

McIntire Department of Art

UNIVERSITY OF VIRGINIA

news

Fall/Winter 2003



chair's note

Dear Alumni, Colleagues, and Friends,



CONSTRUCTION BEGINS IN 2004! At this writing I anticipate we will move from Fayerweather Hall to temporary facilities in May 2004, and the long-awaited renovation of Fayerweather will begin that same month. Art History faculty and the Art Department offices will move to offices on the ground floor of the Rugby Faculty Apartment building, just across Beta Bridge and just above the Lambeth Colonnade. It's a relatively convenient location, near our Campbell Hall classrooms and the slide room in the Bayly Museum building, and near the Fine Arts Library as well. Studio Art will move its offices and studios from Fayerweather to two new "swing-space" buildings currently under construction in the parking lot behind Ruffner Hall (the School of Education) and the Physics building, which are scheduled for completion on March 1st, 2004.

The design for the renovated Fayerweather was completed over a year ago by the Philadelphia firm, Dagit Saylor Architects, and involves a complete gutting of the building and restoration of its exterior. The new interior will comprise

three floors, housing under one roof faculty offices, facilities, and class rooms currently scattered through six buildings. The ground floor will house the Visual Resources Collection, an archaeology lab, and a study/lounge area opening into a garden where the Fayerweather Annex now stands. The Annex, a metal butler building erected in 1964 to provide temporary studio space for the School of Architecture, will be demolished. Fayerweather's new main floor will contain the department offices, as well as a TA office, a computer facility for graduate students, three seminar rooms, and faculty offices. The top floor will be a mezzanine with 14 faculty offices for a total of 17 in the renovated structure.

A key feature of the Dagit Saylor design is the introduction of light deep into the building, most notably by re-opening a long monitor down the roof, a feature present in the Fayerweather Gymnasium of 1893 but eliminated in the remodeling of the building for the Architecture School in the 1930s. The existing false ceiling over the main studio will be demolished, exposing the original turned oak rafters,



and allowing light from the monitor to penetrate through an atrium opening in the mezzanine level to the main floor. Everything about the design promises a renovation of exceptional beauty and functionality, at once respectful of the old fabric while adapting it to new uses. We anticipate moving into the renovated Fayerweather in the late summer of 2005.

For Studio Art we are looking for ways of making the move as efficiently as possible. The two swing-space buildings of about 6,000 sf each have been designed and are currently under construction. Despite the inconvenience of this move, these interim facilities will provide the Studio program for the first time with air-conditioned instructional and office spaces, and will move a number of studios, most notably photography and metal sculpture, from the hot, desperately cramped quarters they now occupy.

We are meanwhile making significant progress on the design for the new Studio building on Carr's Hill, to be located on the slope leading down to the Culbreth parking lot and extending out almost to Culbreth Road. One important point to note is that this building is now officially christened Ruffin Hall in honor of the Ruffin Foundation, which provided the critical funding to supplement the appropriation from the Commonwealth. In another important development, we have re-started the planning for the building. After a symposium in January 2003 on building for a new era at Jefferson's University, we engaged the Boston firm, Schwartz Silver Architects, to resume the design process. The faculty worked intensively with the architects over the summer, and we are now beginning schematic design with a fully re-thought floor plan and section. In the next edition of this newsletter I will provide a complete report on the exterior and interior plans. For the moment I can report a building of clear, clean circulation, with very high ceilings and large open spaces. It's a building designed to encourage the development of



The foundation for the studio art "swing-space" has begun. This space, to be used in the interim before the permanent home for the art program is complete, is located behind the physics building (at left) and along the road facing McCormick road dormitories.

a community of artists, and it takes advantage of the extreme slope of the hill as well, encouraging student and community entrance on all three levels. We expect a ground-breaking for Ruffin Hall in late 2004 or early 2005, and to occupy the building in 2007.

While this planning and designing occupy much faculty attention, the real focus of the department on teaching, research, and artistic creativity remains steady. I reported to you last year that, as a result of your gifts and endowments, we were weathering the severe fiscal problems imposed on the University by the state

government. I'm happy to report again that the Art Department was spared much of the pain that the major cutbacks caused in other departments. Of course, we were lucky in that no faculty member left us during the hiring freeze so we were able to staff our normal complement of courses and even to add some Studio courses as a result of the Chappell Artist in Residence endowment. In another encouraging development, we have more funds than ever before for recruiting excellent graduate students, and while our financial aid awards to enrolled graduate students remain insufficient, we are nonetheless

CAA CONVENTION

FEBRUARY 18-21

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1400 6th Avenue
Seattle, Washington 98101

Breakfast Feb. 20th from 7:00-9:00am
4th floor Room 418



providing students with a level of support beyond our hopes in the late 1980s and early 1990s, including health insurance. This again is attributable to significant gifts to the department and equally to annual giving to the College of Arts and Sciences. While large gifts like the \$23 million gift of Carl and Hunter Smith for a Performing Arts Center receive (and deserve) enormous press coverage, the many gifts you have made to this department and to Arts and Sciences have materially changed the ways in which we are able to support graduate students and fund a number of other important components of our programs, including faculty travel, visiting speakers and artists, and travel opportunities for undergraduates. Even quite modest gifts when pooled make many things possible that were once merely wishes and might-have-beens. We are truly grateful for your support!

