

McIntire Department of Art

UNIVERSITY OF VIRGINIA

NEWS

Fall/Winter 1999



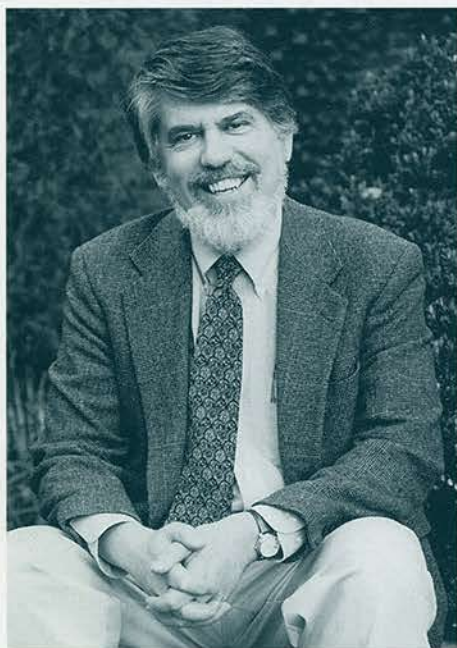
CHAIR'S NOTE

Dear Alumni, Colleagues, and Friends,

As we commence another year of great promise, I would like to report on the developments of the academic year 1998-99, particularly those involving plans to rehouse this department. Last winter the General Assembly approved \$400,000 in planning money for the renovation of Fayerweather Hall, and the University is now submitting to the Commonwealth the Fayerweather Renovation as its top priority for capital funding in the next biennium. This past summer the University also received permission to submit a new Studio Art building for funding as a high priority. The plans for rehousing the Art Department follow the recommendations of the programming study for the department that Dagit Saylor Architects completed just a year and a half ago as part of their feasibility study for a Carr's Hill Arts Precinct. They were asked to look at Fayerweather Hall and environs and consider their suitability for housing the department and its programs. They were also commissioned to develop a pre-schematic plan for renovating the structure. After a careful analysis of the department's needs and potential (a study in which faculty and staff actively participated), the architects came to the conclusion that the wonderful old building and the

area around it are utterly inadequate to the spaces needed for a well-equipped Studio facility. They proposed a renovation of Fayerweather as a building for Art History and a new building for Studio near the existing Culbreth Theater. They also proposed the removal of the Fayerweather Annex, a Butler building constructed in 1964 as temporary classroom space for the Architecture School when it occupied Fayerweather. This structure has outlived its useful life, and the renovations it needs to bring it up to code and to a really usable state are not cost-effective. In place of the Annex there will be a garden and ultimately a section of the University "Grounds Walk," a system of walking paths designed to link the historic central grounds with the professional schools and student housing in the North Grounds. This is one of the central features of the Carr's Hill plan, turning the Arts Precinct into a central pivot or crossroads of the entire University grounds.

With planning money in place, the University this past spring hired Dagit Saylor Architects to complete the planning for the Fayerweather Renovation through construction documents. The Art History faculty and department staff continue to work with the architects in refining the



plans, a process we expect to continue through the coming winter. We anticipate a restoration of the exterior of Fayerweather, but the interior will be completely gutted and rebuilt in three levels. The ground floor will house the Visual Resources Collection, an Archaeology study and storage facility, and a photo study gallery opening onto a garden. The main floor will contain the department administrative offices, TA offices, a faculty meeting room, and two seminar rooms. A mezzanine level will contain faculty offices. One of the most attractive features of the plan involves reopening a long monitor—a skylight—down the ridge of the roof and exposing the old turned oak beams of the original truss system. These are features visible in old photographs of Fayerweather. As one of the architects put it, the restored Fayerweather promises to be "a little gem." Their proposal assumes that Art History will continue to use existing lecture halls elsewhere on Carr's Hill and the central grounds.

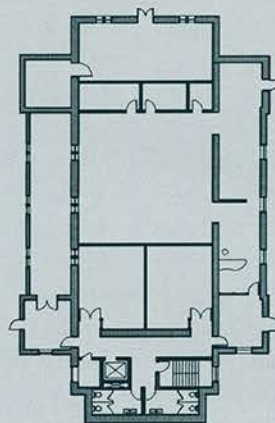
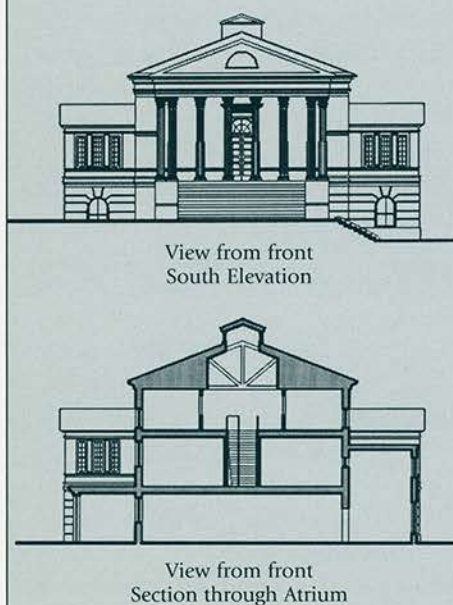
The next key step for the Fayerweather Renovation is General Assembly approval of funding for it. This is far from certain, and the news from Richmond is alternately encouraging and discouraging. I remain cautiously optimistic partly because the legislature funded the planning, but also because of the way the administration of the University has supported both the renovation and the new building. John Casteen, the President of the University, Peter Low, the Provost, and Melvyn Leffler, the Dean of Arts and Sciences, have all made Fayerweather and a Studio building top priorities. In addition, the President appointed commissions to study the University's needs and deficiencies in four areas, one of which is the Arts. Dean Dass and I sit on the Arts Commission, which is examining the programs and needs of the departments of Art, Music, Drama, and the Bayly Art Museum and developing comparisons with other programs. The problems and needs, as well as the tremendous potential, of Virginia's Arts

programs are coming into focus. It seems that as the current, very successful billion dollar capital campaign comes to a conclusion, the University will commit the resources to develop a Campaign for the Visual and Performing Arts.

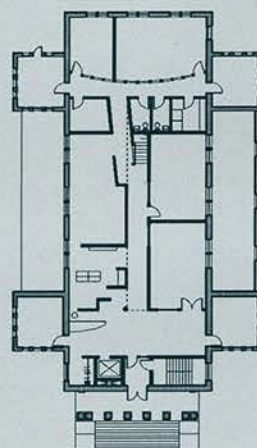
If the General Assembly approves the funding for construction, the department will have to vacate Fayerweather most likely in January 2001. Planning is currently under way to find temporary housing, and various solutions are under consideration. By far the most serious issue involves the Studio program, with its need for large open spaces and specific requirements for plumbing, ventilation, and safety. The faculty and administration are keenly aware of the urgency of the situation, and planning is proceeding both for a temporary facility and for raising the private funds that a new Studio building will inevitably require, whether the Commonwealth funds any part of it or not. It is critical to the future of the department and to the future of art instruction at U.Va. that a

PROPOSED RENOVATIONS TO FAYERWEATHER HALL

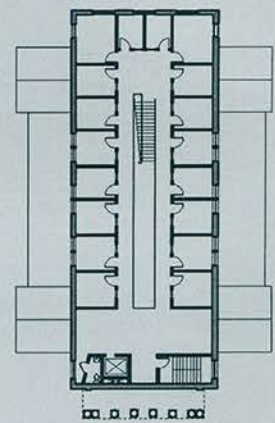
Preliminary plans drawn up in September 1998 by Dagit Saylor Architects



First Floor plan



Second Floor plan



Third Floor plan



CHAIR'S NOTE

truly functional Studio facility be constructed to replace the dingy, cramped, and inadequate spaces we now have in Fayerweather and Brooks Halls. The department cannot now meet the student demand for Studio instruction in the existing rooms we have; and Studio faculty must nurture students' creativity despite the inadequate and makeshift nature of these spaces. That Studio students nonetheless work at the high level evident in their shows and that our best students continue to gain admission to top MFA programs at once signals their talent and attests to the determination and ingenuity of the faculty. Coping with inadequate spaces and equipment, however, is a circumstance that will ultimately sap faculty morale and hinder student creativity. It is vital that the new Studio building be realized.

