

Newsletter

McIntire Department of Art

University of Virginia

Fall 1998

Dear Alumni, Colleagues, and Friends,

The last three years have seen a number of significant changes in the McIntire Department of Art, and in recent months it has become ever clearer that major challenges and unusual opportunities for the Department are imminent. For the History of Art the most important change in these years has been the retirement of three senior colleagues and the hiring of five junior faculty. Professor David Lawall retired at the end of the 1995-96 academic year, and Professors Lydia Gasman and Roger Stein retired in May 1998. I would like to recognize and thank each of these faculty members for her or his contribution to the Department and University and to our field and profession. A note on each of our retirees can be found elsewhere in this newsletter. In 1996 Howard Singerman joined the faculty to teach contemporary art and theory after serving two years as a replacement in that position. In 1997 Dorothy Wong was hired to teach East Asian art. And in 1998 Maurie McInnis joined us to teach American art, and Matthew Affron was invited to continue teaching early Modernist art, which he had been teaching at Virginia on a temporary line for the two previous years. We have just had word that Francesca Fiorani will join the faculty next year after teaching on a temporary line for the last three years. The entire faculty is delighted that we were able to bring these experienced, energetic scholars to Virginia--their presence on our faculty bodes well for the continued intellectual vigor of our programs and the enhancement of our national stature. A brief profile of each of our new faculty members is available elsewhere in the newsletter.

Major developments in Studio Art during the last three years include the successful implementation of the Visiting Artists Program, the success of the Aunspaugh Fifth-Year Fellowship program, and a program of repairs and improvements to enhance ventilation and safety in the studios. The letter from the Associate Chair for Studio, Dean Dass, discusses these developments in detail. What I would emphasize is the energy and ambition these initiatives embody.

These developments in Studio and Art History are all the more noteworthy when seen in conjunction with the faculty's vigorous activity nationally and internationally and when viewed in the context of the impressive accomplishments of our alumni and existing students. I would ask you to consider the extraordinary list of recent books published by alumni; or the fact that the Art History graduate program was ranked 16th in the last National Research Council rankings; or the success of the Studio program in placing its graduates in the top-ranked MFA programs in the country. It seems clear to me that both wings of the Department are poised to excel. At the same time it has become ever clearer that both programs are hobbled by desperately inadequate facilities and funding, which hinders our pursuit of excellence in our teaching, research, and creative work and prevents our gaining the national recognition now just beyond our reach.

Planning has begun to address the problem of deficient spaces and equipment. The Philadelphia firm, Dagit Saylor Architects, has presented a bold proposal for a renovated Fayerweather

Hall for Art History, which will be submitted to the state for capital funding next spring. The architects have also been developing plans for a new Studio building in the context of a proposed Carr's Hill Arts Precinct. The exciting vision to which they've given visual and conceptual form has the strong support of the President of the University. The new Dean of Arts and Sciences, Melvyn Leffler, is energetically engaged in this planning. What promises to be a Campaign for the Visual and Performing Arts at the University of Virginia is already taking shape.

The University has committed extra funds to restructure and increase the number of President's Fellowships awarded competitively to the most promising incoming graduate students, which significantly helps the Art History program. The University has also committed to an Arts Enhancement Fund, which supports the programs of the Fayerweather Gallery. But I would like to stress that the support of alumni has been critical in both areas as well. I should mention especially the endowment for a dissertation research fellowship established by Mr. Roderick Cushman in honor of the great architectural historian and teacher at U.Va., Freddie Nichols, as well as the gift of Ms. Gay Outlaw to support the Fayerweather Gallery and Visiting Artists Program. I want to take this opportunity to thank Mr. Cushman and Ms. Outlaw and all the alumni who have given so generously in recent years. Your gifts are making it possible to bring creative artists to our studios and to support research travel, directly benefiting the undergraduate and graduate students of this department.

