Now I’m out on my own, helping museums with strategic planning, fundraising, and facility planning, and I’m enjoying volunteer activities such as Peer Review for AAM’s MAP. It was delightful to catch up with classmates Laura Coyle and Carolyn Halpin-Healy at AAM’s conference last spring in Atlanta! awoolsey9@gmail.com

Charles E. Wylie

1987

Yumi Nakayama Farwell, Self-employed Homemaker

Joyce Rolerson Hu, Yates Magnet School, Schenectady, NY

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

Deborah K. Leveton

Diana Linden, Self-employed: dianalouiselinden@gmail.com
Thomas E. (Tod) Lippy Jr., Independent writer and film-maker; Founding editor, Esopus, New York, NY

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

Denise Migdail, Conservator, Textiles, Asian Art Museum, San Francisco, CA: dmigdail@asianart.org

Pamela Patton, Director, Index of Christian Art, Co-Editor, Studies in Iconography, Department of Art & Archaeology, Princeton University, Princeton NJ; Boston University ’94, “The Cloister of San Juan de la Peña and Monumental Sculpture in Aragon and Navarre”: As of Sept 1, I became the Director of the Index of Christian Art at Princeton, where my chief challenge will be to oversee a redesign of the digital database for this nearly 100-year-old image archive. Along with this, I became a co-editor of the journal Studies in Iconography, which has been housed at Princeton since 1991. It was a big move for the family, but a very positive one all round: my husband Eric White is now Curator of Rare Books at Princeton’s Firestone Library, our son is a freshman at nearby Montgomery High School, and we’re a LOT closer than expected to our daughter Emily as she undertakes her freshman year at Williams. ppatton@princeton.edu

Robin Reynolds Starr, VP and Director of American & European Works of Art, Skinner, Inc., Marlborough, MA: My short stint at Skinner has now lasted 28 years. I oversee all aspects of Skinner’s fine art auctions and travel—more than my family would like—to view and appraise collections. I also appear periodically on the Antiques Roadshow. rstarr@skinnerinc.com

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

Priscilla Vail Caldwell, Director, DC MOORE Gallery, New York, NY: pcaldwell@dcmooregallery.com

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

Kristen Froehlich, Director of the Collection and Exhibitions, Philadelphia History Museum at the Atwater Kent, Philadelphia, PA: kristen.froehlich@philadelphiahistory.org

James Ganz, Achenbach Foundation for Graphic Arts, Legion of Honor, Fine Arts Museums of San Francisco; Ph.D., Yale University ’00, “Robert Robinson [1651–1706]: Painter Stainer and PeintreGraveur”: I feel very fortunate to have my former graduate program student Esther Bell MA ’03 as a colleague here at the Legion of Honor, where she joined the staff as Curator in Charge of European Painting. It was a busy year for me, with two exhibition catalogues coming out late this summer: Portals of the Past: The Photographs of Willard Worden, and Jewel City: Art from San Francisco’s Panama-Pacific International Exposition. jganz@famsf.org


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

Marguerite H. Modan

Mary T. Ross

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

1988

Jenine Gordon Bockman, I publish a literary magazine, Literal Latte. It is available free at www.literal-latte.com. I went to up to Williamstown for my 30th reunion (undergraduate class of 1985). It was great to be there and to see The Clark, which has changed so dramatically. LitLette@aol.com

Peggy O’Brien Eysenbach, Coordinator of Strategic Initiatives, MIT Edgerton Center, Cambridge, MA

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

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

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

Marion Goethals, Board President, Great Camp Sagamore, Raquette Lake, NY; Consulting curator, FrancisEmma Inc., Powhatan, VA (an historic 2,500-acre site in Virginia of significant
African American history): I’m involved mostly with two remarkable sites of astonishing beauty and complex history worth saving and showing off. mariongoethals@gmail.com

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

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

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

Brooke Marler

Rebecca Nanovic

Nora Nirk

Kathryn Potts, Associate Director and Helena Rubinstein Chair of Education, Whitney Museum of American Art, New York, NY: I’ve been at the Whitney for 18 years now! We opened the new Whitney downtown in the Meatpacking District this past May. It has been a whirlwind, but one of the most exciting experiences in my professional life. I feel so honored to have had the opportunity to help plan the spaces and create programming for the Whitney’s new building. Come and visit! kathryn_potts@whitney.org


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

Ellen Zieselman, Retired: ellen.zieselman@gmail.com

1990

Michele M. Bernatz, Associate Professor, SUNY at Fredonia, Fredonia, NY; Ph.D., University of Texas, Austin ’06, “The Concept of Divinity in Maya Art: Defining God L”

Margaret Goehring, Associate Professor, Department of Art, New Mexico State University, Las Cruces, NM; Ph.D., Case Western Reserve University ’00, “Landscape in Franco-Flemish Manuscript Illumination of the Late Fifteenth and Early Sixteenth Centuries”: 2014–15 was a very busy year for me. I was tenured and promoted to Associate Professor and saw two books published: my monograph Space, Place & Ornament: The Function of Landscape in Medieval Manuscript Illumination (Brepols, 2013 [n.b. actually published in 2014]); and a book I co-edited with Kate Dimitrova, Dressing the Part: Textiles as Propaganda in the Middle Ages (Brepols, 2015). goehring@nmsu.edu

Lauren Barth Hewes, Andrew W. Mellon Curator of Graphic Arts, American Antiquarian Society, Worcester, MA: lhewes@townisp.com

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

Pamela Kachurin, Research Curator, Russian Collection, Nasher Museum of Art, Duke University, Durham, NC; Ph.D., Indiana University ’98, “One Step Forward, Two Steps Back: The Retreat of the Avant-Garde in the Early Soviet Era”: I have quit teaching at Duke (although I still curate the Russian Collection) and I am currently soul-searching to find my next career. pkachurin@gmail.com

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, Self-employed; Ph.D., University of Delaware ’99, “Clara Davidge and Henry Fitch Taylor: Pioneering Promoters and Creators of American Modernist Art”: I’m an independent curator and consultant playing both the commercial and scholarly sides of the fence, and have never been busier. So, for those of you who have hands-on experience with objects and know something about the art market, there is hope in this job-strapped era. Working on multiple projects involving living and dead American artists, most interestingly Henry G. Plumb (1847–1930), a large portion of whose estate I bought more than a year ago. I published an article on my find, the artist, and my plans in the Maine Antique Digest and the New York Times antiques reporter read the article, contacted me, and wrote her own summary of the material’s importance and my plans to organize a traveling exhibition. Continue to advocate for living artists of all ages, particularly talented senior high school students in the region. Would love to hear from long-lost classmates. drokie16@gmail.com

Ann Shafer, Associate Curator, Baltimore Museum of Art, Baltimore, MD: ashafar@artbma.org

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

Jessica Winston, Adjunct Assistant Professor, Vassar College,
Jeffrey T. Dalton, President, Democracy Toolbox, Dallas, Texas; Director of Marketing, LocalizationGuy, LLC, Minneapolis, MN: I was a professor at the University of North Texas, teaching a wide range of art history topics, and the history of photography and graphic design, from 1991 to 1996. After that I went into public relations here in Dallas. I founded Democracy Toolbox in 2003, a successful political consulting firm in the North Texas region that focuses on Democratic and municipal campaigns. I recently celebrated the firm’s 10-year anniversary. Last year I also became a partner at LocalizationGuy LLC, a consulting firm that helps businesses engaged in international markets select language services and translations technology providers for Asian and European languages.

jeff.dalton@localizationguy.com

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

Kathryn C. Galitz, Assistant Curator, Department of Nineteenth-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art, New York, NY; Ph.D., IFANYU ’98, “The Family Paradigm in French Painting, 1789–1814”

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

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

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

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

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

Toby Kamps, Curator of Modern and Contemporary Art, The Menil Collection, Houston, TX: 2015 has been busy. I opened exhibitions of work by Janet Cardiff and George Bures Miller and Takis and attended the Center for Curatorial Leadership in New York and Los Angeles, which also included a short residency at the Walker Art Center in Minneapolis. I’m currently working on the first US museum survey of the work of William N. Copley for February 2016, which also will travel to the Fondazione Prada in Milan.