In the midst of all this planning, we continue with great success the real work of the department: teaching, doing research and writing, and creating works of art. The faculty and student reports in this newsletter detail the many achievements of the past year; I want to mention just a few. In Art History for the first time in some years, we made no new hires, as our new faculty settled into their positions and significantly strengthened our already impressive course offerings in the Renaissance, American, Modern, and Asian fields. Bright spots this year included a party celebrating Roger Stein's career at U.Va. and the publication of books by Howard Singerman and Christopher Johns, as well as the opening of Maurie McInnis' exhibition (with her accompanying catalogue) at the Gibbes Museum in Charleston, SC. Christopher received promotion to Full Professor as well. Notable graduate student achievements included another successful symposium in March, and great success in securing outside fellowships. These include April Oettinger's Fulbright Fellowship to complete her dis-

sertation in Florence, the fellowship Susan Maxwell won from the Deutscher Akademischer Austausch Dienst to support her dissertation research in Munich, and the Dumas Malone Fellowship that Michael Anderson won to support his research in Dresden. In the Studio, the Visiting Artists program continued its record of success, and students in the Fifth-Year Program (which funds two Studio majors to remain in residence to develop their portfolios) maintained their record of gaining entry into the top MFA programs in the country: Elizabeth Stark at Boston University and John Arnold at the School of the Art Institute of Chicago. And we celebrated the promotions of Akemi Ohira to Associate Professor and of Dean Dass to Full Professor.

The achievements of our alumni continue to add luster to this department's reputation. This year we welcomed Stan Winston back to Virginia. Stan, a Studio major who graduated in 1968, went on to found one of the most celebrated and successful special effects studios in Hollywood. His Oscar-winning work was the subject of a tribute from the Virginia Film Festival and his art is on view in the concurrent show in the Bayly Art Museum through December 22. For more on Stan Winston, see the Alumni News section of this newsletter. We also call attention to another measure of alumni success, the extraordinary list of books and exhibition catalogues that alumni published during the last ten years. Alumni also made many of our current students' achievements possible through generous gifts both large and small. The Alumni Graduate Travel Fellowship fund has turned into a significant source of support for dissertation research. In this connection, I want to mention again the Frederick Nichols Graduate Travel Fellowship funded by Roderick Cushman. We plan to use this fund at least in part to provide funds for travel early in students' development of

their Ph.D. topics, which has proven critical in helping them write more effective grant applications. In the Studio, I should mention the important early gift of Rex and Katharine Pingle to support the Visiting Artists Program, a gift that helped get the program off the ground. Recent major gifts to this program include those of Edward Stark and Gaye Outlaw. Together with the Arts Enhancement Fund supplied by the Provost and the Arts Dollars program, alumni support has enabled us to bring first quality artists to the University for varying periods. Speaking for the faculty, I want to express to all our benefactors our deep appreciation for your support.

One major project in this past year has been the redesign of the department's publications, including this newsletter, the graduate brochure, and the department web site. I want to thank Millie Dean, the department secretary, for her work on the publications. I want to acknowledge as well Anne Matthews, an alumna of our Studio program, who provided our new graphic designs. Leslie Rahuba, Director of the Visual Resources Collection, redesigned the department web site, and she continues to upgrade it. I also thank Christopher Johns for again undertaking the heavy task of compiling and editing this newsletter—we are all in his debt.

The future of the McIntire Department of Art has never looked more promising. We face truly formidable hurdles, but those challenges result from initiatives that could well result in new and renovated buildings. We will keep you informed of developments here, and we remain deeply grateful for your continued interest in this department and your very welcome and helpful financial support.

Sincerely,
Larry Goedde
Chair, McIntire Department of Art



Studio Art Program Flourishes

These are very exciting times for Studio Art. We continue to strive in every way conceivable to improve, and we now have support at the highest levels of this university. From our foundations drawing courses, through our post-baccalaureate program, and through the new-found support for our gallery and visiting artists program, we are starting to put together many of the elements necessary for a successful Studio Art program. As always it is the quality of our students that drives us forward. This year we will graduate about forty-five Studio majors. You may remember graduating in a class of ten or twenty.

This year the dean of the College of Arts & Sciences, Mel Leffler, has given us a new faculty position. We hired Rosemarie Fiore (BA '94), and she is teaching two additional classes in drawing each semester. Ms. Fiore was a fifth-year student here in 1994-95 and recently completed her MFA at the School of the Art Institute of Chicago. These drawing classes, as you know, are extremely important to us. They introduce our major and serve as a College-wide introduction to drawing and studio art practice. We still turn away many students from these heavily oversubscribed classes and need additional faculty. Many students from all disciplines want to take drawing; something in these students has survived and they come to the University and to a drawing class to find it. In October Ms. Fiore is exhibiting her new work, created at Skowhegan this past summer, in the Fayerweather Gallery. Writing with a heightened sense of understatement, her exhibition, entitled *Bodyshop*, is a collaboration with her '95 Subaru, its body, various fluids, engine and undercarriage.

In November the Fayerweather Gallery exhibited new digital prints by Randy Bolton. Mr. Bolton teaches at the University of Delaware. His most recent

exhibition was at Littlejohn Gallery in New York. His work consists of old and once-charming children's illustrations, now digitally-altered and amended to make a statement for today that is the title of his exhibition: *Something Is Very Wrong Here!* He was in residence the first week of November and worked with our advanced printmaking students to publish a four-color polymer photogravure. This work, and the works of our faculty and other visiting artists, will soon be available as part of a print subscription program, sponsored in part by the Friends of Fayerweather Gallery as a benefit for our Visiting Artists and Gallery programs.

In the spring semester we welcome back alumnus Susie Lutz (B.A. '90) for a February exhibition and two-week residency. She has been very active, especially on the west coast, exhibiting her videos, films and still photographs widely. In Fayerweather she will exhibit an installation of video, film and stereoscopic photographs entitled *Sunday Dinner*. The opening will feature a performance of butter-churning, or some similar down home cooking. While in residence Ms. Lutz will enlist our students' help in her documentary project on the traditions of the formal sit-down Sunday dinner. Does anyone remember a sit-down dinner?