The Department has reached a point where real opportunities to develop our programs seem to be at hand. To put the matter directly, we need your help, and we need it in two distinct ways. First, we are preparing for an arts development campaign, and for this it is essential that the Department articulate a vision of what it can become, what it will accomplish, and what it can provide students if given the new and renovated spaces we seek. We will be contacting our alumni and friends for advice on how to frame this vision in the most effective way possible. We would very much value your comments and suggestions. Second, we appeal to your continued generosity. We have achieved a great deal despite our inadequate facilities and small financial resources, but it

is clear that the margin of excellence will not come from state funds. The gifts we have received recently are wonderfully encouraging and make many things possible for us. We ask you to continue that support. I would add that relatively modest gifts are most welcome--when pooled even small gifts become the endowments and budgets that enable us to do big things. We have established a number of funds to which you could apply your gift if you wish. For Art History we have the Ed Caraco Fund, which provides a fellowship each year to a graduate student, and the Alumni Graduate Travel Fellowship Fund, which supports travel for dissertation research. For Studio, we have the Fayerweather Gallery Fund, which supports the Gallery's programs and especially the Visiting Artists Program. For both Art History and Studio, there is as well the Leslie Baltz Travel Fellowship to Italy, established in memory of a double major in the Department, who died in tragic circumstances in 1997. This fund provides assistance to an undergraduate major traveling to Italy for a semester or year abroad. We would be happy to apply your gift to any of these funds or to any use in the Department you might choose to specify. Your support is ever more critical to our success.

This is an exciting and challenging period for the Department of Art and for the University of Virginia. We will keep you informed of developments here, and we ask you to stay in touch with us. If your news was omitted from this newsletter, please let us know. We'll include it in next year's edition. If we hear from enough of you, we'll publish an alumni update in the Spring.

With all good wishes for the coming year,

Larry Goedde
Chair

My sincere thanks to Christopher Johns for his work in editing this newsletter

A Letter from Dean Dass, Associate Chair for Studio Art

Many of you did not originally come to the University of Virginia to study Studio Art; you discovered us some time after your arrival. Historically, that has more often than not been the case. Many of you then also remember what it was like to work and study in the studios of Fayerweather Hall. This university attracts very good students; we want them to come here specifically to study the practice of art. We want to provide a place, in the full sense of the word, for these students to work. For when we combine the skills and talents of these students with our professional and committed faculty, and combine them in a facility worthy of this university, we will have created the kind of Studio Program that we aspire to be.

The new Studio building proposed in the Carr's Hill Master Planning Study will allow us to realize our vision by giving our faculty and students updated, clean and safe studios in a building designed for this purpose. But a new building will do much more than that. It will also provide our advanced and post-baccalaureate students the adequate individual studios so imperative to artistic growth. It will provide guest studios for visiting artists, furthering our student's exchange with these artists. It will provide studio offices for our faculty, that they will be working on the own artistic research on grounds, where our students will have a better opportunity to witness the working methods of their professors while they work in close proximity. A new studio building will also provide the much needed critique spaces for artistic dialogue. This will consist of both a student gallery and a new Fayerweather Gallery for the professionally curated exhibitions. The work of our students and faculty, together with the outside exhibitions organized by our faculty: what could provide a better showcase for our program? Most importantly, this new Studio building will convey a message to our students and to the larger world that the University of Virginia believes the fine arts are important to the well-being of our school and our society. In fact it will convey the message that the existence of such a fine arts department and its training ground helps create such cultural well-being. One new development already in place that I am happy to report is that the Arts

