

# McIntire Department of Art

UNIVERSITY OF VIRGINIA

# NEWS

Fall/Winter 2001



## CHAIR'S NOTE

### *Dear Alumni, Colleagues, and Friends,*

In the wake of the attacks of September 11th, I would like to express on behalf of the McIntire Department of Art our sincere sympathy and concern to all our alumni who lost family and friends or who suffered injuries in these horrible events.

During the academic year 2000-2001 the Department made excellent progress in the planning of our new Studio building, and in the course of the year we benefited enormously from the remarkable generosity of our alumni and friends. We were especially excited and gratified to receive a major gift of \$5 million from the Ruffin Foundation to be used for the support of the programs of the Art Department. Of that sum, \$3 million is earmarked for the construction of the new Studio building, which will be named Ruffin Hall. The balance will provide for the many expenses we anticipate in furnishing and occupying the new Ruffin Hall and the renovated Fayerweather Hall. This gift supplements the \$9 million appropriated by the Commonwealth for the Studio building, which proved to be insufficient for the 24,000 assignable square feet that the current Studio program needs. The extraordinary gift of the Ruffin Foundation enables us to build the kind of structure that will make instruction in Studio Art at U.Va. as

vibrantly exciting and challenging as it deserves to be.

Our progress with the Studio building this year, however, was not without problems. As a result of the budgetary impasse between the governor and the legislature, the funding for the new Studio building was frozen in February 2001, effectively halting our planning for almost eight months. Happily, funds for planning (though not for construction) have been released, and we are now picking up where we left off. Up to that point the Studio faculty worked closely with the Boston architectural firm of Machado and Silvetti to define the physical needs of the Studio program and to develop a conceptual scheme for the new structure to house that program. At the time planning halted, we had reached a tentative layout of the building, and we had developed a rough idea of what parts of the program should be housed on which floors and what studios and spaces should be adjacent to each other. It's an exciting and challenging process that requires faculty to think not only about how they teach and how their students work but also about how adjacent studios and public spaces can be used to encourage interaction between disciplines and stimulate students' creativity. As a



CHRISTY HOBAUGH



## CHAIR'S NOTE

result of our work with the architects, we anticipate a simple, cleanly designed, spacious building that will be filled with light and with the energy of instruction and invention. Its prominent location, continuing the line of the existing Fine Arts Library, extending out from the slope of Carr's Hill into the current Culbreth parking lot, will make it the initial focus of the new Carr's Hill Arts Grounds and an anchor of fine arts activities throughout the grounds of the University. We now hope to occupy Ruffin Hall in the summer of 2004.

The Fayerweather Renovation will, of course, not commence until we occupy the new Studio building because the cost of moving and temporarily housing the Studio program currently in Fayerweather would be prohibitive. The construction documents for the Fayerweather project are now completed, and as soon as Fayerweather is vacated, the renovation can begin. With no additional delays, we could well occupy the renovated building in the intersession of 2005-2006 or by summer 2006 at the latest.

While concerns about funding and planning new facilities occupied much of our attention this past year, we also have

much to celebrate in both the Art History and Studio Art programs. This past year we recruited our first student using the new Edgar Shannon/Jefferson Scholars Fellowship. The Shannon Fellowship, named for the beloved former President of the University, results from an extraordinary gift of \$2 million that we received last year. This endowment will be used to provide a five-year fellowship to one student each year, so that once the fellowship program is fully in place, there will always be five Shannon Graduate Fellows working in Art History. While the donor has requested anonymity, I know I speak for the entire department in thanking him for this truly transformative endowment. Financial support for our graduate students has always been the most significant challenge facing our program. The Shannon Fellowships enable us to recruit the best possible candidates for graduate study with the confidence that they can be supported through their years of course work and the development of their dissertation projects. We have also used the new form of the President's Fellowship to recruit new students, and we succeeded again under Marion Roberts' leadership in bringing another excellent

group of new graduate students to our program.