The dean has also given us additional support for a visiting position in the spring and we have hired Bogdan Achimescu. Mr. Achimescu is a Rumanian artist living in Kraków. His work, perhaps not surprisingly, centers on questions of ethnic identity and conflict. His performances and installations of drawings and graphic work have been exhibited widely across Europe. He will teach foundations drawing and a specially-created interdisciplinary studio seminar open only to fourth-year majors. Mr. Achimescu will exhibit in the Fayerweather



NOTES FROM THE STUDIO

Gallery in March.

In April we will begin the highlight of our exhibition schedule: the annual exhibitions of our graduating majors. This year we face a dilemma: how to find room to exhibit the work of forty-some students. We will no doubt have to find and rent additional spaces throughout Charlottesville, with accompanying progressive opening receptions. Join us if you can for this very special exhibition season. If you are not receiving our gallery mailings please call our office and let us know.

In addition to our gallery exhibitions and residencies we are able to offer many additional lectures by visiting artists. These are due in no small part to the many generous gifts we have received. For the last several years, a third of our visiting artists budget has come from the annual giving of alumni, and we sincerely thank you. This has created many more opportunities for our students to participate in the world of contemporary art. This year's visiting lecturers include Agnes

Denes, Stan Winston, Daniel Reeves, Michael Mercil, Ann Hamilton, Stephen Westphall, John Ford, and others still being scheduled for the spring semester.

Collaboration with a number of units of the University has been essential to bringing artists to our studios. The Bayly Museum and the Virginia Film Festival brought Stan Winston for a second memorable visit, during which he again met Studio students and participated in a critique of student work. Agnes Denes and Daniel Reeves are here this year in collaboration with the Arts Board of University Union. Mr. Reeves, rallying our students around, is about to supervise the casting of one thousand white dental plaster budhas. This will take place in our Sculpture Yard, which was created a few years ago with funding from our Arts Council. Please stop by and have a look, but if you do, you will surely be enlisted to help.

Dean Dass
Associate Chair for Studio Art

RANDY BOLTON



Visiting artist Randy Bolton sits next to his tool, the computer.

ROSEMARIE FIORE



Rosemarie Fiore with her artist's tool, a spare tire from a 1995 Subaru Legacy.



"Subaru Spare Tire Fresco" lamp black pigment on fresco



"Cabbage" (left side)
3-dimensional inkjet print



THE FACULTY REPORT

• **MATTHEW AFFRON** has received a Dedalus Foundation Senior Fellowship and is spending this academic year in New York. He is completing a book-length manuscript entitled "Fernand Léger and the Spectacle of Objects."

• **PAUL BAROLSKY**, who has been appointed chair of the advisory board of the *Virginia Quarterly Review*, wrote the introduction to Geoffrey Scott's classic *Architecture of Humanism* reissued by Norton Publishers. He has recently published three essays in *Arion*, and delivered the Rosemary Coffee Memorial Lecture at the University of Illinois.

• **MALCOLM BELL** delivered papers at three conferences: "Art, Antiquities and the Law" at Rutgers University, "Public Spaces and Squares" in Savannah, Georgia and "The Antiquities Trade" at SUNY-New Paltz. He also chaired a session at the annual meeting of the Archaeological Institute of America. In addition, he gave

the Thompson Lectures for the Archaeological Institute of America in Princeton and New York. He published an article in *Horti Romani*, a collection of conference papers on Roman gardens and villas, and contributed an essay to *La Colonisation grecque en Méditerranée Occidentale*. He is deeply involved in Italian efforts to diminish the illicit flow of antiquities into the U.S., providing expert testimony regarding the proposal for a bilateral accord now before the Committee on Cultural Properties. Mac is now completing the last year of his appointment as Andrew W. Mellon Professor at CASVA.

• **ANNE COLLINS**, Visiting Assistant Professor of Art History, published articles in *Intertexts*, the *Proceedings of the National Aerospace Conference* and *Configurations*. She received two major fellowships during the past year: a Guggenheim at the National Air and Space Museum and a David J. Bruton Fellowship from the University of Texas at Austin. She presented papers at several conferences, including the Society for Literature and Sciences meeting at the University of Florida; the National Aerospace Conference at Wright State University in Dayton, Ohio; and the National Council on Public History in Lowell, Massachusetts.

• **RICHARD CROZIER** gave a lecture in the Art Department at Allegheny College in Meadville, Pennsylvania and had recent work published in *The Handbook of Landscape Painting*. He exhibited work in several group exhibitions in prestigious venues, including the Sea First Gallery in Seattle, New Gallery in Nantucket, Mass., Long Beach Art Museum in Long Beach, California, the Philbrook Art Museum in Tulsa, Oklahoma, and at Allegheny College.



John Dobbins



THE FACULTY REPORT

• **DEAN DASS**, promoted to Professor of Art this year, has been exhibiting his artist's books in various venues, including Arizona State University, Louisiana State University, the Montpelier Cultural Arts Center in Laurel, Maryland and at Galleria Harmonia in Jyväskylä, Finland. He juried the Pressed and Pulled National Print Exhibition at Georgia College and State University and his work will be published very shortly in the literary journal *Arts & Letters*.

• **JOHN DOBBINS** lectured widely for the Archaeological Institute of America at Florida State University, the University of Florida, the University of South Florida, the University of Pittsburgh, the University of Michigan and at Southern Methodist University. He presented the Graham Lecture in Ancient Architecture at the University of Toronto. Last summer, he served as co-director of the Summer Program in Archaeology at the American Academy in Rome and continued work in Pompeii as Director of the Pompeii Forum Project. In addition, he co-authored an article in *American Journal of Archaeology*. John's web site for the Pompeii Forum Project (<http://pompeii.virginia.edu>) was named one of the best web sites on the Internet for education in the humanities by the National Endowment for the Humanities and MCI WorldCom.

• **DANIEL EHNBOB** gave a lecture at the University of Georgia and was a panel participant at the U.S. Department of Education National Research Centers conference and workshop held in Alexandria, Virginia. He presented a lecture in the Department of History at Patna University in Bihar, India and a Numata Foundation Lecture in Buddhist Studies at McMaster University in Hamilton, Ontario, Canada. He continues as the University's Director of the Center for South Asian Studies.

• **FRANCESCA FIORANI** lectured at Columbia University, the Norwegian Academy in Rome and presented a paper at the International Conference in the History of Cartography in Athens, Greece. She published an article in *Leonardo's Writing and Theory of Art*, a volume edited by UVA alumna Claire FARAGO.

• **LYDIA GASMAN** published an article in the catalogue to the exhibition *Picasso and the War Years, 1937-1945*, organized by the San Francisco Museum of Fine Arts and the Guggenheim Museum in New York. She is completing her book, *War and the Cosmos in Picasso*, and is currently preparing for an exhibition of her paintings at Les Yeux du Monde Gallery in Charlottesville, opening in January 2000.

• **LAWRENCE GOEDDE**, Chair of the Department, lectured at the Virginia Museum of Fine Arts in Richmond and at the Grand Rapids Museum of Art in Grand Rapids, Michigan. He contributed an essay to the exhibition catalogue *A Moral Compass: Seventeenth and Eighteenth Century Painting in The Netherlands* that accompanied an exhibition at the Grand Rapids Museum organized by UVA alumnus Henry LUTTIKHUIZEN.