Enhancement Fund, funded by the Office of the Provost, has allowed us to greatly expand our gallery and visiting artist program. We are now able to organize exhibitions in Fayerweather Gallery and bring the artists in for residencies of up to a month at a time. This has had a spectacular effect on our program. Italo Scanga was our inaugural Master Visiting Artist and worked in the painting and printmaking studios in the fall of 1996 and again in the sculpture studios in the spring of 1997. Steve Baris, from Philadelphia, accompanying his exhibition of Abstract Landscapes, also visited and lectured in the spring of 1997. In the fall of 1997 we organized an exhibition of contemporary prints from Finland and Sweden and the Finnish artist Eeva-Liisa Isomaa was here for a month. She worked in the printshop and in our darkroom and taught our students the new polymer photogravure methods. Jukka Partanen, curator of prints at the Alvar Aalto Museum, also lectured on the work in the exhibition. In the spring of 1998 we featured the work of New York painter Sharon Horvath. This exhibition debuted the works she completed while at the American Academy on her Rome Prize residency. Ms. Horvath conducted workshops in painting and printmaking and lectured on the development of her work during her residency here. This year we have worked closely with the Bayly Museum and we have organized our residencies to accompany museum exhibitions. Just last month three photographers were here, Warren Neidich, Peter Garfield and Abelardo Morell, discussing their work in a symposium moderated by Howard Singerman. They were here in conjunction with the Bayly's exhibition Making It Real - Truthfulness in Photographic Images. In the spring we have a full agenda of events beginning with an exhibition of the Philadelphia urban realist Scott Noel, who in addition to lecturing will conduct a workshop with the Life Drawing class. Megan Marlatt will then bring to Fayerweather Gallery an exhibition of Self-Taught painters. We also have visiting lecturers Sally Mann, accompanying her exhibition of photographs to the Bayly Museum, and David Bunn, from the UCLA Art Department, who will create a photographic installation in the Bayly. As you can see, every semester we now have visiting artists; in every case they work closely with students and faculty, adding immeasurably to the breadth of the Studio Art experience.



**A TRIBUTE TO RECENTLY RETIRED
FACULTY**
**LYDIA GASMAN, DAVID LAWALL,
AND ROGER B. STEIN**

Born in Rumania, Lydia Gasman received a degree in Humanities and Law from the University of Bucharest before going on to study painting at the Academy of Fine Arts. She became a member of the Rumanian Union of Artists in 1953, which entitled her to exhibit in the annual state-sponsored exhibitions and to full support (including a studio) from the government. Her paintings were acclaimed by critics and acquired by the National Museum. Trained in the Socialist-Realist style prescribed in communist Rumania, she was for the most part unfamiliar with the traditions of Western modernism until she emigrated to the United States in 1963. At once fascinated and overwhelmed by modern art, she began an intensive study of the art of Pablo Picasso, and received a Ph.D. from Columbia University in 1980. Her dissertation, evocatively titled "Mystery, Magic, and Love in Picasso, 1925-38: Picasso and the Surrealist Poets," has been widely cited as a highly innovative contribution to the study of Picasso's work and acknowledged as the inspiration for significant developments in the critical discourse on the artist in the last two decades. Lydia has been a remarkably successful teacher at Virginia since her arrival in 1981, and has held throngs of undergraduates spellbound. Her lectures combine keen visual analysis with a knowledge of arcane symbols and

subjects drawn from an extraordinary range of human cultures, and with an acute understanding of contemporary, and especially French, critical theory. Few students who have heard her teach have ever forgotten either her distinctively personal flare and sense of style or her intellectual brilliance.

David Lawall joined the faculty in 1964: as he likes to say, he hired Fred Hartt. David remains well known as a witty, insightful, and challenging teacher. Alumni still comment on his excellence as a lecturer and on his role in leading them to choose careers related to the visual arts. He is best known at U.Va., however, for his involvement with the Bayly Art Museum. In 1971 his career took a sudden turn when he was made Curator of the University of Virginia Art Museum. In that role, in 1974, he presided over the resurrection of the museum, which had been closed for some decades and its collections dispersed or put in storage. First as Curator, then as Director, David, with remarkable zeal and determination, reassembled the museum's holdings. Working with a small budget, he guided the museum's acquisition of the objects and collections that still form its core: The Age of Jefferson, contemporary realist painting, ancient American art, and old master prints. He also worked tirelessly to develop the Bayly's links to the larger Central Virginia community. Under his leadership, the Bayly Art Museum emerged as an artistic and cultural resource for the University and the community, and the museum's continued development rests squarely on the foundations he established.

Roger B. Stein began his academic career at the University of Washington as a Professor of English, specializing in American literature. He most likely never imagined then that he would retire as Professor of Art History. This shift of fields came about largely as a result of his increasing engagement with American landscape and seascape, which led to his appointment in English and Art History at the State University of New York at Binghamton. The McIntire Department of Art completed the transformation when it brought him to Virginia in 1986. Known in American literature for his work on the Aesthetic Movement, Stein made his name in art history through his numerous studies linking American painting and sculpture to their larger cultural contexts. From the

Perspectives on South Asian Art," at the Brooklyn Museum of Art. He also read a paper at the Center for South Asian Studies at the University of California, Berkeley and at the 1998 International Convention of Asia Scholars at Noordwijkerhout, The Netherlands. He is serving as Director of the Center for South Asian Studies at UVA.