Among the notable faculty achievements of the past year, I would highlight the recent publication of David Summers' book, *Real Spaces: World Art History and the Rise of Western Modernism* (London: Phaidon). This work, long anticipated and the labor of many years, argues and demonstrates a theorized approach to the contextual interpretation of art objects (or really any human artifact), eschewing formalism in favor of an emphasis on the functions of images in human cultures and the spaces we inhabit. Ambitiously wide-ranging, David's book will unquestionably attract a lot of attention and indicate new directions for the field. Notable too is Bill Wylie's photography exhibition, "Stillwater," accompanied by a book of the same title published by the Nazraeli Press. Originating in the University Art Museum, this show traveled last year to the Light Factory in Charlotte, NC, and will appear this fall at the Boulder, Colorado, Museum of Contemporary Art and Arizona State University. I would highlight also Marion Roberts' Salisbury Project website, which

is nearing completion—I recommend a visit to this site at <http://jefferson.village.virginia.edu/salisbury>.

Another area of notable achievement in recent years involves the continued growth and energy of the Fringe Festival, held in conjunction with the Virginia Film Festival. A program originating in Studio art, the Fringe has in just three years turned into a major venue for the display of student work from all the arts departments and a catalyst for increased collaboration between creative disciplines. This year's Fringe is being assisted by a grant from the University Council for the Arts to hire a student coordinator to direct a program that has grown too large for even so energetic a colleague as Bill Bennett to oversee. The success of the Fringe, like the success of our Fifth-Year Program, attests to the vigor of our Studio Art faculty and the quality of the students they are attracting and training.

I should comment as well on a notable departure from our faculty. Christopher Johns, Professor of Art History since 1985, accepted a chaired professorship at Vanderbilt University as the Norman L. and Roselea J. Goldberg Professor of Art History. In addition to being a widely respected scholar in his field, Christopher has been for many years an outstanding teacher and mentor to undergraduate and graduate students and one of the most popular lecturers in the department and the College. I think I speak for the department in saying we'll miss his vivid personality and robust sense of humor, and we wish him all success in his new position. It's a wonderful opportunity for him.

I want to thank again Millie Dean for her help in producing this edition of the newsletter, and to acknowledge as well the assistance of Tanya Paul in editing the faculty and alumni news, Eric Schmidt for his photographs, and Anne (Hilton) Matthews' ('91) design. Thanks too to Jane Ford and University Relations for their editorial help.

The McIntire Department of Art at this moment faces major challenges as well as bright prospects as we prepare to move to temporary quarters and begin building new facilities. Still, we continue with our fundamental mission of teaching, research, and artistic creativity, pushing our students and ourselves to seek excellence. In this mission we have been assisted by your remarkable generosity and support, and I speak for everyone here, faculty, graduate and undergraduate students, and staff alike in thanking you for your help in this exciting time in the life of our department.

Sincerely,
Larry Goedde,
Chair, McIntire Department of Art

Office News

SYLVIA went to Spain again and is planning, eventually to retire there. Hopefully sooner rather than later. She is looking forward to moving into a trailer for the remainder of her time with the Art Dept.

MILLIE continues to seek out new and exciting authors.



Studio Chair's Report

"Art must recreate, in full consciousness, and by means of signs, the total life of the universe, that is to say, the soul where the varied dream we call the universe is played."

—TEODOR DE WYZEWA, 1886

"Material complexity is the truth of our world, even the workable world of idea, and must be the truth of the art object which would imitate, order, and penetrate that world: complexity, and contradiction, and repetition and diversity, energy and largesse. I am as attracted to purity as the next guy. But it must not happen here."

—ANNIE DILLARD FROM, *LIVING BY FICTION*, 1982



AS ARTISTS, we scan the horizon for a clue, a direction, a beacon in the maelstrom of our world. We look inward to recreate "the total life of the universe," yet we look outward and see the messy vitality of the world and seek to address it on its own terms. As I look at the complexity of our collected endeavor, I am comforted by Annie Dillard's penetrating art object of "complexity, contradiction, repetition, diversity, energy and largesse" and feel that the chaos surrounding our mission proves we are on the right track.

I write this letter as I recover from the whirlwind events of the 4th annual all-arts Fringe Festival, a platform for the other arts to explore the Virginia Film Festival theme, which this year was "\$" (money). (See photo of exhibition opening.) Margaret Vest, 2003 studio art alumna, directed the Fringe Festival with a studio art class composed of arts students and others from across Grounds. They secured 25,000 square feet of prime downtown space for exhibitions, performances and events that addressed the universe of "Art and Money." Visit www.vafilm.com and click on "schedule," then "Fringe Festival," to learn more.