• **CHRISTOPHER JOHNS**, promoted to professor of art history, read a paper at the national meeting of the American Society for 18th-Century studies in Milwaukee and presented the Blakemore-Godwin lecture at the University of Missouri-Columbia.

• **JOHN V. MACIUIKA**, who recently joined the Department of Architectural History and is an adjunct faculty member in the Art Department, presented a paper in the "Berlin Greets Vilnius" conference on German-Lithuanian architectural coop-



Christopher Johns



Akemi Ohira



THE FACULTY REPORT

eration and exchange held last spring in Berlin. He has published articles in *German Studies Review* and *Traditional Dwellings and Settlements Review*, and was recently a Bundeskanzler Fellow of the Alexander von Humboldt Foundation.

• **MEGAN MARLATT** participated in a group exhibition at the Bernard Maisner Fine Art Gallery in Bay Head, New Jersey. In addition, she traveled to Sens, France to collaborate with xerox artist Pati Hill. Megan is currently a Visiting Artist at Randolph-Macon Women's College in Lynchburg, Virginia and received a summer research grant from UVA.

• **MAURIE MCINNIS** chaired sessions at the meeting of the Society of Early Americanists in Charleston, South Carolina and at the Rediscovering Old Virginia Symposium in Charlottesville. Her exhibition catalogue *In Pursuit of Refinement: Charlestonians Abroad, 1740-1860* was published this spring by the University of South Carolina Press in conjunction with an exhibition at the Gibbes Museum of Art in Charleston. She also published an article in *Winterthur Portfolio*.

• **AKEMI OHIRA**, who was promoted to Associate Professor of Art this year, exhibited her work in a solo show entitled "Identity" at the Fayerweather Gallery. She participated in a number of important group exhibitions, including the International Small Engraving Salon held at the Florean Museum in Romania; the 19th Annual National Print Competition at Artlink in Fort Wayne, Indiana; Watermark '99-Works on Paper at the Southeastern Community College Studio 107 Gallery in Whiteville, N.C.; and Hand-Pulled Prints VII at Parchman Stremmel Galleries/Stonemetal Press in San Antonio, Texas.

• **LISA REILLY**, associate professor of architectural history and a member of the adjunct faculty of the art department, presented a lecture at the University of Georgia and read a paper at the International Medieval Conference held at the Leeds Center for Medieval Studies in Leeds, England. She has been named Horace Goldsmith Distinguished Teaching Professor in Art and Architectural History.

• **MARION ROBERTS** has continued work on the Salisbury Cathedral website project (<http://jefferson.village.virginia.edu/Salisbury>). She has completed her book-length manuscript on Sir William Dugdale and Gothic antiquarianism in the seventeenth century.

• **HOWARD SINGERMAN**, who is on research leave for the 1999-2000 academic year, participated in the Georgia O'Keeffe Symposium held at the Phillips Collection in Washington and presented a paper in the conference "Practical Criticism: Art and Theory in the Nineties" that took place at the California Institute of the Arts in Los Angeles. He also published an article on Ed Ruscha in *Parkett* #55.

• **TYLER JO SMITH** read a paper at the international conference "Women's Dress in the Ancient Greek World" at the University of Wales in Cardiff. The papers are to be published by the Wales Classical Press. She published articles in the *Proceedings of the 19th British Museum Classical Colloquium*, in *Papers to Honour Gertrud Seidmann* and in *Periplus: Papers on Classical Art and Archaeology Presented to Sir John Boardman*. She also made a major contribution to *The Annual of the British School at Athens* (in press) in which she catalogues the School's important collection of Black Figure vases. Next fall, Tyler Jo will assume a tenure-track position as assistant professor of classics at the University of Oklahoma.

• **ROGER B. STEIN**, professor of art history emeritus, co-curated the exhibition "Picturing Old New England: Image and Memory," at the National Museum of American Art and also co-edited the accompanying catalogue of the same title with William H. Truettner. The catalogue was published by Yale University Press and the National Museum of American Art. Roger also was awarded a Fellowship from the International Center for Jefferson Studies (The Thomas Jefferson Memorial Foundation, Monticello).

• **DAVID SUMMERS** spent the calendar year 1998 as an invited Getty scholar at Richard Meier's new Getty Center in Los Angeles. There he chaired a session in the Getty's Inaugural Symposium and completed a book manuscript, *The Defect of Distance: World Art History and the Rise of Western Modernism*, which will be published by the University of California Press. He also began another book, *The Paradise of Mechanics: On Art and Technology*, and had an exhibition of his paintings (mostly depicting swimming pools), titled "Getty Reflections," made during his year of residence. He is contributing an essay on Descartes' treatise *The Passions of the Soul* to the publication of the Getty Research Institute seminar on "The Representation of the Passions." This will form the basis of another book. He is also beginning a book on modernity with his sister, novelist and essayist Marilynne Robinson, and is painting for an exhibition in the spring and preparing to speak at the conference on world art at the Clark Institute in Williamstown, Mass., and at the 30th International Conference of the History of Art in London.



GRADUATE STUDENT NEWS

- **RICHARD GUY WILSON**,

Commonwealth Professor and Chair of the Department of Architectural History, presented a paper at the annual meeting of the Society of Architectural Historians in Houston and chaired the Historical and Cultural Resource Symposium at Salve Regina University, where he was awarded an honorary Doctorate in Fine Arts. He contributed to *Icons of Modern Architecture* and co-authored (with Sara A. Butler) *The Campus Guide: University of Virginia*, published by the Princeton Architectural Press.

- **DOROTHY WONG** chaired sessions at the national meetings of the College Art Association and the Association for Asian Studies. She also read papers in two conferences, "Traditional China," at the Institute for Advanced Study in Princeton, N.J., and "Women Art Patrons and Collectors: Past and Present," in New York. She delivered public lectures at the Bayly Art Museum and at the Virginia Museum of Fine Arts in Richmond.

- **HOLLY WRIGHT** participated in two group shows, at Zabriskie Gallery in New York and in "Photoworks 1900-2000," at Culturgest in Lisbon, Portugal. The Culturgest exhibition will travel to Lausanne, Switzerland next spring. Holly's work may now also be seen in the permanent collection of the Musée de l'Elysée in Lausanne.

- **JOHN YIANNIAS** published an article in the *Acts of the 18th International Congress of Byzantine Studies* and has been elected Vice President of the Paideia Society of Virginia, an organization that promotes study of the Hellenic heritage through scholarship, symposia and publication. He also served as the faculty reader for the Graduate Student Symposium. ♦

- **MICHAEL ANDERSON** received the University's prestigious Dumas Malone Fellowship. He will spend the fellowship year conducting doctoral research in Dresden, Germany.

- **EMILY BREAU** was an intern this past summer at the Yale University Art Museum in New Haven, where she will present a gallery talk on Francisco de Zurbarán this spring.

- **IVÁN CASTAÑEDA** finished a two-year Kress Foundation Fellowship at the Kunsthistorisches Institut in Florence and will read a paper at CAA in New York this February.

- **KIMBERLEE CLOUTIER-BLAZZARD** is teaching art history at Plymouth State College in Plymouth, New Hampshire.

- **ANDREA DOUGLAS** is Visiting Assistant Professor of Art History at Tulane University in New Orleans, Louisiana.