Francesca FIORANI has published an article in Imago Mundi and has an article forthcoming in Studies in the History of Art. She presented papers at the annual meeting of the Renaissance Society of America, the Library of Congress, the National Gallery, and at the Gulbenkian Foundation in Lisbon, Portugal. She has recently received fellowships from the Folger Institute in Washington, the American Council of Learned Societies, and the National Endowment for the Humanities.

Lydia GASMAN contributed "Death Falling from the Sky: Picasso's Wartime Texts" to the exhibition catalogue Picasso and War, to be published by the Museum of Fine Arts in San Francisco. She also wrote the introduction to Catherine Porter, a book to be published by Hard Press, Stockbridge, Massachusetts, next spring. Three of her recent paintings were exhibited at Les Yeux du Monde Gallery in Charlottesville.

Larry GOEDDE contributed an essay on the interpretation of Dutch marine art to the catalogue of the major exhibition of Dutch seascapes shown in Rotterdam and Berlin in 1997. In addition, he published an essay on Dutch landscape painting in the anthology, Looking at Dutch Art: Realism Reconsidered, published this year by Cambridge University Press. He lectured on various Netherlandish topics at the Museum Boymans-van Beuningen in Rotterdam, the College of William and Mary, and at the Chrysler Museum in Norfolk.

Christopher JOHNS published articles and reviews in Art Bulletin, Word and Image, Gazette des Beaux-Arts, and The Sculpture Journal, among others. His book Antonio Canova and the Politics of Patronage in Revolutionary and Napoleonic Europe has just appeared from the University of California Press. He presented lectures and conference papers at the University of Oregon, the University of North Carolina, the University of

Memphis, the University of Iowa, Florida State University, and at CAA in Toronto.

Megan MARLATT's work was recently published in Southern Accents. This summer, she completed a fresco mural for Emmanuel Episcopal Church in Rapidan, Virginia. Her paintings have been included in group exhibitions at Snyder Fine Art in New York; the Turtle Gallery on Deer Isle, Maine; and at the Virginia Beach Center for Contemporary Art.

Maurie MCINNIS published an article in American Furniture and has articles in press at Historical Archeology and Winterthur Portfolio. She edited the catalogue, In Pursuit of Refinement: Charlestonians Abroad 1740-1860, for an exhibition to be held next spring at the Gibbes Museum of Art in Charleston, South Carolina. She has read papers at the annual meeting of the Vernacular Architecture Forum, the Colonial Williamsburg Antiques Forum and at the College of Charleston.

Akemi OHIRA had solo exhibitions at Fayerweather Gallery, McHenry County College in Crystal Lake, Illinois, and Galerie Voyage in San Francisco. Among the various group exhibitions in which she has participated are the Tokyo International Mini-Print Triennial held at the Tama University Art Museum; Artlink in Fort Wayne, Indiana; the Adell McMillan Gallery at the University of Oregon; Kanagawa Prefectural Gallery in Yokohama; and Half Baked Gallery in Bluff, Utah, among others.

Marion ROBERTS has continued her website project on Salisbury Cathedral: <http://jefferson.village.virginia.edu/Salisbury>. She presented a paper entitled "The English Cathedral" at a conference in Harlaxtere, England and her book manuscript on Sir William Dugdale is in submission to the Society of Antiquaries in London.

Howard SINGERMAN presented a paper at the annual meeting of the American Society for Aesthetics. His book, Art Subjects: Making Artists in the American University, will appear this spring from the University of California Press.

Tyler Jo SMITH has recently lectured at the University of Birmingham, England and at the British School at Athens. Her paper, read at the 15th International Congress of Classical Archaeology held in Amsterdam,

is to be published by the University of Amsterdam.

David SUMMERS is currently a Senior Fellow at the newly opened J. Paul Getty Center for the Arts and Humanities in Los Angeles. He will return to the Department for the Spring 99 semester.