While we explore new virtual frontiers with digital tools in art, photography, and printmaking, we are simultaneously involved in the largest building projects in the art department's fifty-year history. Our past is filled with hand-me-down spaces. Our first home was World War II barracks

located in what is now the Culbreth parking lot; then we moved to the basement of Cocke Hall and then to Fayerweather Hall, a former gym and later architecture school, where most of our studios are located today. Our institutional homelessness is about to end. We (studio and art history) are on the verge of moving to space designed, built, and dedicated to the making and study of the visual/tactile arts. A renovated Fayerweather Hall will be the home of Art History. Studio Art will move to temporary quarters, now under construction near the education school, during the construction of our new permanent building, recently named Ruffin Hall. Schwartz Silver architects of Boston are in the final design stage of Ruffin Hall, which we expect to be ready for occupancy by 2007. While we embrace the architecture of Thomas Jefferson, we look forward to a home on Grounds that will be right for us and right for our time: a building that will serve our needs and reflect the ethos and identity of our department.

As a community of artists, we are committed to the idea that arts need to "penetrate the world". To that end, we work off-Grounds, within the community where we live, and with "the truth of the world" and all its messy vitality. Professor Megan Marlatt's painting class regularly leaves the confines of the studio to paint public art murals. The Fringe Festival, in its fourth year, and other off-Grounds



Fringe Festival, by Bogdan Achimescu

adventures prove that we will not be confined. In that spirit we are working collaboratively with the other arts on Grounds. We already have forged strong connections with media studies, the computer music wing of the music department, the poets of the English department, the lighting artists of the drama department and the architects and landscape architects of the Architecture School. Our relationship with the University of Virginia Art Museum has also never been stronger. Under the leadership of Associate Dean for the Arts and Humanities Karen Ryan, we have joined the drama and music departments to draft a proposal to start a Dance program at the University and fill this important gap in the arts offerings at U.Va.

We are committed to an arts community where students are active participants in their education. Our post-baccalaureate students select, invite, and bring a visiting artist and a visiting critic to the Grounds each year. This year, the Fringe Festival was organized and run by students. We love the art of the past but care more about the art of the present and future and know that our students will be active participants in creating the future of art. We intend that students accept the respon-

sibilities and claim the ownership of their arts education. We are committed to giving our students the power and responsibility to create the art of the future.

The Studio Art Department has never been larger and more vital. We have more students and more Studio Art majors enrolled in more classes taught by more faculty members and visiting artists than ever before. In May, 47 students will graduate with studio art majors. This fall, we have six visiting artists teaching classes: Bogdan Achimescu, digital art/drawing; Doug Dertinger, photography; Jonathan Durham, sculpture/drawing; Tom Doran, drawing; Seth Hunter, digital art; and Lincoln Perry, figure drawing.

As I conclude this letter, I also am reminded that it will be my last as Associate Chair of Studio Art. On Sept. 1, Professor Megan Marlatt will assume the job of Associate Chair of Studio Art, the first time in our fifty-year history that a woman assumes this major leadership position. I say, Brava! to her and to our department and look forward to the unique vision and energy that Megan will bring to the task of carrying the torch of art and our department into the future.

Bill Bennett

Associate Chair of Studio Art

Erik Adolfson
1972-2002

IT IS WITH GREAT SADNESS that I report the death of Erik Adolfson, an alumnus, colleague, and friend. Erik was a 1994 graduate of U.Va. with a B.A. in Studio Art with concentrations in sculpture and digital art where he worked closely with Jim Hagan and myself. He was a top student, always on the edge, where our best art students often can be found. He was multimedia before the term was invented, often combining sculpture, film, performance and video within single works.

Upon graduation, he participated in the Internet revolution working at America Online and other Internet companies

In 2001, after the retirement of Jim Hagan, we invited Erik to join the studio art faculty as a lecturer to teach our digital art classes. Erik kept this nascent program alive during the difficult transitional year in our digital art instruction following the retirement of Jim Hagan, who pioneered digital art at U.Va.

He loved art, music, teaching, and this department. We suffer from this tragic loss.

—BILL BENNETT, OCT. 30, 2003



Dean Dass



Tyler Jo Smith



Francesca Fiorani

BOGDAN ACHIMESCU had a solo exhibition this year at the Scuola Internationala di Grafica in Venice, and a site-specific installation at Dialog Loci in Kostrzyn, Poland. Along with Dean Dass he organized a panel titled "Strategies Against the Orthodoxy" for the Mid-American Printmaking Conference at the University of Wyoming at Laramie. In addition he presented a lecture "The Aftermath--Images of a Revolution" at the Southern Graphic Council in Boston.

PAUL BAROLSKY, who returned to the Getty Research Institute this year as a visiting scholar, also lectured at the Art Institute of Chicago in connection with the exhibition "Michelangelo and the Medici." He has recently published various essays on Ovid, Michelangelo, and Vasari, as well as a book, *Michelangelo and the Finger of God* (Athens: University of Georgia, Georgia Museum of Art, 2003).

MALCOLM BELL directed the first phase of new excavations at Morgantina, funded by a major grant from the European Union. He was also elected Vice President for Professional Responsibilities of the Archaeological Institute of America. This past year he gave talks at the University of Pennsylvania and Columbia University and wrote an article on archaic Greek athletic sculptures.