The new Shannon Fellowships also make it possible for us to extend our other fellowship funds further to give our many excellent students the financial support they deserve. Support is especially critical at the Ph.D. level for both research travel and writing; the Shannon Fellowships also help us direct funds to that task. In this way the new endowment also enhances the value of our travel fellowship endowments, the Frederick Nichols Graduate Travel Fellowship and the Alumni Graduate Travel Fellowship. In another development, the anonymous donor who provided funds last year for recruiting new graduate students in Classical Archaeology has continued his support this year, and we will again have a President's Fellowship to offer in this field. The same donor has also provided funding this year, partly matched by the Dean of Arts and Sciences, to give two "dissertation year" fellowships. These grants will support advanced Ph.D. students during the final push to finish their dissertations, a time that most doctoral students experience as one of great creativity and insight, but also as a period of great stress. Fellowship support at this stage, without the necessity of teaching or working at another job, makes the timely completion of the dissertation possible and enables the student to move her or his career forward expeditiously.

The Studio wing of the department also benefited from the extraordinary generosity of our alumni and friends, most notably in two large gifts that establish endowments for visiting artists. One comes from Stan Winston, a graduate of our program in the 1960s and founder of Stan Winston Studios, purveyor of robots, animatronics, and special effects for such famous films as "Jurassic Park" and the "Terminator" movies. The other results from a trust established by the late Warren and Lydia Chappell. Both Warren and Lydia were



Erik Adolfson working with a student.

Erik, a 1994 graduate of the Studio program, is visiting instructor in digital art, a field in which we hope to make a permanent appointment in the near future.



## CHAIR'S NOTE

active in the book arts as designers and illustrators, and Warren was also a celebrated designer of type faces. They had lived in Charlottesville since the late 1970s, when Warren came to U.Va. as Artist-in-Residence in Alderman Library. Warren died in 1991; and Lydia's death in June 2001 has now led to the establishment of an endowment to support an Artist-in-Residence Program. Both gifts enable the Studio department to fund properly one of its most successful programs during the 1990s, the Visiting Artists Program, which has brought a succession of artists for both short visits and semester and year-long stays. The visitors exhibit their work, teach classes, critique student work, and in general provide an important link to the wider art world and a leavening of ideas, inspiration, and insight that enormously enrich students' experiences in our studios. (For more on the Visiting Artists Program and other exciting developments in the Studio Program, see the letter from Bill Bennett, Associate Chair for Studio Art.)

While there are many faculty achievements to celebrate this year, I want to focus on just a couple. One of the most notable is Mac Bell's active involvement as a consultant in the negotiations that led to a bilateral accord between the United States and Italy on the importation of antiquities. Mac was present at the signing ceremony at the State Department, and he was invited as well to a White House conference on the trade in antiquities, convened by President Clinton. Mac has become a recognized authority on the legal and practical issues revolving around the trade in illegally excavated archaeological objects, and in that capacity he was featured in a *New Yorker* magazine article on this subject last year, and he was interviewed by Sylvia Poggioli for National Public Radio.

Maurie McInnis too had a year of unusual achievement in which she was awarded a fellowship from the National Endowment for the Humanities and an

*During the academic year  
2000-2001 the Department  
made excellent progress in the  
planning of our new Studio  
building, and in the course of  
the year we benefited  
enormously from the  
remarkable generosity of our  
alumni and friends.*

---

award from the Art Libraries Society of North America for her book, *In Pursuit of Refinement: Charlestonians Abroad 1740-1860*.

I would also highlight the retirement last May of James Hagan, Professor of Studio Art and a member of this faculty since 1963. First as a sculptor and later as a digital artist, Jim was a critical figure in the development of the Studio program, not least in recognizing long ago the potential of computer technology for the creation of art. (A tribute to Jim can be found on page 7 in this newsletter.)

This issue of the newsletter continues our attempt to provide information on as many alumni as possible, graduate and undergraduate, Art History and Studio Art alike. We are delighted to hear from so many alumni this year in addition to the remarkable number who responded last year. We are interested again in hearing from as many of you as possible in the coming year—and please keep us informed of your changes in address when you

receive our request for news in April 2002. Again, we look forward to hearing from you, and we hope to see you the next time you visit the Charlottesville area.