Dorothy WONG has an article in the latest issue of Archives of Asian Art. She presented papers at MacMaster University in Montréal, the Southeast Conference of the Association of Asian Studies and at the annual conference of AAS. This fall she holds a Sesquicentennial Associateship from the Shannon Center for Advanced Studies at UVA.

Holly WRIGHT's photographs have been published in 21st: The Journal of Contemporary Photography, Culture and

Criticism. Her work has recently been exhibited at the Musée de l'Elysée in Lausanne, Switzerland and is included in the catalogue of the Photographic Center of Skopelos.

John J. YIANNIAS has published an article in Modern Greek Studies Yearbook and has another forthcoming in The Acts of the 18th International Congress of Byzantine Studies. He recently lectured at Calvin College in Grand Rapids, Michigan.

WHAT'S NEW IN THE FINE ARTS LIBRARY

Jack Robertson, Fine Arts Librarian

The Library launched its new and expanded web site last April and it is constantly growing, now containing over 1,700 annotated links organized into topics relevant to art, architecture, drama and the humanities. Subject categories in "special topics" for art include contemporary art, artists's web pages, ancient and classical art, electronic art journals, museums, sales, and so on. There is also a large selection of online digital images of art and architecture in the Visual Resources section. The site is accessible to anyone on the internet at: <http://www.lib.virginia.edu/fine-arts/index.html>.

Alumni are welcome to check out the Library's electronic resources, and you may also submit a reference/research question by clicking on "Ask a Reference Question" on the site's homepage. Another nice feature of the site is "What's New at the Fine Arts Library," where you may read our biweekly posting about new books, periodicals, databases, cd-roms, etc.

State support for UVA library materials has remained at the same dollar

figure for five years running, and due to price increases for fine arts books and periodicals, this means we can acquire relatively fewer items for teaching and research. We have, nonetheless, added three dozen new periodicals to the collection in the recent past, and even with reduced funding the Library adds 50-75 new books per week. These improved collections resources are avidly used by students and faculty. For some important and influential titles duplicate and triplicate copies are purchased to meet the demand.

The UVA Library system spends only 8% of its materials allocations on electronic resources, but, again, the Library has added some very significant and powerful new databases: 1) The Beazley Archive, a searchable inventory and bibliography that includes some images of Greek pottery and Greek and Roman sculpture. 2) The Index to Christian Art, an iconographic index to early Christian through late Medieval works of art. 3) DYABOLA, a CD-Network with bibliographic index to books and journal articles on all aspects of the classical and medieval world.

The Library's collection of pictorial resources was recently enhanced with the acquisition of the Conway Library, a microfiche set of 800,000 images from the

University of London documenting all aspects of European and American art and architectural history. The Historic Picture Postcard Collection has also grown to over 38,000 architectural and urban views from 30-110 years old.

And, finally, the 25-year-old decor of the Library has been spiffed up with the

NEWS FROM THE VISUAL RESOURCES COLLECTION

The Visual Resources Collection, known to many simply as the "Slide Room," has experienced significant changes in recent years. Under the direction of Leslie Rahuba and with the assistance of Louise Putnam-Stoner, the VRC has continued to push forward the digital initiative first successfully implemented by Judith Thomas in 1992. These technological advances have well and truly brought the Department of Art into the digital age and have become an integral part of the department's teaching mission.

Almost as sought after as our slide collection are the interactive websites we create in conjunction with professors teaching undergraduate art history and studio courses. Our efforts have been concentrated on providing digital images of slides students have seen in class, but may be unable to access elsewhere. Tailored to the specific study needs of each course, these sites may be accessed by students around Grounds through such computer labs as the Digital Media Center in Clemons Library or even in dormitory rooms, working from personal computers. This fall semester an unprecedented number of courses--seven in all--are being supported with digital image websites. Over the past four years a total of nineteen course

addition of color-coordinated walls, posters, paintings and several new exhibits. Please come by and see the improvements and check out the new technology the next time you are in Charlottesville.