In October of 2002 **DEAN DASS** was the keynote speaker at the Mid-American Printmaking Council conference in Laramie. With Bogdan Achimescu he organized a panel for the conference, and he also curated an exhibition titled "OFF-Register," for the University of Wyoming Art Museum in conjunction with the conference. In 2003 he also had solo exhibitions at the University of Akron and Les Yeux du Monde Gallery in Charlottesville and participated in group exhibitions at the Schmidt Dean Gallery in Philadelphia and Galleria Harmonia in Jyväskylä, Finland.

DANIEL EHNBOM, on leave for the academic year 2003-2004, contributed three sections of *Art of India: Prehistory to the Present*, ed. Frederick M. Asher, and he wrote an essay on the Mughal style and the schools of Rajasthan for *Rethinking Early Modern India*, ed. Richard B. Barnett. He also lectured at several venues including the Palmer Museum of Art at Pennsylvania State University; the symposium "Reading the Image, Performing the Text: A Symposium on Text-Image Relationships" at The Institute of Fine Arts at NYU; and the Baum Gallery of Fine Art at the University of Central Arkansas in Conway.



FRANCESCA FIORANI spent her sabbatical leave in London during the Spring semester 2003. She spoke at the Warburg Institute at the University of London, the Department of Architectural History at the University of Naples, and the Sixteenth Century conference in Pittsburgh. She contributed essays to the volumes *The Treatise on Perspective* (Center for the Advanced Studies in the History of Art) and *L'iconografia delle città europee* (University of Naples).

LARRY GOEDDE, Chair of the Department, wrote a review of a book on Ludolf Bakhuizen for the *Historians of Netherlandish Art Book Reviews* (on line).

MAURIE MCINNIS recently contributed "Conflating Past and Present in the Reconstruction of Charleston's St. Philip's Church" to *Building, Image and Identity: Perspectives in Vernacular Architecture IX*. She lectured at numerous venues including the University of Pennsylvania, the University of Delaware, George Mason University, the College of Charleston, and the Museum of Early Southern Decorative Arts in Winston-Salem, NC.

The work of **AKEMI OHIRA** was featured in the group exhibition "Beyond Words: Käthe Kollwitz & Contemporary Print Artists" at the Courthouse Galleries in Portsmouth, VA. In addition her work was shown in two group exhibitions at the David Young Gallery at the Marie Curie House in Edinburgh, Scotland, and in a third exhibition, "National Small Works, 2002," at the Washington Printmaker's Gallery in Washington, DC.

MARION ROBERT's Salisbury Project website is approaching completion thanks to funding from the Mellon Foundation. She is also completing an article on John Carter's Cathedral Series.

HOWARD SINGERMAN's article "Excellence and Pluralism" appeared in the May 2002 issue of *Emergences*. In addition he wrote an article on Sherrie Levine for October and another on the process of painting in 1970 for *Oxford Art Journal*. He also gave a paper at the 2003 CAA meeting in New York.

TYLER JO SMITH published reviews in *Electronic Antiquity*; *Classical Journal*; *Bryn Mawr Classical Reviews* and *American Journal of Archaeology*. She was invited to lecture in numerous places including the Richmond Chapter of the Archaeological Institute of America; the Virginia Museum of Fine Arts; the Sam Noble Museum of Natural History at the University of Oklahoma; the University of Leeds Conference on "Art and Religion in the Ancient World"; the Department of Classics at the University of Virginia. She contributed to *The Annual of the British School at Athens* and *Ancient Berzeau II* and also provided a chapter for *Games and Festivals in Classical Antiquity*, ed. G. Davies and S. Bell. In addition one of her students, Ben Keim, was awarded a Harrison Award, for which she also received a research grant.

DAVID SUMMERS spent the summer preparing his book *Real Spaces: World Art History and the Rise of Western Modernism* for publication; it has just appeared. In addition, he gave this department a preview in early September of the four Rand lectures, which he delivered at the University of North Carolina in Chapel Hill in October. The title of the series is "Painting and Optics in Western Art from Antiquity through the Renaissance;" they will be published as a book. He is also editing a manuscript on Picasso and war from the air by Lydia Gasman, Professor Emeritus.

DOROTHY WONG contributed a chapter titled "Ethnicity and Identity: Northern Nomads as Buddhist Art Patrons During the Period of Northern and Southern Dynasties" to *Political Frontiers, Ethnic Boundaries and Human Geographies in Chinese History* (London: Routledge Curzon, 2003), edited by Don Wyatt and Nicola di Cosmo. In addition she wrote an essay on Buddhist Steles for *Nomads, Traders and Holy Men Along China's Silk Road, Silk Road Studies VII*. In Spring 2003 she gave three lectures at Harvard University for the Radcliffe Institute for Advanced Study, the Buddhist Studies Forum and the New England East Asian Art History Seminar.