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

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

1992

Brian T. Allen, Retired; Ph.D., Yale University ’98, “The Spanish Subjects of Washington Allston”; I’m on the library board in Arlington, VT, and am working on some academic projects including the 75th anniversary of Norman Rockwell’s Four Freedoms posters (many Arlington connections) as well as work on Homer and a show on Rackstraw Downes’s drawings. I’m also working on my memoirs, which will be finished soon. briantallennyc@gmail.com

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

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

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

Robert E. Carter


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

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


Tim Peterson

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

1993

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

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

Christine Coulson, Chief Advisor to the Director, Metropolitan Museum of Art, New York, NY: christine.coulson@metmuseum.org

Stefanie Spray Jandl, Independent museum professional: MuseumsEtc recently published Advancing Engagement, the third volume in the series A Handbook for Academic Museums that I’ve been co-editing with Mark S. Gold. The book features a standout foreword by John R. Stomberg, formerly of WCMA, and thirteen essays on successful initiatives in the U.S. and the U.K. that creatively engage audiences. Note in particular the chapter on WCMA’s bold new program, “Williams Art Loan for Living Spaces”—a stunning success! ssjandl@gmail.com

Susan I. Johnson

Tania Lee, Freelance illustrator, Washington, DC

Mark T. Lindholm, Princeton University, Ph.D. Program in the History of Art

Frances Lloyd-Baynes, Content Database Specialist, Minneapolis Institute of Arts, Minneapolis, MN: This year I’ve been diving deeply into digital asset management as Project Lead on the museum’s Enterprise Content Management Project. Project dissemination has taken me to conferences in New York, Chicago, and Atlanta (AAM) to give presentations. I also had the opportunity to travel to Sydney to explore the worlds of Linked Open Data and the Digital Humanities at two conferences. Interesting stuff. But the biggest project (as far as outcome if not effort) this year is getting married. That happens this weekend, so I will wish everyone well and head off to my wedding! flloyd-baynes@artsmia.org

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

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

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

Melanie Pong

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

Meagan Hayes Shein, Artist, New York, NY

Todd D. Weyman, Vice President, Swann Auction Galleries, New York, NY: Another busy year of auctions, culminating in a record-setting sale of Whistler etchings and lithographs from a private collection in May. Was fortunate to see Mark Lindholm MA ’93 on a visit to Minneapolis, MN, to watch my father compete in his third senior olympic games (at 76, still swimming hard). Enjoyed a brief stopover in Williamstown in late June and visited the much-enlarged Clark for the first time, taking in the great Van Gogh exhibit and the excellent show of Warhol’s early works at the WCMA! tweyman@swannagalleries.com

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

1994

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

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

Susan A. Dimmock, Rocky Hill, CT

Shannon Donovan, Independent visual artist; Director, Leg of Mutton, 17 Duke Street, Kington, Herefordshire HR5 3BL, UK: I’m still a practicing visual artist with a busy exhibition schedule, made busier since April 2015 when my husband and I opened Leg of Mutton. It’s an intimate exhibition space—it’s actually our dining room—but it’s been working very well for showcasing our work and that of talented regional artists. We’re looking forward to further cultivating the gallery in 2016. sdlonovan@mac.com

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

Sarah Botts Griffin, Self-employed; independent curator

Rand Jerris, Senior Managing Director, Public Services, United States Golf Association, New York, NY; Ph.D., Princeton University ’99, “Alpine Sanctuaries: Topography Architecture and Decoration of Early Medieval Churches in the Bishopric of Chur”: While I continue to oversee the USGA Museum and its programs, I have expanded my responsibilities with the USGA as a member of the senior executive team since 2012. My primary responsibilities are to lead strategic and operational planning for the Association. For the past year I have been focused on developing
and implementing a sustainability strategy for the USGA and more broadly for the game (with a particular focus on water consumption). In early November 2015, we announced a new five-year partnership with the University of Minnesota to study and advance solutions, tools, and technologies that will help the game remain economically and environmentally viable. I was also pleased to receive the William R. Schroeder Award from the International Sports Heritage Association at their annual conference in Williamsport, Pa., in October, in recognition of meritorious service to the sports museum industry. rjerris@usga.org

Nicole Johnson, Faculty, Arts Center, Pasadena, CA: studio@odedesigns.com

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

Heather MacIntosh, Writer/Illustrator, Washington, DC: heather.mary.macintosh@gmail.com

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

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

1995

Graham P. Bader, Associate Professor of Art History, Rice University, Houston, TX; Ph.D., Harvard University ’05, “Roy Lichtenstein, Pop, and the Face of Painting in the 1960s”: I spent the last academic year as a Humboldt Fellow in Berlin, enjoying the city’s endless cultural riches and completing (or rather, almost completing) a book on Kurt Schwitters. Many memories throughout the city of our 1994 winter study trip! bader@rice.edu

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

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

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

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

Ingrid Gustavson, Director of Studies, Darrow School, New Lebanon, NY: ingridgustavson@gmail.com

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

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

Rita Keane, Associate Professor, Drew University, Madison, NJ; Ph.D., University of California, Santa Barbara ’02, “Remembering Louis IX as a Family Saint: A Study of the Images of Saint Louis Created for Jeanne, Blanche, and Marie of Navarre”: I am happy to announce that one of our Drew graduates in art history, Thomas Price, is starting the Williams grad program in fall 2015. Good luck, Tom! It makes me feel a little old to have one of my own students starting the MA program, but I know I only “just” graduated myself (twenty years ago). mkeane@drew.edu

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


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

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

Tom Loughman, Associate Director of Programming and Planning, Clark Art Institute, Williamstown, MA; Ph.D., Rutgers University ’03, “Spinello Aretino, Benedetto Alberi, and the Olivetans: Late Trecento Patronage at San Miniato al Monte, Florence”

Lorraine A. Padden, These days, I am quite fortunate to advise nonprofit organizations regarding fund-raising and capacity development. I also started a program that brings mindfulness meditation and emotional skills development to youth incarcerated in Juvenile Hall in San Diego. lorraine@liebold.com

1996

Tom Beischer, Lecturer in Civil and Environmental
Carolyn Kannwischer Bess, Director of Programming and Arts & Letters Live, Dallas Museum of Art, Dallas, TX
Kathryn Brownell
Patricia “Sue” Canterbury, Pauline Gill Sullivan Associate Curator of American Art, Dallas Museum of Art, Dallas, TX
Kate Burke Charuhas, Director of University Marketing, Mount St. Mary’s University, Emmitsburg, MD
Merritt Colaizzi, Campaign Director, Clark Art Institute, Williamstown, MA: Completed $146 million capital campaign supported by 480 donors who enabled the comprehensive expansion and enhancement of the Clark. Held the proverbial door for 170,000 visitors to the “Van Gogh and Nature” and “Whistler’s Mother” exhibitions this summer. Most important, though, I escort Tilly and Lola to kindergarten each day! mcolaizzi@gmail.com
H. Gifford Eldredge, COO, Universal Services Associates, Colwyn, PA: gifford.eldredge@gmail.com
Kyle S. Johnson, Competitive Intelligence Analyst, Monster.com, Maynard, MA
Sara Krajewski, Robert and Mercedes Eichholz Curator of Modern and Contemporary Art, Portland Art Museum, Portland, OR: In 2015 at INOVA (Institute of Visual Arts) University of Wisconsin-Milwaukee I curated solo artists projects with Mateo Tannatt and Morgan Thorson and co-curated the group exhibition "Placing the Golden Spike: Landscapes of the Anthropocene.” I began my new appointment at the Portland Art Museum in September and I’m thrilled to be back in the Pacific Northwest. sara.krajewski@pam.org
Miriam L. Pomeranz, Independent Art Consultant, Denver, CO
Gretchen R. Sinnett, Assistant Professor of Art and Design, Salem State College, Salem, MA; Ph.D., University of Pennsylvania ’06, “Envisioning Female Adolescence: Rites of Passage in Late Nineteenth- and Early Twentieth- Century American Art”
Bethany R. Velasco, CEO/CFO/COO, Velasco Household, Washington, DC (unpaid)
1997
Karen Dennis Binswanger, Freelance Editor, San Francisco, CA
Kristen Collins, Associate Curator of Manuscripts, J. Paul Getty Museum, Los Angeles, CA; Ph.D., University of Texas at Austin ‘07, “Visualizing Mary: Innovation and Exegesis in Ottonian Manuscript Illumination”
Penelope Foss
Lillian Nave Goudas, Visiting Instructor, Appalachian State University, Boone, NC: goudasn@appstate.edu
David C. Johnson, Associate Dean of the College/Dean of First-Year Students, Williams College, Williamstown, MA
Lisa Melandri, Executive Director, Contemporary Art Museum St. Louis, St. Louis, MO
Jungha Oh, Independent art book editor, Minneapolis, MN
Jacqueline van Rhyn, Independent contemporary art curator
Katherine Sutherland Ruml, Designer/ Draftsperson, Cody Anderson Wasney Architects, Palo Alto, CA; M.Arch., Harvard Graduate School of Design ’02
Claire Schneider, Independent curator: schnclaire@gmail.com
Luciana Shirado
Isabel L. Taube, Lecturer, Rutgers University, New Brunswick, NJ, and School of Visual Arts, New York, NY; Ph.D., University of Pennsylvania ’04, “Rooms of Memory: The Artful Interior in American Painting 1880 to 1920”: I continue to teach American and European art and aesthetic theory from the late eighteenth century to the present, and to serve as executive editor of Nineteenth-Century Art Worldwide. One of the highlights of last year was giving a talk titled “Inside Appropriation: W. M. Chase’s Encounter with Mariano Fortuny’s Interiors” at the biannual symposium of the Association of Historians of American Art. I’m working on an article about eclecticism in the work of W. M. Chase as well as a book project about the representation of objects in paintings and photographs of interiors from 1880 to 1920.
Ashley West, Associate Professor, Temple University, Philadelphia, PA: In May 2015 Ashley received tenure from Temple and was promoted to Associate Professor. Her book Hans Burgkmair and the Visual Translation of Knowledge in the German Renaissance is forthcoming from Brepols-Harvey Miller (2016). She is pleased to see renewed attention to this fascinating and important artist—with a keynote lecture given in December 2014 at
the Zentralinstitut für Kunstgeschichte in Munich for the first-ever Burgkmair symposium.