Websites have been created under the auspices of VRC. Although copyright restrictions do not permit us to make the images available outside the University, you may see outlines of these study aids on the web at:
<http://minerva.acc.virginia.edu/~finearts/websites.html>

In addition to creating digital study projects, the VRC also maintains the departmental web pages, including information on the faculty, the McIntire Lecture Series, course listings, and undergraduate and graduate programs. Please visit our web pages at:
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Our most recent initiative has been the conversion of our database of 28,000 slide records (a mere eleven percent of our total holdings) to a web-accessible format. The generous help of individuals in the Teaching and Technology Group of ITC (Information Technology & Communications) has made this undertaking possible, and we hope to unveil this new format by the end of 1998. We look forward to offering our faculty and students an effective way to search and browse the most recent additions to our collection through this web interface. When our classrooms are fitted with the technology to project high resolution digital images, we expect to be ready to meet that demand through online availability.

GRADUATE STUDENT NEWS

Michael ANDERSON was a Fellow at the Aston Magna Academy, held last summer at Yale University. The theme of the Academy was the art

and culture of early Georgian Britain.

Iván CASTANEDA is currently in the second year of a Samuel H. Kress Foundation institutional fellowship at the Kunsthistorisches

Institut in Florence, where he is doing dissertation research. **Andrea DOUGLAS** recently taught two courses on African-American art at the University of Virginia and has also taught art

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University, published an article in The Ancient World. She received an Andrew W. Mellon Foundation Summer Fellowship for study in Great Britain and holds a Luce Foundation Dissertation Research Fellowship in American art at Yale.

Robert HICKEY is Senior Art Director at Graphic Image in New York. He is visual director of a book to be published this fall by Capital Books entitled Colors for Your Every Mood.

Joyce Bernstein HOWELL is associate professor of art history at Virginia Wesleyan College in Norfolk. She will read a paper at the Southeastern College Art Association Conference in Miami and continues her research on Delacroix.

Ann HUNTER McLean is an independent scholar living in Richmond. She is now revising her dissertation on the memorials on Monument Avenue in Richmond for publication as a book.

Sarah Dabney JACOB is the owner of Orient Expressed in New Orleans, an import company specializing in East Asian antiquities.

Fredrike (Freddie) JACOBS is associate professor of art history at Virginia Commonwealth University in Richmond. Her book Defining the

Renaissance Virtuosa was published last year by Cambridge University Press. She recently lectured at the National Museum of Women in the Arts in Washington, D.C.

Sara (Sally) Nair JAMES, associate professor of art history at Mary Baldwin College in Staunton, Virginia, has published a series of book reviews on Italian Renaissance topics in Sixteenth-Century Journal. She recently presented a paper at the Sixteenth-Century Studies Conference in Toronto.

Lars KARLSSON, Research Assistant at the Swedish Institute in Rome, contributed an article to the Festschrift Scritti in onore di Carl Nylander and published an article in Opuscula Romana. He continues his research on Swedish excavations in Italy.

Anne Classen KNUTSON is Curator of the Norman Rockwell Exhibition at the High Museum of Art in Atlanta. She contributed an article to the anthology Race and the Production of Modern American Nationalism and served as a respondent at a session of the annual meeting of the American Studies Association in Washington.

Andrew LADIS, Franklin Professor of Art History at the University of Georgia, has edited A Discerning Eye: Essays in Early Italian Painting

by Richard Offner and Giotto and the World of Early Italian Art: An Anthology. He has recently published articles in Source and Gazette des Beaux-Arts and lectured at the Norwegian Institute in Rome and at Villa I Tatti near Florence, where he was Visiting Professor.

Norman E. LAND, professor of art history at the University of Missouri, was the Norris Foundation Visiting Fellow at Oklahoma State University last spring. He has recently published articles in Source and Explorations in Renaissance Culture. He presented papers at the South Central Renaissance Conference in Austin, Texas and at the Southeastern College Art Conference in Richmond.

Ellen Lynn Elwell LUTREY, who recently returned to the United States after having lived for several years in England, is a senior computer scientist in Severna Park, Maryland.

Henry LUTTIKHUIZEN, associate professor of art history at Calvin College in Grand Rapids, Michigan, presented a paper at the College Art Association annual meeting in Toronto and received a National Endowment for the Humanities Focus Grant to support research on the relation between early Netherlandish and Spanish painting.