WILLIAM WYLIE exhibited his *Stillwater* photographs at The Light Factory in Charlotte, NC, and the exhibition will travel to the Boulder Museum of Contemporary Art in Colorado and Arizona State University this fall. His solo exhibition at Orange Coast College, California in February presented new work on abandoned industrial sites in the US and Europe. A selection of his photographs was recently added to the permanent collection at the St. Louis Art Museum and will be exhibited in 2004. He gave a presentation on his research at the Society for Photographic Education (SPE) National Conference. Here at UVA he has been selected as a Mead Honored Faculty and was chosen to participate in the College's Rome Faculty Exchange Program.



LARRY F. BALL (1987) who lives in Wisconsin is a professor of art history at the University of Wisconsin, Stevens Point. His recent book, *The Domus Aurea and the Roman Architectural Revolution* (Cambridge University Press), appeared in 2003. He also published an article on Roman revetment in *The American Journal of Archaeology*. He plans to lead an international programs course in art, architecture and design in Provence and Paris in 2003.

LAURA BAPTISTE (1996) is the Public Affairs Officer at the Smithsonian American Art Museum and the Exhibitions Coordinator for the Museum's re-opening in 2006.

ANNE BARRIAULT (1985) lectured on Piero della Francesca and modern painters and poets at Hollins University and Mary Baldwin College. She also contributed to the *Cambridge Companion to Piero della Francesca*, edited by **JERYLDENE WOOD (1985)**.

KATHERINE BAUMGARTNER (1983) lives in Connecticut and is the Managing Director of Godel & Co., a New York Gallery specializing in nineteenth and early twentieth-century American Art.

KIMBERLEE CLOUTIER-BLAZZARD (2003) is an adjunct faculty member at Monserrat College of Art in Beverly, MA. She presented her paper "Pairing Rags with Riches: Jan Steen's *Poultry Yard* as Pastoral Portrait" at the 2003 CAA conference.

KEVIN CONSEY (1976) was just elected to the Board of Trustees of the College Art Association for a term from 2003-2007.

ANNE DERBES (1980), a professor in the art department of Hood College, was the co-editor of *The Cambridge Companion to Giotto* (2003). She is also co-author of an article on Italy, Byzantium and the mendicant orders for the catalogue of the March 2004 exhibition *Byzantium: Faith and Power* at the Metropolitan Museum of

Art. She lectured on the Arena Chapel at Georgetown University and Southern Methodist University and is the Vice President of the International Center on Medieval Art through 2005.

AVIVA DOVE-VIEBAHN (2003) is an entering PhD candidate in the program for Visual and Cultural Studies at the University of Rochester in New York. Her review of the exhibition "Treasures from an Unknown Reign: Shunzi Porcelain" was published in *Orientations*.

STEPHEN GAVEL (1997) who wrote an essay on Walker Buckner for a catalogue produced by Lori Bookstein Fine Art in New York, he also contributed several entries for *The Centaur's Smile*, a forthcoming catalogue to an exhibition at Princeton University Art Museum. In addition, he gave a paper at CAA in New York.

SALLY JAMES (1994) is an associate professor of art history and the chair of the Art Department at Mary Baldwin College. She has published several reviews for *Sixteenth Century Journal* and has a book due to appear in November 2003, *Signorelli & Fra Angelico at Orvieto: Liturgy, Poetry and a Vision of the End Time* (Ashgate Publishing). She also presented a paper on Signorelli's Cappella Nuova at SECAC in October, 2002.

After receiving his PhD in Classical Archaeology from Göteborg University in 1992 **LARS KARLSSON (1986)** eventually became an Associate Professor and Docent in the department of Archaeology and Ancient History at Uppsala University. He has participated in numerous archaeological excavations, most recently spending the past three summers in Labranda, Turkey. Recent publications include two articles in *Opuscula Atheniensia* (1999 and 2002) and an introduction and essay in *From Huts to Houses. Transformations of Ancient Societies. Proceedings of an International Seminar Organized by the Norwegian and Swedish Institutes in Rome*, eds. L. Karlsson and J.R. Brandt.

NORMAN LAND (1974) who has recently published articles in *Source* and *Discoveries: South-Central Renaissance Conference News and Notes*, also contributed an article "Poetry and Anecdote in Carlo Ridolfi's Life of Titian" in *The Cambridge Companion to Titian*, edited by Patricia Meilman.

SUSAN MAXWELL (2002) a visiting assistant professor of art history at Virginia Commonwealth University, received a Getty Library Research Grant for May 2003. She has written book reviews for CAA On-Line Reviews and the *Historians of Netherlandish Art*.

GRETCHEN KREAHLING MCKAY (1997) has an article on Christ's Polymorphism in Jerusalem due in a forthcoming volume of the journal *Apocrypha*. She also presented a paper at the 27th international conference on Patristic, Medieval and Renaissance Studies at Villanova University. She is a professor of art history at McDaniel College, until recently Western Maryland College.

ROBIN O'BRYAN (2000) an instructor at Harrisonburg Area Community College, recently gave lectures at Unity Church of Harrisonburg and Gettysburg College.