1998

Brian Boucher, Senior Writer, artnet News, New York, NY: This year saw the biggest professional change in my life in some time, leaving Art in America magazine after ten years (to the day, no less!). I was editing the website there as well as writing and editing for the magazine. In January, I joined artnet News, where, as Senior Writer, I write about artists and exhibitions, cover the art market, write commentary on art world issues, and write art criticism. Among the stories I’m happiest to have contributed are one about a fascinating dispute between two artists over an issue of intellectual property; a little exposé on the ways powerful dealers can manipulate their clients into buying two artworks by in-demand artists just to get one; a preview of artist Dread Scott’s upcoming project in which he will reenact a slave rebellion complete with period costumes and hundreds of participants; a review of an outstanding exhibition by Egyptian artist Wael Shawky at MoMA PS1 including films in which he reenacts the Crusades using marionettes; and a look at the Whitney Museum of American Art’s history and future. I’ve also been active outside the office serving visiting critic gigs at the Cooper Union and the Rhode Island School of Design and participating in events including a Q&A at a film screening at Art Basel Miami Beach and a panel on the topic of art fairs for the current class of MA students at the Sotheby’s Institute. bboucher@artnet.com

Mikka Gee Conway, Assistant General Counsel, J. Paul Getty Trust, Los Angeles, CA: In the last year I’ve learned a lot about copyright law, the open access movement, and the law of tax-exempt organizations. I’ve reconnected with old friends and colleagues (including regular lunch date Scott Allan) and been privileged to work on the legal aspects of an array of amazing exhibitions, publications, and collaborations. I had the great good fortune to be reunited with fellow alumni Annie Elliott, Courtney Macomber, Peter Miller, and Kara Vander Weg this summer on Martha’s Vineyard, where we also crossed paths briefly with Michael Conforti. I’m currently looking forward to the arrival of Richard Rand at the Getty Museum, and trying to figure out a way to get to Williamstown in the coming year. mikka.g.conway@gmail.com

Alexis Goodin, Research Associate, Clark Art Institute, Williamstown, MA; Ph.D., Brown University ’08, “‘Egyptian’ in England: The Representation of Ancient Egypt at the Sydenham Crystal Palace”

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

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

Peter Benson Miller, Andrew Heiskell Arts Director, American Academy in Rome, Rome, Italy: Exhibitions curated: “Nero su Bianco” (with Robert Storr and Lyle Ashton Harris); “Charles Mayton, Tableau, Table Tavolo”; “Cy Twombly, Photographer”; “Grear Patterson, Forest Theater”—all at the American Academy in Rome. Book published: Go Figure! New Perspectives on Guston (New York: New York Review Books and the American Academy in Rome 2015)

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

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

Megan A. Smetzer, Independent art historian: I’ve recently started working on a project somewhat outside of my field which has been an exciting challenge. I’m project managing a development grant that uses public art for community outreach and education around the plight of pollinators in North America. Check out our website borderfreebees.com, to learn about the pollinator pastures and art installations we are developing over the next couple of years.

Laura Steward, Independent curator, Santa Fe, NM

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

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

1999

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

Austen Barron Bailly, The George Putnam Curator of American Art, Peabody Essex Museum, Salem, MA: I’m thrilled to report that the exhibition I’ve been working on for nine (!) years (from its inception during dissertation days) opened at PEM this summer to great acclaim: “American Epics: Thomas Hart Benton.” I was the lead curator for the project and also edited and contributed

I’m now co-curating with Williams grad John Coffey MA ’78 at the North Carolina Museum of Art the upcoming exhibition “American Impressionist: Childe Hassam and the Isles of Shoals.” See it in Raleigh this spring, or in Salem July 16–November 7, 2016. On a personal note this January will mark 3 years back on the East Coast. We miss L.A. of course, but my family and I are now settled in Salem in the historic McIntire District in an old ship captain’s house! austen_bailly@pem.org

Lucretia Baskin, Cataloguer, American Antiquarian Society, Worcester, MA; MLS, Simmons College ’15: lucretia.baskin@gmail.com

Sonya Bekkerman

Anne M. Lampe, Executive Director and Chief Curator, Demuth Museum and Lancaster Museum of Art, Lancaster, PA: Over the past two years I’ve brought together the two museums in Lancaster, PA, under one umbrella. This time has been filled with great challenges and lots of fun!

Dorothy Moss, Associate Curator of Painting and Sculpture, National Portrait Gallery, Smithsonian Institution, Washington DC; Ph.D., University of Delaware ’12, “Translations, Appropriations, and Copies of Paintings in the United States, Circa 1900”; I am curating the National Portrait Gallery’s first performance art series, “IDENTIFY: Performance Art as Portraiture.” Artists participating include Wilmer Wilson IV, Martha MacDonald, J. J. McCracken, James Luna, and Maria Magdalena Campos Pons. I will co-chair a CAA session on a topic of performance art as portraiture during the 2016 CAA annual meeting in Washington this February. Other projects include directing the triennial Outwin Boochever Portrait Competition, an exhibition on Sylvia Plath’s visual construction of identity, and an exhibition of portrayals of anonymous workers to serve as a contrast to the NPG’s permanent collection of commissioned portraits.

Kristina Van Dyke, Ph.D., Harvard University ’05, “The Oral-Visual Nexus: Rethinking Visuality in Mali” 2000


Lisa B. Dorin, Deputy Director of Curatorial Affairs, Williams College Museum of Art: We’ve had a great year at WCMA! Katie Price’s “Warhol by the Book” show was an astounding success. We launched the Contemporary Curatorial Workshop with the Grad Program. Last year I co-chaired it with David Breslin MA ’04, and this year with Denise Markonish from MASS MoCA. We’ve been bringing great curators to campus under our Envisioning Curatorial Practice series as well. I opened “Your smarter than me. i don’t care...,” an exhibition of the contemporary collections highlighting a major recent gift of art from collector Peter Norton. This summer our class of 2000 celebrated its 15th reunion in Williamstown, thanks to our party planner extraordinaire, Elyse Gonzales MA ’00! Those who couldn’t join were truly missed. We had a great time. Thanks to the Program for your support! lisa.b.dorin@williams.edu

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

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

Elyse A. Gonzales, Curator of Exhibitions, Art, Design & Architecture Museum, UC Santa Barbara, Santa Barbara, CA: In July of this year I was made Assistant Director and shortly thereafter Acting Director for the current academic year while our director is on sabbatical. I’m excited about these new administrative challenges but also very eager to continue curating exhibitions. One of the forthcoming projects I’m excited about is a 2017 two-person exhibition, “Suzanne Lacy and Pablo Helguera.” I’ll also continue to
curate and coordinate the Artist-in-Residence program I developed that results in a site-specific project in the Museum executed by the artist and UCSB students.

On a Program-related note I along with my friend and classmate Lisa Dorin MA ’00 organized a reunion for the classes of 1999, 2000 and 2001. Eight of us gathered in Williamstown for a series of events including cocktail hour on Friday, tours of all the Museums (led by alums of course!) and a BBQ on Saturday followed by a brunch on Sunday. We are thinking of doing this again...maybe for the 50th anniversary of the program?! Count me in! elysegonzales@hotmail.com

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

Jennifer A. Greenhill, Associate Professor of Art History, University of Southern California, Los Angeles, CA: New job! Moved from the University of Illinois at Urbana-Champaign to the University of Southern California. It’s good to be back home in Los Angeles! greenhill@usc.edu

John Hagood, Reference Librarian, National Gallery of Art, Washington, DC: j-hagood@nga.gov

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

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

Tess Mann

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

Laura Groves Napolitano, Curator, Carpenter Museum, Rehoboth, MA; Ph.D., University of Maryland, ’08, “Nurturing Change: Lilly Martin Spencer’s Images of Children”: groves.laura@gmail.com

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

Robin Schuldenfreu, Lecturer, The Courtauld Institute of Art, London; Ph.D., Harvard University Program in History and Theory of Architecture ’08, “Luxury and Modern Architecture in Germany, 1900–1933”: robin.Schuldenfrei@courtauld.ac.uk

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

Leah G. Sweet, Assistant Professor, Parsons School of Design, The New School, New York, NY

2001

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

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

Jennifer T. Cabral, Provincetown, MA

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

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

Jennifer W. King, Associate Curator of Contemporary Projects, Director’s Office, Los Angeles County Museum of Art, Los Angeles, CA; Ph.D., Princeton University ’14, “Michael Asher and the Art of Infrastructure”: Since my last update we have moved to Los Angeles, where I’ve been working at LACMA since fall 2013 (first as a curatorial fellow in the Modern Art department, and more recently as Associate Curator in the Director’s office). Also, miracle of miracles, I finally defended my dissertation at Princeton in 2014. In more personal news, Gordon received tenure at Rice, and Oscar just started first grade!