Susie LUTZ, an artist and free lance field producer for documentary television, has contributed to "In Search of History" on The History Channel and to "Ancient Mysteries" on the Arts and Entertainment Network. Her work has been widely exhibited here and abroad, including shows at the Long Beach Museum of Art in California; the Trabant Gallery in Vienna, Austria; the Lasca Gallery in Los Angeles; and David Zwirner in New York.

Sally MANSFIELD is an exhibition specialist in twentieth-century art at the National Gallery in Washington. She was a contributing author to the Thomas Moran exhibition catalogue published by the National Gallery in 1997.

Hope MAUZERALL, an independent scholar living in Georgia, recently published an article in Art Criticism. She is revising her dissertation for publication as a book.

Donald A. MCCOLL, assistant professor of art history at Washington College in Chestertown, Maryland, contributed to Masterworks for Learning: A College Collection Catalogue, to be published by the Allen Memorial Art Museum at Oberlin College. He has recently lectured at the University of Western Ontario, the University of Akron and presented

a paper at Duke University. Last year, he completed a Council of Canada Research Fellowship at Northwestern University.

Gretchen KREAHLING McKay, professor of art history at the Savannah College of Art and Design, has published a series of book reviews in Religious Studies Review. She has an article forthcoming in the Journal of Early Christian Studies.

David D. MCKINNEY is a Manager in the Office of Statewide Partnerships in Richmond. He contributed entries to Britain in the Hanoverian Age: An Encyclopedia, published by Garland in 1997.

Elizabeth (Beth) O'LEARY is a research associate in American art at the Virginia Museum of Fine Arts in Richmond and is a guest curator at the Marmont Foundation. Her book, At Beck and Call: The Representation of Domestic Servants in Nineteenth-Century American Painting, was published in 1996 by the Smithsonian Institution Press. She also contributed to the catalogue of the exhibition, American Dreams: Paintings and Decorative Arts from the Warner Collection, and lectured at the National Gallery of Art.

Andrea OLSEN has had her art published in Berlin's Lettre International, Fiction International, and Gargoyle. Her work has been exhibited at the Nicholas Treadwell Gallery in London, the University of Montana in Missoula, and Eastern Oregon State College.

The work of **Lisa PHILLIPS** was recently the subject of a solo exhibition at AAA Gallery in New York.

Joyce Henri ROBINSON is associate curator of the Palmer Museum of Art and affiliate assistant professor in the Department of Art History at Pennsylvania State University. She has recently published the exhibition catalogues Musical Notes by Honoré Daumier: Prints from the Egon and Bell Gartenberg Collection and Red Grooms and the Heroism of Modern Life. She read a paper at the CAA annual meeting this year in Toronto and served as a session chair at the Nineteenth-Century Studies Association.

Peyton ROWE is assistant professor of Graphic Design at the University of South Carolina. His recently lectured at the University of North Carolina at Charlotte, giving a gallery talk on his one-person installation "The Seduction of the Machine," a work composed of nine digital videos, nine digital audio

tracks and fifteen digital prints.

William RUDOLPH is senior lecturer in Liberal Arts at the University of the Arts in Philadelphia and is a production associate in the Department of Editorial and Graphic Design at the Philadelphia Museum of Art. He has published an article in *Ars Ceramica* and has presented papers to the Wedgwood Society of Boston and its chapter in New York

Lyn BOLEN Rushton is Director of Les Yeux du Monde Gallery in Charlottesville and recently published in *Gadfly*.

Julie SCHAUER is a member of the adjunct faculty in art history at North Central College in Naperville, Illinois and at Judson College in Elgin, Illinois.

Sue SCOTT, independent scholar, writer, and adjunct curator of contemporary art at the Orlando Museum of Art in Florida, was curator of the exhibition "Eyes Open Wider: The Collection of Edward R. Broida," and contributed to the catalogue *Proof Positive: 40 Years of Contemporary Printmaking at UCAE*, for an exhibition shown at the Corcoran Gallery of Art in Washington. She has recently lectured at Yildiz University in Istanbul, Turkey and at the University of

Colorado at Colorado Springs.