MARY B. SHEPHERD (1990) gave two papers on Alexander Lenoir and the Musée des Monuments Français at CAA and the International Congress on Medieval Studies at Western Michigan University in Kalamazoo, MI.

GERALD SILK (1976) a professor of art history at Temple University, Published the book *Susan Fenton: Hand Painted Photographs* (2002). He also gave a paper titled "Me, Myself and I: Piero Manzoni's Living Self Portrait" at the 2003 CAA conference, and presented two papers at the Woodmere Art Museum and Arcadia College in Pennsylvania.



graduate alumni news continued

After fifteen years as Director of Public Affairs for the J. Paul Getty Trust, **LORI STARR (1980)** began her work at the Skirball Cultural center in Los Angeles. In 2001 she was the Vice President for External Affairs and from 2002 until the present she has been the Senior Vice President. Once it completes its expansion in 2004, the Skirball will be the largest Jewish cultural Institution in the world.

PAULA WARRICK (1998) is the Director of the Office of Merit Awards at American University.

LYNDA WHITE (1979) the Associate Director of Management Information Services for the UVA library system, recently published an article in *Virginia Libraries* on benchmarking in the UVA libraries. She also co-moderated the session "Common Ground: Standards for Cataloguing Images and Objects" at the joint ARLIS/NA-VRA Annual Conference in St. Louis.

JERYN WOODARD (2000), professor of art history in the Houston Community College System, Central College, is also the director of "Saturdays at Central" a children's art festival. Recently she took a group of students and faculty on an edu-

cational trip to Thailand to study the Buddhist art and architecture of Chiang Rai, Chiang Mai, and Bangkok. Currently she is organizing another trip to Russia to study Byzantine art and architecture.

BARBARA ZABEL (1978) spent spring semester 2003 in residence in Washington D.C. as a Joshua C. Taylor Fellow, jointly sponsored by the Smithsonian American Art Museum and the National Portrait Gallery. She has a forthcoming book *Assembling Art: The Machine and the American Avant-Garde*, and recently gave a lecture "Alexander Calder and the New Woman in Paris: Portraits of Josephine Baker, Kiki and Others" at the Smithsonian Institution. She is a professor of art history at Connecticut College.

MORGAN BOYD ZINSMEISTER (1996) just received a Master of Art Conservation degree from Queen's University in Kingston, Canada and is currently finishing a contract at the National Portrait Gallery, Smithsonian Institution as a paper conservator. In October he will begin a fellowship in Philadelphia as the National Endowment for the Arts Advanced Fellow at the Conservation Center for Art and Historic Artifacts.

new art history graduate students

Annette Bangert
WASHINGTON COLLEGE

Devon Breithaupt
UNIVERSITY OF VIRGINIA

Vicki Fama
UNIVERSITY OF CALIFORNIA
SANTA BARBARA

Elizabeth Hahn
BOSTON UNIVERSITY

Catherine Malone
WELLESLEY

Elizabeth McMahon
UNIVERSITY OF VIRGINIA

Laura Orgon
JAMES MADISON

Andrea Sarate
JAMES MADISON

Rebecca Shields
UNIVERSITY OF VIRGINIA

Jessica Stewart
UNIVERSITY OF ALABAMA

Daniel Weiss
MARY WASHINGTON

5th year students

Jennifer Bernard
Erin Crowe
Joshua Daily
Kelly Jenson
Paul Kadish



graduate student news

JENNIFER VAN HORN and **CORY KORKOW** received fellowships to attend the 2003 Attingham Summer School in England.

ERIC POEHLER published an article on the art and archaeology of traffic in *Athanasius*. He also presented a paper at the 104th annual meeting of the Archaeological Institute of America in 2003 titled "A Diachronic Perspective on Directionality: Detour and the Pattern of Pompeian Traffic."

JUSTIN ST. P. WALSH completed the Regular Program of the American School of Classical Studies. He wrote a school paper on the reliefs adorning the gates of Thasos, which will be presented at the AIA annual meeting in San Francisco in January, 2004. He spent his summer at Morgantina finishing his primary research on fifth-century BC domestic material from the site. He received the Arthur Ross Pre-Doctoral Rome Prize (American Academy in Rome) and the Helen M.

Woodruff Fellowship (Archeological Institute of America) for 2003-2004 and is spending this year at the American Academy writing his dissertation.

KATHERINE WOLTZ presented a paper "Jeffersonian Politics and Roman Technology in Charles Wilson Peale's *Exhumation of the Mastadon*" at the 2003 History of Technology conference in Atlanta.



UNDERGRADUATE DOUBLE MAJORS

ROSEMARIE FIORE (1994) has participated in numerous exhibitions including solo shows at the Roswell Museum and Art Center in New Mexico and the Bodybuilder and Sportsman Gallery in Chicago, as well as in group exhibitions in New York and Chicago. She received a Special Editions Fellowship from the Lower East Side Printshop in New York City as well as a Roswell Foundation grant.