This newsletter again depended on the dedication and persistence of Millie Dean, the Department secretary, in supervising the editorial process. Emily Smith, a current graduate student, compiled the faculty, student, and alumni news—always a heavy task and one she carried out cheerfully and efficiently. Anne (Hilton) Matthews ('91), an alumna of the Studio program, again provided our design. A current Studio student, Christy Hobough, provided the photographs. Paul Barolsky and Christopher Johns helpfully edited and reviewed the news sections of the letter, and Jane Ford in University Relations edited the entire text. If we misspelled, omitted, or otherwise misrepresented anything in your news, please accept our apologies. We want to make the information about you as accurate as possible, and we are working to make each edition of the newsletter better.

A year ago I ended my letter on a note of great optimism, foreseeing neither the disappointing political stalemate in Virginia nor the wonderful and most welcome gifts of our alumni and friends. Your support made a truly critical difference to everyone in the department this year. As we make our way forward in a new world, shaped by forces abroad and at home that none could foretell, we again anticipate a year in which we address as best we can the challenges that arise and put to the best possible use your generous gifts, large and small. You are making it possible for us to become the scholars, teachers, artists, and students we strive to be.

Sincerely,  
Larry Goedde  
Chair, McIntire Department of Art



## *New Forces in Studio Art*

During the spring of 2001, the Virginia 2020 Commission on the Fine and Performing Arts completed twenty months of work and presented its report. Fulfilling the recommendations of the report “would enable the arts to attain the same national prominence that the University’s existing centers of excellence have achieved.” The commission proposes that by the year 2020 people will think of our nationally distinguished arts departments when the University of Virginia is mentioned.

To achieve these goals, the report recommends:

1. Expanding and improving the University’s facilities for the arts
2. Giving departments the faculty they need to meet student demand
3. Giving greater weight to artistic ability in the admissions process
4. Establishing an undergraduate program in dance; launching a Digital Arts Initiative, and creating other new programs that will enrich the study, performance and creation of the arts at the University.

I would like to thank Dean Dass and Larry Goedde and other members of the 2020 commission for their work on this groundbreaking report. On April 6, 2001, the Board of Visitors accepted the report on the Fine and Performing Arts. The Board charged the president to develop strategic plans to achieve its goals. This document, which will revolutionize the arts at the University, can be viewed at [www.virginia.edu/virginia2020/](http://www.virginia.edu/virginia2020/).

As I look at our department, I see already beginning the revolution in the role and stature of the arts proposed in the 2020 report. First, there is the new Studio Art building, which will be completed with the generous support of the Ruffin

Foundation. Working closely with the architects, we are designing a state-of-the-art building which will bring the entire studio program, including drawing and digital art, currently in Brooks Hall, under one roof.

Although facilities are important, the core of our program is our talented and dedicated faculty and staff. In May, Jim Hagan retired after 37 years of service to the McIntire Department of Art, to the University, and to the many students he has influenced during his years teaching sculpture, drawing, and digital art. The loss of Jim is balanced by the addition of two permanent appointments who joined us last year. Kevin Everson, coming to us from the University of Tennessee, has expanded our course offerings into cinematography, installation, and performance. His courses have allowed our students to expand their creativity into film, arguably the most powerful art form of the 20th century. His success as a teacher is only matched by his success as an artist. He has won the prestigious Prix de Rome and will be in Rome during the current academic year. Bill Wylie finishes an outstanding first year as the head of our photography program. Although photography inhabits the most cramped quarters in Fayerweather, his vision as an artist and enthusiasm as a teacher has enabled the photography program to continue to grow and prosper. Last year we also had two extremely successful visiting artist/instructors. Suzi Fox, a young sculptor from RISD, brought a wealth of vitality and passion to our sculpture program and to our entry level drawing courses. She became an important mentor for many of our fourth- and fifth-year students. Nina Bovasso, a young painter from New York City, added the new voice of decorative



CHRISTY HOBBAUGH





## NOTES FROM THE STUDIO

abstraction to our painting program. Her show in the spring was an exuberant riot of color, pattern, shapes, and lines.