Jeffrey Saletnik, Assistant Professor, Department of Art History, Indiana University, Bloomington, IN; Ph.D., University of Chicago ’09, “Pedagogy, Modernism and Medium Specificity: The Bauhaus and John Cage”: In 2015 Jeffrey was awarded a 17-month research fellowship from the Alexander von Humboldt Foundation, which he will hold at the Institut für Kunst- und Bildgeschichte at Humboldt-Universität zu Berlin. saletnik@indiana.edu

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

2002

Brett S. Abbott, Kough Family Curator of Photography and Head of Collections, High Museum of Art, Atlanta, GA: brett. abbott@woodruffcenter.org
Abigail M. Guay, Managing Director, Neighborhood House, Christ Church Preservation Trust, Philadelphia, PA
Sarah K. Kozlowski, Assistant Director, The Edith O’Donnell Institute of Art History, University of Texas at Dallas, Richardson, TX (skk150030@utdallas.edu): In February 2015 I was appointed Assistant Director of the newly founded Edith O’Donnell Institute of Art History. A partnership between the University of Texas at Dallas and the Dallas Museum of Art, the O’Donnell Institute is a center for advanced research and graduate education in art history.
My research continues to focus on questions of mobility and materiality in fourteenth- and fifteenth-century Naples and beyond. My article “Circulation, Convergence, and the Worlds of Trecento Panel Painting: Simone Martini in Naples” just appeared in Zeitschrift für Kunstgeschichte 78:2 (2015). Other current projects include “Jan van Eyck’s Saint George and the Dragon between Bruges and Naples,” an essay on materiality and metapictoriality in Piero della Francesca’s Legend of the True Cross, a study of a 14th-century Neapolitan diptych, and a two-part installation and accompanying catalogue of the diptychs and polyptychs of the painter John Wilcox, co-curated with Ben Lima. sarah.kozlowski@gmail.com

Victoria Sancho Lobis, Prince Trust Associate Curator, Department of Prints and Drawings, The Art Institute of Chicago, Chicago, IL; Ph.D. Columbia University ’10, “Artistic Training and Print Culture in the Time of Rubens”; I served as curator of the Art Institute’s first presentation of colonial South American paintings, titled “A Voyage to South America: Andean Art in the Spanish Empire.” This long-term installation remains on view through February 2016. I also co-curated the summer 2015 exhibition for the Department of Prints and Drawings, “Whistler and Roussel: Linked Visions” (June 20–September 27, 2015). The exhibition catalogue and a related interactive program are available online at https://publications.artic.edu/whistler/reader/linkedvisions/section/407 and linkedvisions.artic.edu
I am now busy preparing “Van Dyck, Rembrandt and the Portrait Print, which will open on March 5, 2016. This exhibition of approximately 150 works features the Art Institute’s collection of Van Dyck’s experimental portrait etchings many of which have not been exhibited since the 1920s. vlobis@artic.edu

Paul Martineau, Associate Curator of Photographs, The J. Paul Getty Museum, Los Angeles, CA
Tara McDowell, Associate Professor and Director of Curatorial Practice, Monash University Art Design & Architecture, Melbourne, Australia: tara.mcdowell@monash.edu
Kathryn Price, Curator of Collections, Williams College Museum of Art, Williamstown, MA: This year was full of discovering a new side of Andy Warhol. Working with the Warhol Museum on “Warhol by the Book” was a dream come true for this Pittsburgh fan. The exhibition opened in March, and its programs received great feedback and press. There is a never-ending stream of work to be done on the WCMA collection, which keeps me on my toes! kprice@williams.edu
Rob Slifkin, Associate Professor of Fine Arts, Institute of Fine Arts, New York University, New York, NY; Ph.D., Yale University ’07, “Figuration in Post-War American Art: Philip Guston at the Marlborough Gallery, 1970”

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

2003
Esther Susan Bell, Curator of European Paintings, Fine Arts Museums of San Francisco, CA; Ph.D. IFA-NYU ’11, “Charles-Antoine Coypel: Painting and Performance in Eighteenth Century France”
Kim Conaty, Curator, Rose Art Museum, Brandeis University, Waltham, MA: After seven years at MoMA, I will be starting a new position in December as Curator of the Rose Art Museum at Brandeis. I’m thrilled to work with this outstanding collection and to return to a university environment. I am also submitting my dissertation (IFA-NYU) at long last and looking forward to the next chapter!

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

Katie Hanson, Assistant Curator of European Paintings, Museum of Fine Arts, Boston, Boston, MA; Ph.D., Graduate Center of the City University of New York ’11, “A Neoclassical Conundrum: Painting Greek Mythology in France, 1780–1825”
Patricia Hickson, Emily Hall Tremaine Curator of Contemporary Art, Wadsworth Atheneum, Hartford, CT: In January 2015, the Wadsworth reopened newly renovated contemporary art galleries with collection works from 1945 to present. We
also installed a permanent video room to showcase film and video. The reinstallation received great reviews. The year 2015 marks the fortieth anniversary of the MATRIX contemporary art project series, and over the year I have organized three site-specific exhibitions with artists Michael C. McMillen, Mark Bradford, and Mark Dion. In mid-October, I open the exhibition “Warhol & Mapplethorpe: Guise & Dolls,” which is accompanied by a Yale University Press publication. patricia.hickson@wadsworthatheneum.org

Christa Carroll Irwin, Assistant Professor of Art History, Marywood University, Scranton, PA

Jordan Kim, M.B.A., Yale University School 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, Curator, University of South Florida, Contemporary Art Museum, Tampa, FL

Benjamin C. Tilghman, Assistant Professor of Art History, Lawrence University, Appleton, WI; Ph.D., Johns Hopkins University ’09, “The Symbolic Use of Ornament and Calligraphy in the Book of Kells and Insular Art”: I have just finished my third year at Lawrence and am pleased to report that I passed through my pre-tenure review and have had my contract extended. I gave lectures at St. Olaf College and Middlebury and presented papers at conferences in Rome and Kalamazoo. I’ve also been active on CAA’s Task Force in the Annual Conference, which I am hopeful will result in a more vibrant conference in the future. benjamin.c.tilghman@lawrence.edu

Pan Wendt, Curator, Confederation Centre Art Gallery, Charlottetown, Prince Edward Island; Yale University, Ph.D. Program in the History of Art

Elizabeth Winborne

2004

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

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

Emma Hurme, Independent fine arts professional, Los Angeles, CA

Amelia Kahl, Associate Curator of Academic Programming, Hood Museum of Art, Dartmouth College, Hanover, NH: This year I became the Associate Curator of Academic Programming. I’m still working closely with faculty and students, teaching with objects in our Study-Storage Center. I’ve been curating exhibitions, including “Water Ways: Tension and Flow” this summer and “The Stahl Collection” this fall. I’ve also been co-curating with faculty on projects including “City as Memory Machine and Made in the Middle: Constructing Black Identities across the African Diaspora” with members of the anthropology department and “The Object World” with art history faculty. On a personal note, Alan and I are expecting our second child in December. amelia.b.kahl@dartmouth.edu

Emy Kim, Self-employed objects conservator, Toronto, ON; MA and an Advanced Certificate in Conservation, IFANYU, Conservation Center ’08: emy.kim@gmail.com

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

James P. Nisbet, Assistant Professor, University of California, Irvine, CA; Ph.D., Stanford University ’10, “Land Is Not the Setting; The Lightning Field and Environments 1960–1980”

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

Elizabeth Quarles, Senior Business Analyst, Cambridge Investment Research, Fairfield, IA: I am working in software development for a financial services organization. The company is using an innovative requirements method to communicate. Instead of expressing software requirements verbally, we are doing it visually, using specific adaptations of UML and other diagrammatic techniques. I am happy to be contributing to projects that are advancing language. After a long break from art history, this year I re-engaged. I gave a public presentation on the iconography of St. John and history of mysticism to a local community group. The talk was sponsored by a local Catholic bishop. It was a rewarding experience because the images are part of a living mystical tradition. I enjoy Iowa, for the most part, especially for its community spirit, although sometimes I crave city lights. Hobbies include hiking, camping, and buying food from the Amish.

Claire de Dobay Rifelj, Institute of Fine Arts, New York University, Ph.D. Program in Art History [but not for long...]: I’m
in the final stages of completing my dissertation, on collage and narrative in Los Angeles in the 1960s and 1970s (with adviser Thomas Crow), which I plan to defend this December. I’ll be staying put in Los Angeles. and envision returning to freelance curatorial, writing, and research work, which I’ve maintained during the dissertation process. Recent side projects include a panel discussion at the Armory Center for the Arts in Pasadena related to theory vs. practice in the arts; public discussions (live and podcasted) with artists Fiona Connor and Kristin Cammermeyer; and an essay on the Tumblr-based series “Albums by Conceptual Artists,” which involves the imagined cross-breeding of conceptual art practices and pop albums (albumsbyconceptualartists.tumblr.com). cdrifelj@gmail.com

Alison Weaver, Executive Director, Moody Center for the Arts, Rice University, Houston, TX; Ph.D. program in art history, City University of New York: I have just moved to Texas for a new role as the founding Executive Director of the Moody Center for the Arts at Rice University. I’m excited to lead this new initiative and hope many Williams alumni will stop by once it opens next fall!