- **SARAH GLOVER** is Assistant Professor of Art History at Bradley University in Peoria, Illinois. She was the Department's representative at the Middle Atlantic Symposium at the National Gallery of Art last spring.

- **MELANIE KIRSCHNER PRELSTEIN'S** book on the watercolors of Arthur Dove was published in connection with an exhibition at the Phillips Collection in Washington, DC.

- **SUSAN MAXWELL** read papers at the Graduate Student Symposium at UVA and at the Sixteenth-Century Studies conference in Toronto. She has received a prestigious DAAD Fellowship and is presently conducting doctoral research in Munich, Germany.

- **ELECTRA LUANNE MCKINNON** wrote an exhibition catalogue essay for the Robert Miller Gallery in New York and also contributed to a small-run book project on artist James Turrell. She lectured on Picasso at Texas Christian University in Fort Worth, Texas and at the Museum of Fine Arts in Santa Fe, New Mexico.

- **APRIL OETTINGER** taught a course in Venice for Colgate University and received a Fulbright Foundation Fellowship for study in Italy. She has an article in press for the *Atti della Biblioteca Nazionale Marciana*.

- **KRISTINA PEREA** was an intern at the Guggenheim in Venice this past summer and is currently an intern at the National Gallery in Washington.

- **KIM THERIAULT** is teaching at the University of Memphis for the 1999-2000 academic year. ♦



ALUMNI NEWS

- **LAURA BAPTISTE** is working in the Public Affairs Office at the Smithsonian Institution's National Museum of American Art, where she recently lectured on Abbot Thayer's *My Children*. In addition, she wrote gallery profiles for the *Washington Post*, and anticipates a move to a more research-oriented position coordinating TV specials to the Museum's permanent collection.
- **BERNADINE BARNES** spent the spring semester teaching on Wake Forest University's program in Venice, and was named McCulloch Family Fellow at Wake Forest, where she is Associate Professor of Art History. She chaired a session at the International Medieval Studies Conference in Kalamazoo and was elected President of the Italian Art Society.
- **PAMILLE BERG**, is a Partner in the architectural firm Mitchell/Giurgola & Thorp in Canberra and Sydney, Australia. She has lectured widely on various aspects of architecture, design and decorative arts, including delivering the keynote address at the International Ausglass Conference in Wagga Wagga, New South Wales last January. She has publications forthcoming in *Object Magazine* and *Contemporary Australian Furniture* and delivered a series of fourteen lectures on Giurgola's Parliament House in Canberra in the building itself.
- **MARK BRONSON**, recently appointed to the Bayly Museum Advisory Board, continues to serve on the University's Arts Council. Two years ago he initiated an Art Auction Program aboard Princess Cruises, and is the owner of Bronson Fine & Fidelity Arts in Santa Monica, CA.
- **CARY BROWN-EPSTEIN** is a member of the Advisory Board of the Bayly Art Museum and is the owner/director of Studio CB, an art consulting business specializing in contemporary American realism. She is also painting landscapes in and around Charlottesville and exhibits in several local galleries. Her second solo exhibition will take place this summer in Telluride, Colorado.
- **JAMES CANAVAN** is Manager of Creative Services at Star Mountain, Inc. He received the 1998 Apex Award of Excellence for One-Person Produced Web Site Design.
- **JORDAN CLARK** is a self-described Art Lover who lives in Atlanta with his wife Patti and three daughters.
- **FRAN (FORBUSH) COMBS** has retired but is still teaching as Adjunct Assistant Professor of Art History at King College in Bristol, Tennessee.
- **KEVIN E. CONSEY**, Professor of Arts Administration at the School of the Art Institute of Chicago and Strategic Program Management Consultant at The Rise Group in Chicago, was recently named "Outstanding Professor" at the School of the Art Institute. He presented several lectures in major venues, including the Pablo Ruiz Picasso Foundation in Málaga, Spain; the Montclair Art Museum in Montclair, New Jersey; and the Kunsthalle in Hamburg, Germany. He was the keynote speaker at the 60th Anniversary celebration at the Osaka Municipal Museum of Art in Osaka, Japan, and participated in a panel discussion at the Association of Art Museum Directors meeting in Los Angeles. This year, he received an M.B.A. from the J. L. Kellogg Graduate School of Management at Northwestern University.
- **KARA O'BRIEN COX** is a homemaker living in Charlottesville, married to James P. Cox (a UVA alumnus) and rearing two children, Ryan and Caroline.
- **CATHERINE CRAFT**, an independent scholar living in Austin, Texas, taught a course on New York in the 1950s at the University of Texas. She has recently published in *Art on Paper* and *Art Journal*.
- **ANNE DERBES**, Professor of Art History at Hood College, published an article in *Art Bulletin* on Giotto's Arena Chapel in Padua that has been reprinted in **ANDREW LADIS'S** *Giotto and the World of Early Italian Art*. She lectured at the National Gallery of Art and presented a paper at the International Congress on Medieval Studies in Kalamazoo. She returned to Charlottesville to present a McIntire Lecture in December 1998. At present, she is editing *The Companion Guide to Giotto*, to be published in 2001 by Cambridge University Press.
- **JENNIFER A. GIBSON** is Project Manager, Art-in-Architecture Program in the General Services Administration in Washington. She recently contributed catalogue entries to *The Joy of Color: The Merzbacher Collection*, the catalogue of an exhibition held at the Israel Museum in Jerusalem.
- **CAROL HALL GOSSE** lives in Irvington, Virginia. Her daughter Emily and her son Alec recently graduated from the University, and her husband Thomas Gosse is also a Virginia alumnus.
- **MARY GRIGONIS**, a studio artist, recently had a solo exhibition of her work at Burton Fine Arts and has another exhibition scheduled there this December. She lives in Washington with her husband Jim Ludwig, a UVA alumnus, and their daughters Addie and Genevieve.



ALUMNI NEWS

• **JOHN "CORKY" HADDAD**, International Accounts Manager at World Access Service Corporation, is the Board Secretary of Highland Support Project, an organization serving indigenous communities in Guatemala. He is also a member of the Board of World Affairs Council of Young Professionals.

• **JOYCE BERNSTEIN HOWELL** is Professor of Art History and Curator of Art Exhibitions at Virginia Wesleyan College in Virginia Beach. She recently presented a paper on Delacroix at the annual SECAC meeting in Miami, Florida.

• **SARA N. "SALLY" JAMES**, Associate Professor of Art History at Mary Baldwin College in Staunton, Virginia, led a student group to Italy in spring 1998 and again in 1999. She published book reviews in *Sixteenth-Century Journal* and presented a paper on Signorelli's frescoes in Orvieto at the Sixteenth-Century Studies Conference in Toronto. She is on sabbatical leave for the 1999-2000 academic year.

• **ANNE JAMIESON** is Professional Development Manager at Marakon Associates, a management consulting firm in Stamford, Connecticut.

• **HOLLY KERIS** is presently the Registrar at the Museum of Arts and Sciences in Daytona Beach, Florida.

• **ANNE KNUTSON** is presently a Guest Curator at the High Museum of Art in Atlanta. She recently co-edited (with Maureen Hart Hennessey) the catalogue *Norman Rockwell: Pictures for the American People* to accompany the High Museum's exhibition.