KATHLEEN GREGORY HUTTON (1983) received her Master of Fine Arts in printmaking from James Madison University in 1987. She is currently the curator of education at the Reynolda House Museum of American Art in Winston-Salem, NC. She has co-authored articles in *NAEA Advisory* and *Art Education* and presented papers at a seminar given by the American Association of Museums as well as at their annual meeting.

MEREDITH JISCHKE (1998) lives in Chicago and is a store designer doing visual merchandising for Crate & Barrel in the Chicagoland area.

WHITNEY THOMAS (1999) is a graphic designer at Circle S Studio, a strategic branding and design firm in Richmond. She is also a freelance muralist who works in residences and businesses in the Richmond area.

UNDERGRADUATE ART HISTORY

LEE BASKERVILLE (1994) who resides in Richmond and is a full time artist specializing in portraits and landscape as well as the owner of a property development company.

ALICIA (RUGGIERO) BOCHI (1994) graduated in December 2002 from the accelerated MA program in Art History offered by Christie's Education. As a com-

ponent of the MA program, she completed an internship at the Metropolitan Museum of Art where she worked in American Paintings on the Sanford R. Gifford retrospective planned for the autumn of 2002 at the museum.

JODY CARLBERG (1994) is currently the artistic director of the UniFest Arts Festival at the United Nations.

CARA CHIARELLO (1997) left her position at the Ringling Museum of Art in October 1999 to return to school and study graphic design. She graduated in May 2002 and has been working in the field ever since.

HEATHER EVANS (1993), a surgery resident at the UVA hospital, has contributed to numerous publications including, "Comparison of Dual- Versus Single-Antibiotic Rotation Strategies in a Surgical Intensive Care Unit" and "Contact Isolation in Surgical Patients: A Barrier to Care?" Moreover she has presented many papers at venues such as the 23rd Annual Meeting of the Surgical Infection Society (San Antonio, 2003), and the 23rd International Symposium on Critical Care and Emergency Medicine (Brussels, 2003). She also received the National Institutes of Health National Research Service Award for 2002-2004.

MEGAN GLEASON (2000) is a gallery sale manager and cataloguer at Sloans & Kenyon in Maryland.

BETTY L. VIA GOSS (1979) is a tour guide at Monticello.

ADAM GREENHALGH (1996) received his MA in Art History from the Williams College in 2000 and is a Research Fellow in the American Art Department of the Corcoran Gallery of Art in Washington, DC. He is currently conducting research on a forthcoming catalogue of the collection of pre-1945 American painting and sculpture at the Corcoran. Recent publications include articles in *American Art*

Journal and *CAI: Journal of the Clark Art Institute*, as well as an essay in the exhibition catalogue *William Bradford: Sailing Ships and the Arctic Seas* for the New Bedford Whaling Museum. He has also been the co-curator and the venue curator for two exhibitions at the Sterling and Francine Clark Art Institute in Willaimstown, MA.

KRISTIN IALEGGIO HOLBROOK (1996) is the owner of Two Skirts, a woman's clothing and accessories boutique in Telluride, CO.

ELEANOR JONES HARVEY (1982) was recently appointed Curator of American Art at the Smithsonian Institution's American Art Museum. She had been Curator of American Art at the Dallas Museum of Art.

JANE COREY HOLT (1989) is a stay-at-home Mom who is raising her three children, Corey, Noah and Dylan.

LOUISA LA BERGE (2000) married Robert Emmett (CLAS, '01) in 2001. The couple currently resides in Madison, WI where Robert is pursuing a PhD in English and Lisa is getting a second bachelor's degree in Music at the University of Wisconsin.

HEATHER MCCALL (1998) is a buyer and payroll administrator in Centreville, Va. She made a return trip to Florence in November 2002 where she provided an art historical and cultural tour of the city for a small group.

ANNIE PFAFF (2000) resides in San Francisco and is the assistant to the president and executive creative director at Hal Riney Advertising.

WATCHARIN PHOTANGTHAM (1996) is a manager of corporate sales and marketing and lives in Alexandria, VA. He also serves as a weekend docent at the Hirshhorn Museum and Sculpture Garden.



VIRGINIA RAINERO (2001) is enrolled as a masters student in elementary education at the University of Charlestown.

SUSAN (REED) SMITHER (1992) is a project manager in the Historic Architecture Division of Commonwealth Architects in Richmond. After first pursuing painting conservation after graduation, a move to the west resulted in a shift in emphasis from art to architecture. She received an MA in Architecture with a certificate in Historic Preservation from UVA in 2002.

HOLLY SORENSON (1998) who lives in Woodbridge, VA, is a sales manager for Sorenson Construction Corp. She sold over \$18,000,000 in real estate for her company in 2002.

EMILY S. STEWART (1995) lives in California and is a senior marketing manager at American Express, Co.

MARK SWIFT (1994) is a principal and web director for Picante Creative LLC. He resides in Colorado.

ALICIA VOLK (1993) a Doctoral Candidate in the History of Art at Yale University, published an article in *Women's Art Journal* on Katsura Yuki and contributed an essay and entries to the exhibition catalogue *Japan and Paris: Impressionism, Post-Impressionism and the Modern Era*. In addition she presented a paper at The Ukiyo-e Society of America and the Institute of Fine Arts, New York University, and is a prize fellow on the Council of East Asian Studies at Yale University.