2005

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

Christine Paglia Baker, Teacher, Leverett Elementary School, Leverett, MA; M.Ed., University of Massachusetts, Amherst: I continue to teach upper elementary school students and integrate art history into my teaching. Last fall my students created tableaux vivants of American paintings and photographs as part of our study of U.S. geography. They later traveled to Williamstown and North Adams to experience original art in person.

Dan Cohen

Bryan Frank, Head of Business Development, Strategy & Operations, Eponym, Inc.; M.B.A., University of Chicago, Booth School of Business ’09: Within the last few months I took a 2-month European road trip, moved to a new apartment in London Terrace in NYC, and started a new job at eyewear company Eponym.

Jamie Franklin, Curator, Bennington Museum, Bennington, VT: jfranklin@benningtonmuseum.org

Jessica Fripp, Assistant Professor of Art History, Texas Christian University, Fort Worth, TX: I finished up two great years as a postdoctoral fellow at Parsons School of Design this summer and I am excited to say that I’ve started a tenure track job at TCU in Fort Worth. The transition has been made easy by the presence of Maggie Adler MA ’11 at the Amon Carter Museum of American Art who has become my guide to all things Texas. There’s loads of great art in Fort Worth—come visit! j.fripp@tcu.edu

Yoko Harà, Lecturer, Department of Architecture, Rhode Island School of Design; Ph.D. University of Virginia ’15, “Places of Performance: Baldassarre Peruzzi (1481-1536) - A Renaissance Painter Architect”; Yoko spent the last academic year as an affiliated fellow at the Scuola Normale Superiore di Pisa in Italy through the American Academy in Rome. She received her Ph.D. in May from the University of Virginia.

Diana Kurkovsky West, Director, Center for Science and Technology Studies (STS), European University at St. Petersburg, Russia; Ph.D., Princeton University ’13, “CyberSovietica: Planning, Design, and the Cybernetics of Soviet Space, 1954-1986”; In the fall of 2014, I accepted a position as Co-Director of STS Center and moved my family to St. Petersburg, Russia. The job has been a phenomenal learning curve but also greatly enjoyable, interesting, challenging, and inspiring. Moving to Russia has been its own great adventure, but St. Petersburg is an amazing city and I feel very lucky to live in a place with such a rich cultural and artistic life.

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

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

Cara Starke, Director, Pulitzer Arts Foundation, St. Louis, MO

Sasha Suda, Curator and R. Fraser Elliot Chair of the Print and Drawing Council, Art Gallery of Ontario, Toronto, ON, Canada: alexandra_suda@ago.net

Rebecca Uchill, Postdoctoral Fellow, Department of Architecture, History, Theory and Criticism of Art and Center for Art, Science and Technology, Massachusetts Institute of Technology, Cambridge, MA; Ph.D., MIT ’15, “Developing Experience: Alexander Dorner’s Exhibitions, from Weimar Republic Germany to the Cold War United States”; I returned from my fellowship with the Berlin Program for Advanced German and European Studies in February and defended my dissertation a few weeks thereafter. In March I began my tenure as a postdoctoral fellow at MIT. As part of the fellowship, I am co-editing a book entitled Experience: Culture, Cognition and the Common Sense that invites interpretations of the slippery construct of “Experience” from contributors across the disciplines: from neuroscience to philosophy, from anthropology to affect theory. I am the curator of the artists projects for the book, which includes commissions from
Olafur Eliasson, Carsten Höller, Tauba Auerbach, Alvin Lucier, Tomás Saraceno, and Renée Green. It's a really exciting project.

Viktoria Villányi, Editor, Koller Galeria, Budapest, Hungary

2006

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

Susanna Brooks, Curator of Japanese Art and Exhibitions, Morikami Museum and Japanese Gardens, Delray Beach, FL: I have had the fortuitous opportunity to continue to design, develop, and oversee the exhibitions and programming at the Morikami, including bringing to the Museum several wonderful traveling shows. At the American Alliance of Museums’ annual meeting in Atlanta I met some new colleagues and look forward to future collaborations. It was my first visit to Atlanta and the High Museum of Art (I know I’ve been under a little rock—so sorry, Marc Simpson) and I had a great time.

I am grateful to have completed my 200-hour Yoga Teacher Training Program. I am certified and registered with Yoga Alliance and teaching at a variety of studios in South Florida. I am enjoying the warm autumn and bringing together my interests and appreciation for art history and the art and science of yoga which has stimulated in me a greater interest in Indian art and culture. Looking forward to experiencing all things and places to which my passions lead me. Arthistorian@me.com

Mary Dailey Desmarais, Curator of International Modern Art, Musée des Beaux-Arts de Montréal; Ph.D., Yale University ‘15, “Claude Monet: Behind the Light”: Last September I moved to Montreal, where I began working as a guest curator at the Montreal Museum of Fine Arts (MMFA) while completing my Ph.D. at Yale. In spring of 2015 I finally finished! YAY! Over the summer I was appointed Curator of International Modern Art at the MMFA and I am now working on an exciting exhibition project on Western film and American art titled “Once Upon a Time in the Western.” mdesmarais@mbamtl.org

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

Jacob W. Lewis, Adjunct Instructor, Pratt Institute & College of Staten Island, New York, NY; Northwestern University, Ph.D. Program in the History of Art: jacobwlewis@gmail.com

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

Susannah Maurer Smith: Susannah has been living with her husband, Rob, in Birmingham, AL since summer 2014. They, along with their daughter, Claire (almost 2), welcomed son Oliver on January 11, 2016. The family will be moving to Salado, TX, this summer.

Liza Statton, Self-employed freelance curator and writer, Melbourne, Australia: estatton1@gmail.com

Kerin Sulock, Writer: A busy year has passed and we’re looking forward to another... Stewart and I are expecting our second baby in just two short weeks. We just moved back to Brooklyn and are excited to grow our family here for a time. I’m grateful to be home with Robin, our first, and soon, this new guy. I’ve been writing (when I can) a blog (Free Thaw) and also publishing a few articles with Parent.co. Looking forward to experiencing and writing about our new life here. kerin.sulock@gmail.com

Jason Vrooman, Curator of Education and Academic Programs, Middlebury College Museum of Art, Middlebury, VT: In September 2014, I left Paris after four wonderful years spent working on my dissertation, on Nabi representations of masculinity. During this time, I also led private tours of the Louvre, the Musée d’Orsay, and the Centre Pompidou for Paris Muse, and served as the company’s Associate Director from 2012 to 2013. In January 2015, I returned to my alma mater as the Curator of Education and Academic Programs at the Middlebury College Museum of Art. It has been very gratifying to cultivate my twin interests in curatorial
work and education as I design exhibitions and programs engaging students, faculty, and the local community. The highlight of my first year was creating an intensive summer internship program that included placements in three local museums, an exhibition practicum, and field trips to meet professionals working in cultural institutions across New England (including the Clark, WACC, and MASS MoCA). I look forward to completing my Ph.D. soon, under the advisement of Linda Nochlin at New York University’s Institute of Fine Arts.

2007

Nadia Baadj, Assistant Professor of Art History and Rosalind Franklin Fellow, University of Groningen, Groningen, Netherlands; Ph.D., University of Michigan ’12, "Monstrous creatures and diverse strange things: The Curious Art of Jan van Kessel I, 1626-1679". After completing a two-year postdoc at the University of Bern, I’m spending the summer and fall on a research fellowship in Berlin (Max Planck Institute for the History of Science) and London (V&A). Starting in November, I’ll be Assistant Professor of Art History at the University of Groningen and am thrilled to be heading back to the Netherlands.

Laura Fried, Self-employed; independent curator and writer based in Los Angeles, CA: This past year has been a busy one, with many varied projects! I recently organized the exhibition “Jay Heikes | Dieter Roth” at the Los Angeles academic gallery, Reserve Ames, and have been writing for various publications, including the Los Angeles Review of Books. Between writing and organizing shows, I have also been engaged in collection building and strategic consulting here in L.A. As an aside, my husband, Matthew Thompson (director of collection development at LACMA), and I are expecting a baby in November! laurafried@me.com

Darci Hanna, Curatorial Associate, Bakalar & Paine Galleries, Massachusetts College of Art and Design, Boston, MA: After giving birth to my second daughter earlier this year I’m back in the trenches at MassArt. Our galleries feature contemporary artists from around the world and our Fall 2015 exhibitions highlight art from and about India. I’m delighted to be working with over thirty artists whose work is rarely shown in the United States and who offer important perspectives on pressing global issues.