Three new visiting artists are teaching with us this year. Adam Wolpa will teach a section of entry-level sculpture and a section of entry-level drawing. Adam is a recent M.F.A. graduate from Iowa. He was a 1996 graduate of U.Va. as a distinguished major in sculpture, performance and printmaking. Erik Adolfson joins us as a visiting artist teaching digital art. He was a 1994 graduate of studio art at the University with a concentration in sculpture and digital art. Since his graduation from U.Va. Erik has worked at the forefront of the Digital Revolution. He brings a wealth of experience to our program. These two appointments continue our tradition of bringing our best graduates back to U.Va. for one-year appointments as visiting artists and instructors. Also returning to our program after many years is Lincoln Perry. Lincoln, the creator of the stunning new murals in Old Cabell Hall, joins us during the fall semester of each of the next five years.

Perhaps the largest change to our program comes from the addition of the first full-time staff position devoted exclusively to Studio Art. Eric Schmidt, a painter from the University of North Carolina, has joined us as our Gallery/Studio Technician. He will be responsible for the safety, maintenance, and environmental quality of the shops, studios, labs, and galleries. He started in July 2001 and has already improved the efficiency and safety of our studios. We thank former Dean Mel Leffler for the creation of this position and for all the other help he gave to this department during his tenure.

If the core of our program is our faculty and staff, the heart of our program is our students, whose quality and numbers steadily increase. Fourth year shows were held in the Fayerweather Gallery and the Newcomb Hall Art Space, but these gal-

leries were not enough to contain some of our ambitious students. They installed their shows in the Frank Ix Building off the downtown mall, while Chris Luzar, a Studio Art major who also plays football, installed his show in the locker room of Scott Stadium.

Thanks to the Aunspaugh Endowment and other gifts, our fifth-year program continues to grow and thrive. The program benefits both the participants and the department as a whole. Their service to the department, commitment to their art practice, and the quality of their work raises the standards, performance, and commitment of all our students. Two of our fifth-year students from last year, Kristin Nyce and John Early, were accepted into top M.F.A. graduate programs at Yale and The Art Institute of Chicago. The current group of fifth-years includes three students receiving Aunspaugh Fellowship support and five students participating in the program without support. Dean Dass will direct our fifth-year program, and we are all excited about working with this talented group of young artists.

Recommendation number four of the 2020 report states, "the lack of dance in the arts curriculum is one of the University's most glaring deficiencies." I am proud to announce that the Art Department, the Campaign for Dance, Studies in Women and Gender, and the University of Virginia Art Museum have joined forces to sponsor a dance class listed as a Studio Art course, and taught by visiting artist, dancer and choreographer Sage Blaska. As the department where form, space, time, and the body are the essence of what we explore, we look forward to embracing and nurturing a dance program at U.Va.

Many of us are truly "wild beasts" beneath our refined Virginia exteriors. Last year, the Virginia Film Festival and its theme, "Animal Attractions," so inspired my colleagues and our students that we secured 15,000 square-feet of raw ware-

house space at the Frank Ix building off the Downtown Mall for an exhibition to accompany the film festival. The show contained over 150 works by 100 students, faculty, and visiting artists addressing the film festival's provocative theme. This event opened the door to collaborations with students, faculty, and staff of the Virginia Center for Computer Music of the McIntire Department of Music, who composed and installed a brilliant sound environment within this exhibition space. "Animal Attractions" became the seed of an even larger event called the "Fringe Festival," which took place in October and addressed the theme of the 2001 Virginia Film Festival, "Masquerades." Including participation from all the arts departments on grounds, the week-long festival culminated in a Masked Ball on Friday, October 26. We will provide full details of these events in the next newsletter.

Other new forces in Studio include the newly created Art Students Society and the expansion of our alumni group, the Fayerweather Friends. These organizations will allow our students and alumni to have a more important role in our program. Information about these groups appears elsewhere in this newsletter.

As we start a new academic year, I am proud of the accomplishments of the past year and am excited by plans for the next. We are grateful for the support we receive from the University administration, alumni, parents, and friends of this department. I believe the Art Department is moving toward the goals of the 2020 Commission, which are looming over the horizon and urging us forward.

William Bennett  
Associate Chair  
Studio Art



## THE FACULTY REPORT



Paul Barolsky

CHRISTY HOBAUGH

• **MATTHEW AFFRON** participated in this year's Modernist Studies Association conference in Philadelphia, the College Art Association conference in Chicago and the Society for French Historical Studies in Chapel Hill.