GILLIAN (DAVOND) WILLIAMS' (1981) husband is the dean of St. Peter's Anglican Cathedral in Armidale, Australia, where she assists him and cares for her family.

MARY SCOTT WILLOUGHBY (1993) graduated cum laude from the Doctor of Pharmacy program at the Medical College of Virginia.

SARAH M. WYSE (2001) resides in Alexandria and is an administrative assistant for the Drug Deterrence Program of the DEA.

LISA YONAN (1980) resides in Virginia and is currently pursuing a Master of Arts in interior design.

UNDERGRADUATE STUDIO

ISABELLA BANNERMAN (1982), a cartoonist, gave a lecture on women cartoonists for the UVA Women's Center in 2002. Her work was featured in a traveling group exhibition of women cartoonists organized by Trina Robbins shown in Vienna (2002) and The Museum of Cartoon Art in San Francisco, CA (2003).

NICOLE CHARBONNET (1998) had exhibitions in 2003 at Winston Wächter Mayer Fine Arts in New York and the Nicholas Rukai Gallery in Toronto.

TANIA DIBBS (1988) is an artist living in Basalt, CO. Her work has been featured in 2003 at one woman exhibitions at the Peninsula Gallery in Lewes, DE and the Eliot Yeary Gallery in Aspen, CO.

REBECCA GRAHAM (2000) an art teacher at Warrenton Middle School, will be on leave this coming year to study at the Maryland Institute College of Art. She has organized and had works shown in group exhibitions in San Miguel, Mexico; Sorrento, Italy; and the Maryland Institute College of Art in Baltimore. She currently has a solo exhibition "Making Sense of the World, Finding Intimacy in Unusual Spaces" at the Blue Ridge Windows in Warrenton, VA. In 2002 she received the Chapel Award, from the Maryland Institute College of Art Summer in Sorrento Program. The prize winning painting was given to the Del Papa family collection and will hang in the Grande Hotel Cocomella in Sorrento.

SALLIE EBERT GRUNDMAN (1975) lives in Winchester, VA and is the owner of Handworks Gallery of Global Crafts. She received the 1990 Shenandoah Arts Council Award for significant contribution to the arts, sculpture/fine handcrafts division. She is in addition responsible for building over 50 architectural and autonomous stained glass panels in the area, including all of the windows for the Dormition of the Virgin Mary Greek Orthodox Church in Winchester.

MELISSA HARRINGTON (1997) is the owner of Seabrook Exclusives, a vacation rental and real estate sales company in Seabrook Island, SC.

CLINTON C. HENSLEY (2002) will be attending the University of California, Berkeley in the fall of 2003, where he will be working on his MFA in Studio Art and teaching at the undergraduate level.

KATHERINE KAMINSKI COWAN (2002) is entering the Masters in Architecture program at Washington University in St. Louis this Fall.

BILL KERR (1993) co-owner and designer of Fun Quilts had his work featured this fall in *O: The Oprah Magazine*, *Metropolitan Home*, *Time Magazine* and *The Washington Post*. The book he co-authored with his wife, Weeks Ringle, *Color Harmony for Quilts* is being translated into German for publication this autumn (Urania-Ravensburger Publications). He is now an adjunct professor in the Art Department of Dominican University in River Forest, IL.

PIERCE MACDONALD (1992), an associate planner for the city of Dublin, CA, recently published "Public/Semi-Public Facilities General Plan Amendment" for the Community Development Department in Dublin.

LAURA MITTERER (2002) is currently in school at the Culinary Institute of America.



LUCY O'CONNELL (2001), an administrative assistant in the German Department at the University of Pennsylvania, received a Virginia Museum of Fine Arts Professional Fellowship for 2002-2003.

CHUCK PRICE (1974) is a senior pastor at Southview Baptist Church in Herndon, VA.

RANDALL STOLTZFUS (1993) an artist in New York, has published articles in *Wegway* and *NY Arts Magazine*. He participated in a group exhibition at the SPIN

Gallery in Toronto and in "Northern National" in Rhinelander, WI. In January 2004 he will be in residence at the Virginia Center for the Creative Arts.

MIMI (MARIE BETOWSKI) TAWES (1975) is a glass artist and sculptor and the owner of Firelight Glass Art in Charlottesville. She recently exhibited her work in Arlington, VA in the group exhibition "Virginia Creates" and at the Wayne Arts center in PA in "Crafts 2002."

KAZAAN VIVEIROS (1992), an artist living in Charlottesville, had a solo exhibition in 2003 at Julie Baker Fine Art in Grass Valley, CA. She also contributed fifteen works to an exhibition that opened this summer at TAD Conceptstore in Rome. Her work was just published in *New American Paintings* in the 2003 Mid-Atlantic issue.

DIANE E. (SMITH) WILKIN (1977) is a high school fine arts teacher and exhibiting artist living in Pennsylvania.

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