Allison Harding, Self-employed: After five years as contemporary art curator at the Asian Art Museum, San Francisco, this year I transitioned to an independent curator, focused on private collections. I also curated two exhibitions, one of contemporary acquisitions at the Asian, the other, 28 Chinese, from the Rubell Collection in Miami. allison.harding@gmail.com

Katy Hover-Smoot, Specialized Bicycle Components


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

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

Joshua O’Driscoll, Assistant Curator, Department of Medieval and Renaissance Manuscripts, The Morgan Library & Museum, New York, NY; Ph.D., Harvard University ’15, “Image and Inscription in the Painterly Manuscripts from Ottonian Cologne”

Amy Torbert, University of Delaware, Ph.D. Program, History of Art; 2015–16 Tyson Scholar, Crystal Bridges Museum of American Art, Bentonville, AR: Amy continues to research and write her dissertation on the business of publishing prints in London and America between 1760 and 1790 with the support, in 2014, of a Smithsonian Predoctoral Fellowship at the National Portrait Gallery. From January through August 2015 she strung together short-term fellowships at the Huntington Library, American Antiquarian Society, John Carter Brown Library, and Winterthur Museum and Library. While she enjoyed many parts of this itinerant experience—namely, getting to visit with and meet all sorts of neat Williams alumni—she’s looking forward to spending the next nine months in one place (Crystal Bridges) as she works to finish her dissertation. amy.torbert@gmail.com

Yao Wu, Jane Chace Carroll Curator of Asian Art, Smith College Museum of Art, Northampton, MA: This year I have taken the position of curator of Asian Art at Smith College. I am excited that the job satisfies my passion for both curating and teaching (and that I am back in the vicinity of Williamstown!). I look forward to providing our brand-new Asian Art gallery with exhibitions and programming in the years to come. ywu30@smith.edu
2008

Katherine Alcauskas, Collections & Exhibitions Specialist, Ruth and Elmer Wellin Museum at Hamilton College, Clinton, NY: This past spring I left MoMA (and the city) to take the position of Collections & Exhibitions Specialist at the Wellin Museum at Hamilton College. The Wellin is only a couple of years old, but has a strong program of contemporary exhibitions. I’m currently assisting with upcoming shows of Yun-Fei Ji and Julia Jacquette, among others. I’m enjoying being back in an academic environment and returning to outdoor activities. It’s been a big change both institutionally and geographically, but I couldn’t turn down a chance at a new adventure. k.alcauskas@gmail.com

Julie Blake, Embassy of Canada, Washington DC

Erin Corrales-Diaz, Curator, The Johnson Collection, Spartanburg, SC; Visiting Scholar, Wofford College, Spartanburg, SC; Visiting Scholar, Converse College, Spartanburg, SC; 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: I recently returned to Hopkins after a beautiful year in residence at the National Gallery in Washington, D.C., as a predoctoral fellow at CASVA. This semester I am teaching a course entitled “Theft, Theory, and Telescopes: Rome and Naples in the Age of Caravaggio” and I’m enjoying it very much. I won’t jinx my dissertation progress by making prognostications about it here, but will note instead that it’s been lovely to meet other Williams grad alumni who have made their way to the art history department at JHU.

Sarah Hammond, Exhibitions Manager, Fine Arts Museums of San Francisco, CA: I had the opportunity to work on a lot of exciting exhibitions at the de Young this past year, including two with fellow grad program alumni: “JMW Turner: Painting Set Free” (Esther Bell MA ’03) and “Jewel City: Art from San Francisco’s Panama-Pacific International Exposition” (Jim Ganz MA ’88). But the most exciting event of the past year, by far: my husband, Jason, and I welcomed our first child, Elspeth June Hammond Wilcox, on December 3, 2014. shammond@famsf.org

Amanda Hellman, Curator of African Art, Michael C. Carlos Museum, Emory University, Atlanta, GA; Ph.D., Emory University ’13, “Developing the Colonial Museum Project in British Nigeria”: ahellm@emory.edu

Tianyue Jiang, Associate Specialist, Asian 20th Century and Contemporary Art, Christie’s, New York, NY: I have been working as a specialist in the Asian 20th Century & Contemporary Art department at Christie’s New York. I am responsible for getting business for Hong Kong major auctions twice a year, Shanghai auctions, New York online auctions, private sales, and appraisals in the U.S. I also work closely with the Post-War & Contemporary Art department here in New York. tjiang@christies.com

George Philip LeBourdais, Stanford University, Ph.D. Program in the History of Art: Life is good in the jaunty new Diller Scofidio + Renfro building of Stanford’s Art & Art History department. Last year I was awarded a Mellon Foundation CRA fellowship to curate an exhibition at the university’s Cantor Arts Center. Entitled “Arboreal Architecture: A Visual History of Trees,” the show culled works from the university’s collection that reveal how trees have structured human thought through time, as in tree diagrams, tree maps, and figurative trees. This year I’ve got a grant from the Stanford Humanities Center to work on my dissertation, “Tracing the Arctic Regions: William Bradford, Photography and the Nineteenth-Century Aesthetics of Ice.” I look forward to returning to the Clark sometime relatively soon to research that topic, and to discuss all things icy with Christopher Heuer. Cheers from San Francisco! glebourd@stanford.edu

Stephanie Schuman Mitchell, Executive Director, Lawndale Art Center, Houston, TX: After relocating with my husband to Houston from New York, I am excited to embark on my next professional chapter as Executive Director of Lawndale Art Center. Stephanielynnmitchell@aol.com

Jennifer Sichel, University of Chicago, Ph.D. Program in the History of Art: I’m still hard at work on my dissertation titled “Criticism without Authority: Gene Swenson, Jill Johnston, Gregory Battcock.” This year I’ll be serving as Preceptor for the MA Program in the Humanities at the University of Chicago. Looking forward to a year of teaching, advising, and writing. sichel@uchicago.edu

Katie Steiner, Case Western Reserve University, School of Law: Following the completion of my first year of law school this May, I spent the summer working in the Office of the Legal Counsel at the World Intellectual Property Organization in Geneva, Switzerland. On the weekends, I enjoyed retracing the steps of the Romantic poets from the Mont Blanc to Rome and to catching up on art viewing. This academic year, I look forward to serving as an associate editor of the Journal of International Law at Case and as a member of the Cleveland Leadership Center’s Leadership Council, which encourages civic engagement among emerging professionals. katie.steiner@case.edu
2009

Layla Bermeo, Douglass Foundation Predoctoral Fellow in American Art, Smithsonian American Art Museum, Washington, DC; Harvard University, Ph.D. Program in the History of Art and Architecture: Maps of the borderlands, painted Comanche shields, lithographs of Maya ruins, and genre paintings by Richard Caton Woodville will somehow coalesce in my dissertation on the visual culture of the U.S.-Mexican War, which I am currently writing. In tackling this project, I am sustained by the support of my generous advisers, Jennifer Roberts and Robin Kelsey, as well as by the constant access to amazing tacos that doing research in Mexico and the American southwest provides. In spring 2015, I was a fellow at the Amon Carter Museum, where Maggie Adler MA ’09, Erica DiBenedetto MA ’09, Ashley Lazevnick MA ’12, and I are designing “Williams Grad Art South” t-shirts.

Ruthie Dibble, Renwick Fellow in American Craft, Smithsonian American Art Museum, Washington, DC; Yale University, Ph.D. Program in the History of Art: In September, I relocated to Washington, DC, where I am the James Renwick Fellow in American Craft at the Smithsonian American Art Museum. The Williams presence here is quite impressive! Erica DiBenedetto MA ’09 and Ashley Lazevnick MA ’12 sit a few cubicles over, and my platonic life companion Layla Bermeo MA ’09, is within sight of my desk. Marc and Fronia Simpson also feel like a steady and comforting presence, as their names hover over us on the plaque recognizing donors to the Smithsonian Fellowship Program. Evenings find me and Layla on the couch in our apartment, watching epic Westerns that are tangentially related to our dissertations. I look forward to seeing you at CAA 2016 in Washington, DC, where I will be delivering a talk that draws on the first chapter of my dissertation! Now I just have to write it...

Erica DiBenedetto, 2015–2016 Patricia and Phillip Frost Predoctoral Fellow, Smithsonian American Art Museum, Washington, DC; Princeton University, Ph.D Program in Art & Archaeology: erica.dibenedetto@gmail.com

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: In August 2014 I moved back to LA from Berlin and began a graduate internship at the Los Angeles County Museum of Art, working under Senior Curator of Modern Art Stephanie Barron. I had the privilege of writing the didactic texts for her knockout exhibition “New Objectivity: Modern German Art in the Weimar Republic, 1919–1933,” which opened in Venice, Italy, in May 2015 and at LACMA in October. (No other exhibition would give you the opportunity to write about such topics as cacti, sex-murder, and hyperinflation, all within a few sentences.) Lucky for me, my internship turned into a full-time position, and I’ve been working for the past year as Curatorial Assistant in the Rilkind Center for German Expressionist Studies, part of the Department of Prints and Drawings at LACMA. In that time, I’ve curated a collection show, “AKTION! Art and Revolution in Germany, 1918–1919,” on view through January 2016, and I’ve got the next one underway, tentatively titled “The Seductive Line: Eroticism in Early Twentieth Century Germany and Austria.” In my spare time, I’m continuing to write my dissertation on Joseph Beuys, one chapter of which (addressing Beuys and the politics of 1968) was published in the journal The Sixties earlier this year. I’m also looking forward to presenting Beuys’s legacy (vis-à-vis social sculpture) at the next CAA conference, on a panel convened by Alison Weaver (MA ’04). All in all, an exciting year behind me and another one ahead!