• **PAUL BAROLSKY**, who contributed the preface to *Nose Book*, a collection of essays on the importance of the nose in world history, also published essays in the *Virginia Quarterly Review*, *Arion*, and *Source*. In addition, he lectured at the National Gallery of Art, Washington, D.C., at a conference on Renaissance Art in Rosendal, Norway, and at the Renaissance Society Meetings in Chicago.

• **MALCOLM BELL**, as the Director of the U.S. Excavations at Morgantina, Sicily, led the field session there this past June and continues work on a book on the agora of Morgantina. This past year he made contributions to a supplement of *Bollettino d'Arte*, as well as to *Damarato, Studi classici in onore di Paola Pelagatti, Un ponte fra l'Italia e la Grecia, Atti del Simposio in Onore di Antonino di Vita*, and *Acts of the 13th International Bronze Conference*. He lectured at the National Gallery of Art and for the Charlottesville Society of the Archaeological Institute of America. Last October he presented a paper at the University of Michigan's conference on the Villa of the Mysteries. He is the outgoing editor of *Memoirs of the American Academy in Rome* and served as a consultant in the preparation of the Bilateral Accord with Italy on the importation of antiquities into the U.S., which was officially approved in January 2001.

• **WILLIAM BENNETT'S** earthwork, "Wedge, Stone Boat" (1976 to present) was documented in the exhibition, "Formations of Erasure: Earthworks and Entropy," shown at the Center for Land Use Interpretation in Los Angeles and at

the Storefront for Art and Architecture in New York City. Pictures of "Wedge, Stone Boat" appeared in the LA Weekly and the New York Times. Additionally, Bennett's large outdoor sculpture "Loomings," with references to *Moby Dick*, was part of an exhibition titled "Mapping, New Directions" in New Bedford, Mass. and was recently installed in the new entrance of the New Bedford Whaling Museum.

• **DEAN DASS** participated in workshops and lectured on contemporary graphic methods at the South Karelian Polytechnic University in Imatra, Finland. He had solo exhibitions at Les Yeux du Monde in Charlottesville and Galleria Harmonia, Jyväskylä, Finland. He participated in a group exhibition at the Schmidt Dean Gallery in Philadelphia.

• **JOHN DOBBINS** continues work at Pompeii as the director of the Pompeii Forum Project. In January 2001 John Dobbins and Larry Ball ('87) presented a paper on Pompeii at the Archaeological Institute of America's annual convention. In June 2001 the Pompeii Forum Project was again in the field with team members including U.Va. Ph.D.s Larry Ball and Steve Gavel ('97), as well as current graduate students Kevin Cole and Eric Poehler. John contributed to the catalogue to the exhibition at the Walters Art Gallery, "Antioch: Lost Ancient City," and he spoke at symposia related to this exhibition at the Cleveland Museum of Art and the Smithsonian.

• **DANIEL EHNBOOM** presented papers at symposia for the Asia Society in New York City and the Annual Meeting of the Association for Asian Studies and lectured at the University of Texas and the North Carolina Center for Asian Studies. His paper "The Problem of Sectarian Categories in Indian Painting" was presented in summary form by panel chair,

## OFFICE NEWS

Sylvia went to Venezuela, Barbadoes, and Martinique. Very exciting. She hopes everyone and their families stay safe in these troubling times.

Millie has returned from maternity leave. She now has two sons, ages 5 and 1.



## THE FACULTY REPORT

Alka Patel, at the American Council for Southern Asian Art panel at the Annual Meeting of the College Art Association. He is currently serving his second three-year term as director of the University of Virginia Center for South Asian Studies.

- **FRANCESCA FIORANI** was on leave during the 2000-2001 academic year supported by a Getty Foundation Post-Doctoral Fellowship. She spoke at the Renaissance Society of America conference in Chicago and is putting the finishing touches to her book manuscript, *The Order of Maps: Art, Science, and Humanism in Late Renaissance Italy*.

- **LARRY GOEDDE**, Chair of the McIntire Department of Art, lectured at the Chrysler Museum in Norfolk on the Dutch Caravaggist Hendrick ter Brugghen. He will stay on for a third (and final) three-year term as chair.