• **NORMAN LAND**, Professor of Art History at the University of Missouri-Columbia, has recently edited *The Samuel H. Kress Study Collection at the University of Missouri*. He published two articles in *Source*, contributed to *Lectura Dantis* and authored two articles in **ANDREW LADIS'S** anthology *Giotto and the World*

of Early Italian Art (New York, Garland, 1998).

• **HOPE MAUZERALL** is an independent scholar living in Perry, Georgia. This spring, she will be Visiting Assistant Professor of Art History at Wesleyan College in Macon, Georgia.



FRIENDS OF FAYERWEATHER GALLERY

The Friends of Fayerweather Gallery is a recently formed organization made up of community citizens, students, alumni and faculty, who seek to foster the growth and awareness of contemporary art at the University of Virginia. Our mission is to support student scholarships and travel fellowships, endow gallery exhibitions and visiting artist-in-residency programs, and address the needs of studio space and equipment. We endeavor to strengthen the visual arts here at UVa, by offering the community new and contemporary art, while providing the encouragement and opportunities our students need to create it.

Established in 1998, Friends of Fayerweather Gallery is progressing towards these goals with an attitude of artistic comradeship and exciting activities. Events for the Fall 1999 semester include field trips to see art outside the Charlottesville community. "La Artzy Caravan", (as it has been named), consists of members, faculty and students, car pooling to the Maier Museum at Lynchburg in October and to two churches with fresco murals in Culpeper County in November.

The Spring semester will bring our annual hosting of the Studio Department's Senior Exhibitions, where we will present a purchase award this year to a graduating artist. The piece selected will be given to the University's on grounds collection. At graduation, it is our hope to sponsor, once again, awards to those graduating, including an award in Contemporary Art History.

Other ideas brewing include an annual, end of the year, "YArt Sale". This would be a fund raiser to sell off the "too-much-art-work-to-haul-home" which our students accumulate over the year(s). We are also exploring the possibility of taking small group trips to the homes of private collectors for special viewings.

Anyone interested in more information concerning Friends of Fayerweather Gallery should contact Megan Marlatt, the group's faculty representative at 804-924-7206 or email mmg6n@virginia.edu.

Thank you,
Megan Marlatt, Associate Professor Studio Art



ALUMNI NEWS

• **DONALD MCCOLL** is Acting Chair of the Department of Art and Acting Director of the Constance Stuart Larrabee Arts Center at Washington College in Chestertown, Maryland. He presented a paper at the Sixteenth-Century Studies Conference in Saint Louis and received the Gold Pentagon Award from Omicron Delta Kappa Society at Washington College "in recognition of meritorious service." He has published on-line for *CAA.reviews*, for the *Washington College Review* and for *Sixteenth-Century Studies*, among others.

• **CYNTHIA MORRIS** is owner (with her husband, Craig Curtis) of the West Coast's largest wholesale distributor of art, craft and sewing supplies. She lives in Portland, Oregon.

• **ELIZABETH O'LEARY** is Guest Curator at the Maymont Foundation in Richmond and is a Research Assistant in the Department of American Arts at the Virginia Museum of Fine Arts. She published an article in *19th Century* and read a paper at the Conference on Cultural and Historic Preservation held at Salve Regina University in Newport, R.I. Last March, she delivered the Dale Cleaver Distinguished Alumna Lecture at the University of Tennessee at Knoxville.

• **VALERIE KREMER REEVE** is a studio artist living and working in Greenport, New York. She and her husband run a decorative plaster firm in Brooklyn. Her current paintings are landscapes and biblical subjects.

• **JOYCE HENRI ROBINSON**, Associate Curator of the Palmer Museum of Art and Affiliate Professor of Art History at Pennsylvania State University, was the sole essayist for the catalogue *As Far as the Eye Can See*, a publication that accompanied an exhibition at the Atlanta College of Art. She curated the show "Five Decades of Drawings by John Biggers" for the Palmer Museum and contributed to "The Masterworks of George Hetzel: A Centennial Exhibition" at the Johnstown Flood Museum. She also read papers at the Nineteenth-Century Studies Association Conference in Philadelphia and at the Kentucky Foreign Language Conference at the University of Kentucky in Lexington.

• **PEYTON ROWE** is Assistant Professor of Studio Art at the University of South Carolina in Columbia. She has recently begun a design business, eyeZeye design, for print work, illustrations and web design and has also begun a design collaborative called Material Culture. She

participated in the group exhibition "15 Minutes of Fame" at the Hunger Artist Gallery and at *ARText* at the Sawtooth Building Galleries. Her work was also exhibited at the exhibition "Frameless Works on Paper" in North Carolina and in *Teaching Art: Regional Faculty Invitational* at the Columbus Museum.

• **RICHARD E. RUMBLE, JR.** is Principal, Rumble + Rumble Design Inc., a graphic design firm specializing in applied creativity to business communications. He lives in Richmond, Virginia.

• **LYN BOLEN RUSHTON**, Director of Les Yeux du Monde Gallery in Charlottesville, published the catalogue *John Borden Evans Paintings, 1988-1998*.

• **ETTA M. SAUNDERS** is Lecturer in Architectural History at the University of Maryland at College Park. She presented conference papers at the Society for the History of Technology in Baltimore, the Archaeological Institute of America in Washington, the Society of Architectural Historians in Houston and lectured for the Benjamin Latrobe Chapter of the Society of Architectural Historians in Washington. All these papers addressed issues related to ancient Greek urban planning and surveying equipment.

• **MARY B. SHEPHERD** is Head of the Department of Education at The Cloisters in New York. She co-edited and contributed an article to a special issue of *Gesta* devoted to medieval stained glass in memory of Jane Hayward. She also contributed entries to the Metropolitan Museum's catalogue *Mirror of the Medieval World* and presented a paper at the International Congress on Medieval Studies in Kalamazoo. She has recently been awarded an ACLS Fellowship.

ANNUAL CAA BREAKFAST

FRIDAY
FEBRUARY 25TH
7:30-9 AM

HOLLAND SUITE
OF THE
NEW YORK HILTON

*All Art History and Studio Art
alumni, students, faculty,
friends, spouses, and
companions are most welcome.*

*We look forward to seeing
you in New York!*

• **GERALD SILK**, Associate Professor of Art at the Tyler School of Art at Temple University, published in the *Proceedings of the National Aerospace Conference, True Relations: Essays on Autobiography and the Postmodern* and *Car Culture: The Automobile in 20th Century Photography*. He was Curatorial Consultant for the Howard Greenberg Gallery exhibition "Car Culture: The Automobile in 20th Century Photography." In addition, Silk lectured at the Woodmere Art Museum, the Institute of Contemporary Art in Philadelphia and at Beaver College. He presented a paper at CAA and at the American Culture Association's annual conference. He was awarded a Mellon Incentive Award by Tyler and received a Research Grant-in-Aid from Temple University.

• **JUDITH THOMAS**, Assistant Director of the Robertson Media Center at UVA, presented papers at the Digital Resources for the Humanities Conference at Oxford University, at the Villes et Visites Virtuelles conference held at the Sorbonne in Paris and at the Virginia Association of Museums. She will chair the Visual Resources Association panel at SECAC in Norfolk this fall.