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

Jamie Sanecki, Carl Zigrosser Fellow, Department of Prints, Drawings, and Photographs, Philadelphia Museum of Art, Philadelphia, PA; University of Pennsylvania, Ph.D. Program in the History of Art: From January through March 2015 I was in Florence, Italy, as a fellow at the Kunsthistorisches Institut. There I was part of the research group “L’Aquila as a Post-Catastrophic City” and participated in the conference “Dopo la catastrofe. La storia dell’arte e il futuro della città.” In the spring I presented a portion of my dissertation research on the sculpture and architecture of Lucca Cathedral at the International Congress on Medieval Studies in Kalamazoo, MI. This year, while finishing my dissertation, I’m also working as the Carl Zigrosser Fellow in the Department of Prints, Drawings, and Photographs at the Philadelphia Museum of Art.

Rebecca Shaykin, Leon Levy Assistant Curator, The Jewish Museum, New York, NY: This year I organized an exhibition on Alfred Stieglitz’s The Steerage, now on view through February 14. I am also assisting on a show about the Brazilian landscape architect...
Roberto Burle Marx, which will open in May 2016 and travel to Berlin and Rio (without me, sadly). I also joined the steering committee of POWarts, a membership-based nonprofit dedicated to helping women learn, connect, and build their careers in the arts. The current president is Amy Whitaker BA ’96; I’m pleased to report that Caitlin Condell MA ’12 and Sarah Van Anden MA ’11 are also now serving on the committee with me. If anyone is interested to learn more, please visit powarts.org or email me directly—we would love to see more Williams folks at our events! rebecca.shaykin@gmail.com

Kate Albert Ward, Deputy Director, Hilltop Artists, Tacoma, WA: Life in Tacoma continues to treat me well. I am grateful to live in a place where I have the privilege to witness how art and creative solutions can transform a community. My work with Hilltop Artists means I get to be a part of the movement, providing our young people with extraordinary opportunities that expand their concept of self, place, and the world.

2010

Emily Arensman, Manager of Public Programs and Public Engagement, Whitney Museum of American Art, New York, NY

Erika Cohn

Charles Changduk Kang, Columbia University, Ph.D. Program in the History of Art: cdk2118@columbia.edu

Bree Lehman, Volunteer Researcher, Department of American Paintings, Sculpture, and Drawings, Cincinnati Art Museum, Cincinnati, OH; Graduate Center of the City University of New York, Ph.D. Program in the History of Art: I am currently writing my dissertation, entitled “Ancestors and Heirlooms: The Reception, Collection, and Display of Early American Portraiture, 1876–1941.”

I am also happy to be back at the Cincinnati Art Museum, where I was employed prior to coming to Williams. At CAM, I have been working with Julie Aronson MA ’83, Curator of American Paintings, Sculpture, and Drawings, on the museum’s wonderful collection of portrait miniatures.

On a personal note, my husband, Noah, and I welcomed our daughter Cora Pauline Shaftel in April 2015. We are also the proud new owners of a 1901 arts and crafts house in Cincinnati’s Clifton Gaslight District. blehman@gradcenter.cuny.edu

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

Gillian Pistell, Research Assistant, Modern and Contemporary Department, The Metropolitan Museum of Art, New York, NY; Graduate Center of the City University of New York, Ph.D. Program in the History of Art: I am in my second year at the Met as a Research Assistant in the Modern and Contemporary Art department. My main task is to catalogue the postwar collection and upload it onto the online database. If you look up Pollock’s “Autumn Rhythm,” for example, all that information is what I find (and read). My dissertation on Ray Johnson is coming along as well. I’ve spoken at a few conferences this past year, and have a brief entry about Johnson in the book Pen to Paper: Artists’ Handwritten Letters from the Smithsonian’s Archives of American Art that should be coming out next year. All in all, I’ve been keeping busy!

Brooks Rich, Dr. Anton C.R. Dreesmann Doctoral Fellow, Rijksmuseum, Amsterdam, The Netherlands; University of Pennsylvania, Ph.D. Program in the History of Art: I have just arrived in Amsterdam, where I will begin my year as Dr. Anton C.R. Dreesmann Doctoral Fellow at the Rijksmuseum. The fellowship will allow me to continue research for my Ph.D. dissertation on the sixteenth-century Netherlandish printmaker Allaert Claesz (sometimes known as the Master AC) while contributing to curatorial activities in the museum’s Department of Prints and Drawings. For much of the past year I lived in Philadelphia, serving as a teaching assistant at the University of Pennsylvania while I worked on my dissertation under the supervision of Prof. Larry Silver. With the benefit of a Penfield Research Fellowship from the university’s School of Arts and Sciences, I found time in January to conduct object-based research in German and Austrian print rooms. In April I presented a section of my project at the annual Philadelphia Museum of Art Graduate Symposium in the form of a paper entitled “The Burin, the Blade, and the Paper’s Edge: The Engraved Scabbard Designs of Allaert Claesz.” An additional McCoubrey-Campbell Travel Fellowship from the History of Art department allowed me to travel to Rome and Florence in July to participate in a workshop sponsored by the Academia Belgica on “Printmaking in Italy and the ‘Flemish’ Contribution.” In the midst of a busy year, I was also married in Philadelphia in May and was thrilled to have many Williams friends in attendance.

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

Alice Isabella Sullivan, Chester Dale Fellow, CASVA, National Gallery of Art, 2015–2016; Dolores Zohrab Liebmann Fellow, 2014–2016; University of Michigan, Ph.D. Program in the History of Art: In addition to my dissertation work this past
year, which included a research trip to Europe and the completion of another chapter, I served as the Chair of the Graduate Student Committee of the Medieval Academy of America (MAA GSC) and the chief designer and editor of the tri-annual GSC Newsletter. I presented papers at a number of conferences including the Multidisciplinary Graduate Student Conference organized by The Newberry Library in Chicago, and the 50th International Congress on Medieval Studies, Kalamazoo. This October, I will be speaking at the Byzantine Studies Conference, which will be held in New York City. One of my articles has appeared in the journal Romanian Medievalia, and I am also happy to report that a revised version of my Williams Qualifying Paper will be published this year in the Rutgers Art Review. In addition, I am this year’s recipient of the Best Graduate Student Essay Award offered by the International Center of Medieval Art for my paper titled “An Afterimage of Byzantium in Sixteenth-Century Moldavia.” This past summer I participated in the Medieval Slavic Summer Institute held biannually at the Hilandar Research Library, The Ohio State University, where I took advanced courses in Slavic Paleography and Reading Church Slavonic—the language that I treat in my fieldwork. For this coming academic year I will be in residence at Michigan, writing my dissertation, with support from the Dolores Zohrab Liebmann Fellowship and the Chester Dale Fellowship, CASVA. I look forward to a productive year!

Elizabeth Tunick Cedar, Senior Project Manager, Smithsonian Institution, Washington, DC: I am still working at the Smithsonian, where I am responsible for overseeing the development and execution of global projects in art and culture. I work with national governments and foreign museums on preserving, developing, and designing cultural institutions, training museum professionals, and enhancing public engagement programs. The newest part of my portfolio is contributing to the Institution’s efforts to preserve and protect cultural assets in crisis.

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

Sara Woodbury, Curator of Collections and Exhibitions, Roswell Museum and Art Center, Roswell, NM: It’s been another eventful year at the Roswell Museum, between new exhibits, programming, and other activities. In addition to continuing my explorations of the permanent collection, I’ve finally planned out the exhibit schedule far enough so that I can seek out regional artists for future shows. Among the most popular on view at the moment is a group of sculptures made out of deconstructed guitars, all the work of an artist based in Jemez Springs, New Mexico (think Sedona but without the tourists). I also teamed up with Currents, an annual festival of new media in Santa Fe, in order to liven up the gallery spaces with some more engaging works. Currently we’re in an interim period and seeking out a new director, so my job has taken on a somewhat more administrative role for the time being. As usual, there’s never a dull moment. scwoodbury@gmail.com

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

Rong Zhao

2011

Maggie Adler, Assistant Curator, Amon Carter Museum of American Art, Fort Worth, TX: Work at the Amon Carter on exhibitions, collections, and acquisitions continues apace. Come visit, y’all!