Mary B. SHEPHERD, Head of the Education Department at The Cloisters in New York, has recently published in *Gesta, The Record of the Art Museum, Princeton University*, and contributed to *Period Rooms at The Metropolitan Museum of Art*. Last spring, she taught a course at Barnard College and lectured at the University of Virginia and Syracuse University.

Alice H. SHISLER, founder and director of the Charlottesville Dance Company, is owner and director of the Academy of Dance Arts.

Carrie MARTIN Shuler teaches Latin at Patrick Henry High School in Ashland, Virginia.

Rosemary T. SMITH, assistant professor of art history at Virginia Commonwealth University, has recently published an article in the *Journal of the American Art Pottery Association*. She is guest curator of an exhibition of the work of Mortimer Menpes to be held at the Arthur Ross Gallery at the University of Pennsylvania next spring. She will present a paper at the Southeastern College Art Association Conference in Miami this fall.

Christie STEPHENSON is Librarian for Digital

Collections at New York University.

Randall STOLTZFUS is living in Brooklyn and works as a painter/conservator at Evergreen Painting Studios in New York. He is currently working on the conservation of the ceiling murals at the Philadelphia Academy of Music. His work was included in Barbara Rose's "New York New Generation," at Perugia, Italy. His paintings have also been exhibited in numerous group shows in New York and Washington.

Pat THOMSON is editor-in-chief of *The Independent Film and Video Monthly*. She contributed an essay to the anthology *Art, Activism and Oppositionality: Essays from Afterimage* and has published articles in *American Cinematographer, The Village Voice, The San Francisco Chronicle and Brooklyn Bridge Magazine*.

Elizabeth Hutton TURNER, curator of the Phillips Collection in Washington, D.C., was recently co-curator of the exhibition "Arthur Dove: A Retrospective." She is currently preparing, with former faculty member Marjorie BALGE, an exhibition devoted to the work of Georgia O'Keeffe.

Greeta C. VINES describes her activities in Charlottesville as

volunteerism par excellence.

Natalie WARGO is a tax attorney for a Fortune 500 medical supply distribution company. She lives and works in Richmond.

Paula WARRICK, currently assistant professor of art history at Rice University, taught last year at the University of Virginia. She presented a paper at the French Historical Studies conference in Ottawa and is preparing a book on Ingres portraits.

Jill Ann NOLAN Westgard is the Director of Development of the Neuberger Museum of Art at Purchase College of the State University of New York.

Lynda S. WHITE is associate fine arts librarian in the Fiske Kimball Fine Arts Library at the University of Virginia. She has co-authored Art/MARC Sourcebook: Cataloging Art Materials (Chicago: American Library Association, 1998) and presented a paper at the Southeastern College Art Association Conference in Richmond last year. She has also published a number of articles in Visual Resources Association Bulletin.

Constanze WITT, assistant professor of classics at the University of Texas at

Austin, also works in the technology in the humanities center.

Richard B. WOODWARD is senior associate director for exhibitions and programs and curator of African Art at the Virginia Museum of Fine Arts in Richmond.

Elizabeth WRIGHT is an independent architect living in San Francisco.

Barbara ZABEL, professor of art history at Connecticut College in New London, has recently contributed to the anthology Women in Dada (MIT Press, 1998) and presented a paper at Suffolk University in Boston. She is working on a book on the machine and the American avant-garde and will be teaching next year at the University of the Americas in Mexico.

Morgan Boyd ZINSMEISTER is Assistant to the Chief of Conservation at the National Gallery of Art and is a Painting Conservation Apprentice at the Art Conservation Center in Washington.

Evangelos G. ZOURNATZIS, research fellow in the Ministry of Greek Culture, also works as a research fellow in the Mount Sinai Foundation in Athens. His A Historical Guide to the Monastery of St. Catherine at Mount Sinai is in press. He

presented a paper at the International Congress on Cretan Art at Herakleion and gave a lecture last year at The Metropolitan Museum of Art.

News from the office

Lisa Lee, the Department's Secretary, left us to pursue her Master's degree in the Russian Studies Department at Virginia.

Millie Dean joined us as Secretary of the Department in August, coming to us from the Admissions Office.

Sylvia New Strawn was voted Chair of the Employee Council by her peers for the 1998/99 term. This Council reports to the Provost and represents the concerns and interests of the entire classified staff.

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