• **WHITNEY B. THOMAS** is presently a graduate student in Communication Arts and Design at Virginia Commonwealth University in Richmond.

• **JEANNE SLATER TRIMBLE** is a market analyst with the American Institute of Aeronautics and Astronautics in Reston, Virginia.

• **LYNDA S. WHITE** is Associate Director, Management Information Services, and Circulation and Information Services Librarian at Alderman Library at UVA. She published articles in the *VRA Bulletin*

and *SECAC Review*, and participated in a roundtable at the Visual Resources Association annual conference in Los Angeles.

• **ELIZABETH WRIGHT** is a Technical Writer/Project Manager for 3D and graphic software applications. A self-described visual theorist, she lives in San Francisco.

• **MORGAN BOYD ZINSMEISTER** recently completed an appointment as Collections Conservator in the Paper Conservation Division at the Library of Congress. He is presently an apprentice in East Asian painting conservation at Nishio Conservation Studio in Washington. ♦

STAN WINSTON

In 1968 when Stan Winston graduated from UVA with a degree in Studio Art, his career was scarcely imaginable and hardly what he was planning. Having acted on stage in UVA's Drama Department, he set off for Hollywood intent on an acting career. To support himself, he took an apprenticeship in make-up, which led him from one job to another and eventually to his mastery of the existing tools of the special effects trade and the invention of new ones: make-up, stop-motion animation, latex masks, puppetry, robotics, animatronics and computer generated imagery. The result has been his creation of some of the most compelling characters and creatures in contemporary film. Stan's credits include *Jurassic Park*, *The Terminator*, *Edward Scissorhands*, *Aliens*, *Batman Returns*, and many others, winning for him in the process four Oscars and numerous Oscar nominations. Not the least memorable of his many creations are the Budweiser frogs and lizards. Stan returned to Virginia twice this year, first as a member of the University of Virginia Council for the Arts and second for a tribute from the Virginia Film Festival, whose theme this year—TechnoVisions—was singularly apt for considering his work.



Concurrently the Bayly Art Museum has mounted an exhibition of his art, "Creating Characters and Creatures: the Art of the Stan Winston Studio," on view through December 22, 1999. No one who has seen this show will ever forget their first encounter with a life-size and vividly life-like Velociraptor in the Bayly. About his years at UVA, Stan comments, "My education was invaluable. It started my life in the direction that has fortunately become very successful." He is firmly persuaded of the importance of the arts in higher education: "If you want to make a difference to yourself and the world, you have to be an artist in what you do—be it medicine, the law, or even public office." These convictions have led to Stan's taking a leadership role in the Arts Council, which is becoming ever more important in the development of the arts programs at Virginia.



ALUMNI BOOKS

Books and exhibition catalogues published since 1990 by alumni. The following list was compiled with the help of Iván Castañeda. The productivity of our alumni in the last ten years is most impressive. If we inadvertently omitted your work, please let us know.

DIANE COLE AHL:

- *Benozzo Gozzoli* (New Haven: Yale University Press, 1996).
- ed., *Leonardo da Vinci's Sforza Monument Horse: The Art and the Engineering* (Bethlehem, PA: Lehigh University Press, 1995).

BERNADINE BARNES:

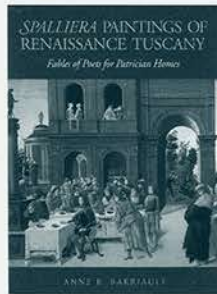
- *Michelangelo's Last Judgment: The Renaissance Response* (Berkeley: University of California Press, 1998).

ANNE B. BARRIAULT:

- *Spalliera Paintings of Renaissance Tuscany: Fables of Poets for Patrician Homes* (University Park, PA: Pennsylvania State University Press, 1994).

JOHN MICHAEL BEARDSLEY:

- *Visions of America: Landscapes as Metaphor in the Twentieth Century* (Denver Art Museum, 1994).
- *Gardens of Revelation: Environments by Visionary Artists* (New York: Abbeville Press, 1995).



- *Art and Landscape in Charleston and the Low Country: A Project of Spoleto Festival USA* (Washington, D.C: Spacemaker Press, 1998).

ERIC DENKER:

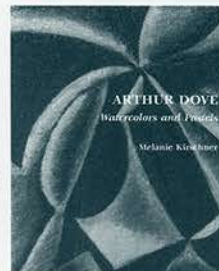
- *In Pursuit of the Butterfly: Portraits of James McNeill Whistler* (Washington, D.C: National Gallery of Art, 1995).

ANNE DERBES:

- *Picturing the Passion in Late Medieval Italy: Narrative Painting, Franciscan Ideologies, and the Levant* (Cambridge and New York: Cambridge University Press, 1996).

CLAIRE FARAGO:

- *Leonardo Da Vinci's Paragone: A Critical Interpretation with a New Edition of the Text in the Codex Urbino* (Leiden and New York: E. J. Brill, 1992).
- ed., *Reframing the Renaissance: Visual Culture in Europe and Latin America, 1450-1650* (New Haven: Yale University Press, 1995).



- ed., *Leonardo da Vinci, Selected Scholarship. 5 volumes* (New York: Garland, 1999).

JEFFERSON C. HARRISON:

- *French Paintings from the Chrysler Museum* (Norfolk: The Chrysler Museum, 1996).

FREDRIKA JACOBS:

- *Defining the Renaissance Virtuosa: Women Artists and the Language of Art History and Criticism* (Cambridge and New York: Cambridge University Press, 1997)

MELANIE KIRSCHNER:

- *Arthur Dove: Watercolors and Pastels* (New York: George Braziller, 1998).

ANNE KNUTSON

- with Maureen Hart Hennessey, *Norman Rockwell: Pictures for the American People* (Atlanta: High Museum of Art, 1999).

ANDREW LADIS:

- ed., *A Discerning Eye: Essays on Early Italian Painting by Richard Offner* (University Park, PA: Pennsylvania State University Press, 1998).
- ed., *Giotto and the World of Early Italian Art. 4 volumes* (New York: Garland, 1998).
- ed., *The Craft of Art: Originality and Industry in the Italian Renaissance and Baroque Workshop* (Athens, GA: Georgia Museum of Art, University of Georgia, 1993).
- *The Brancacci Chapel, Florence* (New York: George Braziller, 1993).

NEWS FROM THE OFFICE

We would like to introduce you to Millie Dean who has been with us for a year now. She has filled the front office with wonderful modern computing ideas and Frank Sinatra music. On a personal note, I shall have completed my 17th year of service at the end of November and with the aid of regular vitamins and work-outs am still going strong. This year we hired two very engaging work-study office staff (Brandy and JC) who keep us up to speed with the student scene at UVA. In January 2001 we hope to be moving into temporary quarters up Rugby Road just beyond Beta Bridge while Fayerweather Hall is being renovated. We send you best wishes for the upcoming New Year. -Sylvia New Strawn



NEWS FROM THE VISUAL RESOURCES COLLECTION

NORMAN LAND:

- *The Potted Tree: Essays in Venetian Art* (Columbia, SC: Camden House, 1994).
- *The Viewer as Poet: The Renaissance Responds to Art* (University Park, PA: Pennsylvania State University Press, 1994).