Amy Bridgeman Marcrum, Ernst and Young, Jacksonville, FL

Emily Leisz Carr

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

Camran Mani, Harvard University; Ph.D. Program in the History of Art: ABD as of June 2015! Now I’m working on my dissertation, doing research in Paris. It’s always nice to see a familiar face here, so please get in touch if you’re in the area and you’d like to get together. cmani@g.harvard.edu

Nancy O’Connor, University of Toronto, Ph.D. Program in the History of Art: Nancy.L.OConnor@gmail.com

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

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

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

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

2012

Susannah E. Blair, Columbia University, Ph.D. Program in the History of Art: seb2210@columbia.edu

Christianna Bonin, Massachusetts Institute of Technology, Ph.D. Program in the History of Art
Jaimee Comstock-Skipp, Fulbright student, 2015–2016, Tajikistan: Jaimee finished her MA studies at The Courtauld Institute of Art, where she wrote a thesis entitled “Heroes of Legend, Heroes of History: Militant Manuscripts of the Shaybanid Uzbeks in Transoxiana.” She studied under Sussan Babaie, and enjoyed attending Michael Ann Holly’s guest lectures and group visit to the Freud Museum in London. With funding from the British Institute of Persian Studies she spent the month of June touring Iran. At present, she is based in Dushanbe, Tajikistan, conducting research for an independent project on artistic continuities between the pre-Islamic and Islamic painting traditions in Central Asia and is being supported by the Fulbright program. With some remorse, her unibrow was plucked out by a beautician in Birjand, Iran.

unique-jaimee@gmail.com

Caitlin Condell, Assistant Curator and Acting Head, Drawings, Prints & Graphic Design, Cooper Hewitt, Smithsonian Design Museum, New York, NY

Jesse Feiman, Massachusetts Institute of Technology, Ph.D. Program in the History of Art: I passed my comprehensive exams and advanced to PhD candidacy. I am very excited to begin my dissertation in earnest with a trip to various archives and collections in Vienna! jfeiman@mit.edu

Ashley Lazevnick, Princeton University, Ph.D. Program in the History of Art: I’m spending the year at the Smithsonian American Art Museum in D.C., where I’ll be working on a chapter of my dissertation, “Precisionism in the Long 1920s,” alongside three other Williams Grad alumnae.

Ed Lessard

Alexandra Nemerov, Curatorial Assistant, Glenstone, Potomac, MD

James Pilgrim, Johns Hopkins University, Ph.D. Program in the History of Art

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

Lucie Steinberg, Harvard University, Ph.D. Program in American Studies

2013

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

Natalie Dupecher, Princeton University, Ph.D. Program in the History of Art: This year, my third at Princeton, is for general exams and a dissertation proposal, but I’m also at MoMA full-time until August 2016, working as a Museum Research Consortium Fellow on the upcoming Francis Picabia retrospective. It’s been terrific so far—and what a treat to be colleagues with Martha Joseph MA ’13 and Hillary Reder MA ’14 again!

Rebecca Friday, Production Assistant, Cortina Productions, McLean, VA

Isabelle Gillet, School of Visual Arts, New York, NY, MFA in Art Writing Program

Martha Joseph

Elisabeth Lobkowicz, Sotheby’s, Old Master Paintings and Drawings, New York, NY: ELobkowicz@gmail.com

Sarah Mirseyedi, Harvard University, Ph.D. Program in the History of Art

Elizabeth Rooklidge, Associate Curator, Katonah Museum of Art, Katonah, NY

Antongiulio Sorgini, Johns Hopkins University, Ph.D. Program in the History of Art

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

John Witty, Mellon Graduate Fellow, High Museum of Art, Atlanta, GA; Emory University, Ph.D. Program in the History of Art: Since leaving Williamstown, I have enjoyed settling back into life under the southern sun in the Art History Ph.D. program at Emory University in Atlanta. This year, I completed course work and was awarded a Mellon Fellowship in Object Centered Curatorial Research by the Emory Art History Department and the High Museum of Art. The fellowship project is focused on a series of fifteenth-century Italian panel paintings in the Museum’s Kress Collection and has allowed for exciting research travel in London, Bologna, Washington, D.C., and Baltimore. I am currently studying for my qualifying exams, and on successful completion (fingers crossed!) will begin researching a dissertation proposal focused on fourteenth-century Venetian painting. j.c.witty@emory.edu

Cathy Zhu, Columbia University, Ph.D. Program in the History of Art: cathy.m.zhu@gmail.com

2014

Thadeus Dowad, University of California, Berkeley, Ph.D.
Program in the History of Art: Though I’ve certainly missed the tranquility and autumnal splendor of Williamstown, these last two years out in the Bay Area have been sensational. A travel course to Istanbul last April kindled a fascination with all things Ottoman, and I’ll be submitting a dissertation prospectus on Ottoman photography, archaeological science, and environmental history in the next few months. I also had the wonderful opportunity last summer to visit a handful of Maya sites in southern Mexico as part of research on early archaeology and photography in the region. Looking ahead: I’ll be TA-ing the modern art survey alongside my adviser Darcy Grimaldo Grigsby in the spring and then heading back to Istanbul for the summer to take an intensive Turkish language course at Bosphorus University. Sending all my love and best wishes to my fellow 2014s! thadeus.dowad@berkeley.edu

Melissa Horn

Matthew Kluk, Curatorial Assistant, Department of Photography, San Francisco Museum of Modern Art, San Francisco, CA: The ten months I spent as a Graduate Intern in the Department of Photographs at the J. Paul Getty Museum was an enriching and exhilarating experience. I had the opportunity to travel to England for two weeks on the research grant to further my work on William Henry Fox Talbot. I’m happy to report I’ll be starting at SFMOMA beginning in October! mattkluk@gmail.com

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

Emily Leifer

Benjamin Murphy, Princeton University, Ph.D. Program in the History of Art

Nina C. Pelaez, Assistant Curator of Public Programs, Williams College Museum of Art, Williamstown, MA: Nina spent the past year living and working in Atlanta as the High Museum of Art’s Kress Fellow in Museum Interpretation. Some highlights included co-curating an exhibition of photographs by Leonard Freed, creating a new blog for the department called High Art Connect, curating a rotation of work from the museum’s permanent collection by folk artist Nellie Mae Rowe, and working on the Habsburg Splendor exhibition. In addition to her work at the museum, Nina also co-founded Museum Workers Speak, a collective of museum activists working to create a more equitable future for museum workers. Nina has since returned to Williamstown to begin a new position as Assistant Curator of Public Programs at the Williams College Museum of Art. pelaez.nina@gmail.com

Hillary Reder, Curatorial Assistant, Drawings and Prints, Museum of Modern Art, New York, NY: hillary_reder@moma.org

David Sledge, Curatorial Assistant, Department of Contemporary Art, Indianapolis Museum of Art, Indianapolis, IN

Anna-Claire Stinebring

Robert Wainstein

Leqi Yu, University of Pennsylvania, Ph.D. Program in East Asian Languages and Civilizations: leqiyu@sas.upenn.edu

In Memoriam

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

I’m sad to have to convey the death in late fall of 2014 of Rob Phelan, Graduate Program class of 1984, following a year battling cancer. Over the year 1984 Rob was Assistant to the Curator of Prints and Drawings at the Clark Art Institute under Curator Rafael Fernandez. He spent ten years as a curator and lecturer before returning to school to obtain a law degree from Tulane University, from which he graduated in 1997. From 1998 to 2014 he was an attorney in private practice near his home in Salem, New York, though he did also continue to teach and consult in both law and the arts. He is survived by his wife Vilairat (Mei Mei) Charoenwongse-Phelan, a project leader and specialist in research and development in the international food industry.

Of the many exhibitions in which Rob was involved, most often in the field of photography, several focused on underserved populations. He became known for his work with Hispanic- and African-American photographers and the histories they portrayed, and especially for a series of exhibitions between 1992-2000 for the Smithsonian Institution focusing on the civil rights era in the United States. In the early 1990s he was Director of CREED Photographs (Civil Rights Era Educational Database) for the New York State Martin Luther King, Jr. Institute for Non-violence.

As a guest curator Rob worked in the area for the Williams College Museum of Art, the University Gallery at SUNY Albany, his alma mater, and the New York State Museum. Further afield he organized an exhibition that traveled to the Leica Gallery in Germany and the Pentax Gallery in Japan. From 1989-92 he was Director of Exhibitions for the School of Architecture at RPI.
As a guest lecturer he taught at the Parsons School of the New School for Social Research, Castleton State College, SUNY Albany, RPI, Union College, and UMass Amherst. He was a regular essayist, contributing to a number of catalogs and books, including King: A Photo-biography of Martin Luther King, Jr. (Studio, 2000), for which he was photo editor, historian, and author. From 1988-1990 he wrote arts features for Capital Newspapers of the Hearst Newspaper Group.

Of his more than 15 years as a self-employed attorney, a move he made to ensure his security, based on the trying experiences of a freelance curator and academic, he commented mostly on the perennial discordance among human beings and his efforts to assist them while keeping the issues that troubled them somewhat at bay. I last saw Rob and Mei Mei in early October. They were in great form as they made their way around western Vermont and eastern New York. His fate, however, soon caught up with him, something his broad experience of human life helped him to understand.

—Tom Fels MA ’83

Back cover: Laura Groves Napolitano, Alanna Gedgaudas, Lisa Dorin, Catherine Steward, Elyse Gonzales, John Hagood, Olivia Vitale Poska, and Leah Sweet, members of the Class of ’00 at their reunion in Williamstown, August 2015; Grad Art China trip, 2015.
To make a gift, please visit gradart.williams.edu/giving