HENRY LUTTIKHUIZEN:

- *A Moral Compass: Seventeenth and Eighteenth Century Painting in the Netherlands* (The Grand Rapids Art Museum, 1999).

ELIZABETH L. O'LEARY:

- *At Beck and Call: The Representations of Domestic Servants in Nineteenth-Century American Painting* (Washington, D.C: Smithsonian Institution Press, 1996).

ROSEMARY SMITH:

- *Two Views of Venice: Canaletto and Menpes* (University of Pennsylvania, Arthur Ross Gallery, 1999).

ELIZABETH HUTTON TURNER:

- *Two Lives: A Conversation in Paintings and Photographs: Georgia O'Keeffe & Alfred Stieglitz* (New York: Harpercollins Publishers, 1992).
- *In the American Grain: Arthur Dove, Marsden Hartley, John Marin, Georgia O'Keeffe, and Alfred Stieglitz: The Stieglitz Circle at the Phillips Collection* (Washington, D.C: Counterpoint, 1995).
- *Arthur Dove: A Retrospective* (Andover, Mass: Addison Gallery of American Art, 1997).
- *Georgia O'Keeffe: The Poetry of Things* (Washington, D.C: Phillips Collection, 1999).

JERYLDENE WOOD:

- *Women, Art, and Spirituality: The Poor Claires of Early Modern Italy* (Cambridge and New York: Cambridge University Press, 1996). ♦

As we reach the end of the 1990s and the beginning of a new century, the McIntire Department of Art's Visual Resources Collection is enjoying a particularly exciting and rewarding period of growth and development. The successful application for a number of grants in the past year has allowed us to embark on projects that would otherwise have gone unrealized.

Perhaps most significantly since our report in the last newsletter, we applied for and received a Teaching + Technology Initiative grant for a joint project with Chair Larry Goedde. This TTI project extends the database development we have been working on since early 1998. When originally undertaken, the database project aimed to make available to the faculty and students an interface for searching the VRC slide and digital image holdings via the World Wide Web. With the TTI grant and Larry's participation, we have expanded the project to include the development of a tool that will allow the Department faculty to create and customize websites by searching the database, selecting digital images from it, and editing the arrangement of the selected images. The work for this project is ongoing and currently a prototype is being tested in conjunction with Larry's survey course on Baroque art.

We received a substantial grant from the Weedon Foundation for the further development of our East and South Asian slide and digital holdings. Through this grant we have added more than 400 new slides to our Asian holdings, which involved hiring a student translator for the cataloging of the images. Development of a new digital study guide for Dorothy Wong's East Asian Art survey (<http://cti.itc.Virginia.EDU/~arth262/>) and expansion of an existing study guide for Daniel Ehnbohm's Arts of India course (<http://cti.itc.Virginia.EDU/~arth264/>) were also made possible by the generosity of the Weedon grant.

When stresses on the VRC's own operating budget made it impossible for us to take on any new digital study projects, several enterprising faculty members applied for University Teaching Initiative grants in order to fund those projects. Those faculty members --Francesca Fiorani, Marion Roberts, Howard Singerman, and Dorothy Wong -- are now working closely with the VRC staff on the development of digital images and study materials for their courses.

Finally, the Director and Assistant Director of the VRC, Leslie Rahuba and Louise Putnam-Stoner presented a paper at the annual conference of the Visual Resources Association in Los Angeles in February 1999. Entitled "How To Get What You Want, When You Want It: Access and Retrieval in Database Management," the paper addressed many of the issues we have been facing in the redesign of our current database. We found great interest in and encouragement regarding the progress we are making and the direction we are taking the database. Please watch the Department website for more news on development in the Visual Resources Collection. <http://www.virginia.edu/~finearts>.

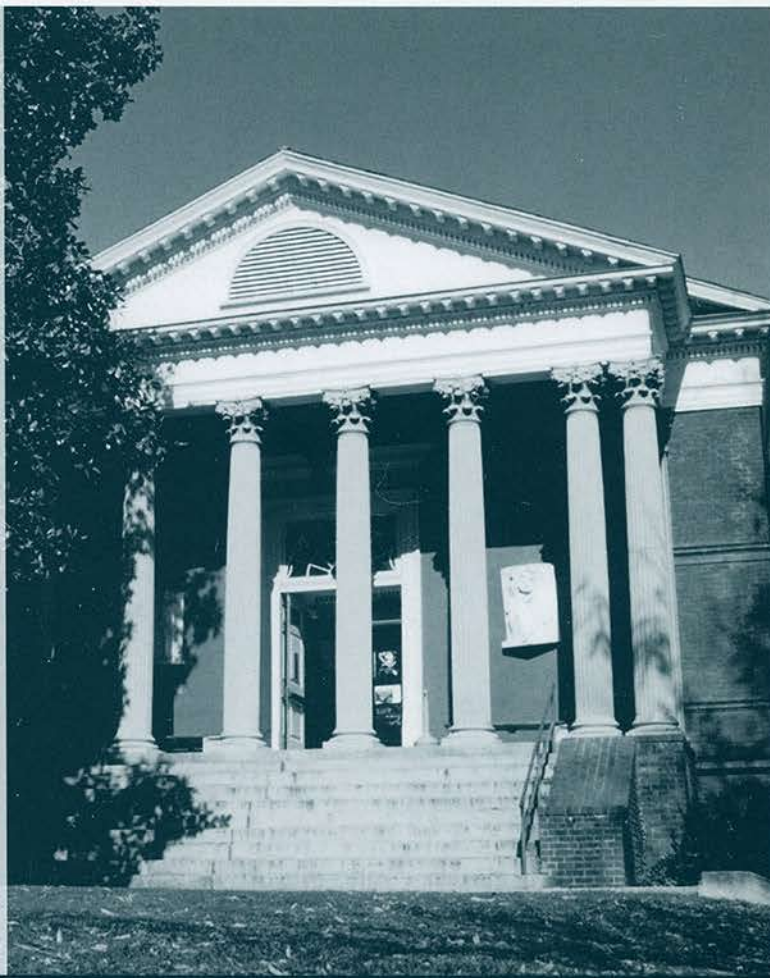
Leslie Rahuba
Louise Putnam-Stoner

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If you would like to apply your gift to one of the following funds, please indicate it in the form below. If you have no preference, please be assured we will use it to best immediate advantage.

- ☐ The Ed Caraco Fund
 - ☐ The Alumni Graduate Travel Fellowship
 - ☐ The Fayerweather Gallery Fund
 - ☐ The Leslie Baltz Travel Fellowship to Italy
 - ☐ Your choice of program or function:
-

*Checks should be made payable to the
University of Virginia
and sent to the department at the address given below.*



If you would like to contact us, please use one of the following addresses or numbers:

By mail: McIntire Department of Art
Fayerweather Hall
University of Virginia
Charlottesville, VA 22903

By phone: 804-924-6123

By FAX: 804-924-3647

By e-mail: mwd2f@virginia.edu

You can reach the Chair by e-mail at log@virginia.edu

*If you are not on our mailing list and would like to
receive the newsletter and be included in our
annual call for news, please mail your address to
us or contact us by phone, FAX, or e-mail.*

McIntire Department of Art
Fayerweather Hall
University of Virginia
Charlottesville, VA 22903