- **CHRISTOPHER JOHNS** spent this past spring as Visiting Distinguished Professor of Art History at the University of Iowa. He spoke at the International Congress for the History of Art in London and gave the keynote address at the conference "Le Arti in Gara," at the Capitoline Museum in Rome, the publication of which is forthcoming. Additionally, he lec-

tured in New Orleans and Minneapolis.

- **MEGAN MARLATT** exhibited her works in several group exhibitions in 2001, including "Danko-Marlatt-Scaffer," at Murray State University in Kentucky, "Fresco/Fresh" at the Educational Alliance Art Gallery in New York City and "Three Ring Circus" at the Rockville Arts Place in Maryland.

- **MAURIE MCINNIS** contributed to the exhibition catalogue *Henry Benbridge: Charleston Portrait Painter* and published an article on the same subject in *American Art Review*. She lectured at the Gibbes Museum

## JAMES HAGAN

Professor of Studio Art James Hagan taught at the University of Virginia from 1963 until his retirement in May 2001. In those 38 years he witnessed and participated in major transformations at the University, not the least of which was the development of the Art Department from a small, marginal program of four artists to a nationally prominent department comprising a Studio faculty of nine and an Art History faculty of thirteen.

Jim began his career as a sculptor, achieving his first success with large, powerful pieces in wood in the mid-1970s. He exhibited widely and participated in a number of major shows with many of the most prominent artists of that decade. In the 1970s and 80s, he restlessly experimented with materials and techniques, including metal and ceramics. Many alumni are familiar with his work on the Downtown Mall in Charlottesville—the flat, black profile sculptures of shoppers, strollers, and typical mall denizens executed in sheet metal have been familiar inhabitants of our community since 1981. Wit and ingenuity have remained hallmarks of Jim's work, evident also in his recent exhibition in the Fayerweather Gallery and on the Fayerweather Lawn, featuring ceramic sculptures of his pet pig assembled as flock or herd.



Jim's search for new artistic materials and new forms of expression led him quite early to computer technology, and in 1987, long before the current vogue for all things relating to the internet, digital media, and computer graphics—indeed, long

before most faculty were even using e-mail—Jim initiated the study of digital media in our Studio Art curriculum, in the process reinventing his career after nearly 25 years on the faculty. Initially working largely alone, Jim developed very successful courses that have been over-enrolled for the last seven or eight years, and in the process brought the Art Department with him on his exploration of digital technology. We now have students fusing the Renaissance techniques of printmaking with digital graphics, and we anticipate the spread of digital media into the other areas of the Studio program. Jim showed us the path to the future and the entire faculty of the Art Department is grateful for his foresighted leadership in bringing us into a new age.

As the Art Department plans for a new Studio building, we honor Jim Hagan's pursuit of artistic excellence and innovation and his leadership in preparing the department to move to new levels of achievement in its new facilities.



## THE FACULTY REPORT

of Art in Charleston, S.C., and at the Museum of Early Southern Decorative Arts in Winston Salem, N.C. In addition, she was awarded a National Endowment for the Humanities Research Fellowship for University Professors as well as the Mary Ellen LoPresti Award for Excellence in Art Publications from the Art Libraries Society of North America for her exhibition catalogue, *In Pursuit of Refinement: Charlestonians Abroad 1740-1860*.

- **AKEMI OHIRA** received a 2000-2001 Virginia Museum of Fine Arts Professional Fellowship as well as the second prize in the National Small Works, 2001 exhibition at the Washington Printmakers Gallery in Washington, D.C. Ohira also participated in the 2001 International Small Engraving Salon Carburari at the Florean Museum in Maramures, Romania.

- **MARION ROBERTS** is on leave during the 2001-2002 academic year. Her book, *Dugdale and Hollar: History Illustrated*, is scheduled for publication by Associated University Presses for the University of Delaware Press later this year.

- **ELIZABETH SCHOYER** curated the 2001 exhibition of paintings by San Francisco artist Squeak Carnwath, which was on display at the Fayerweather Gallery. She also participated in the "Summer Show, 2001" at Les Yeux du Monde in Charlottesville and is scheduled for a solo exhibition at Les Yeux du Monde in the spring of 2002.

- **HOWARD SINGERMAN**, promoted to Associate Professor in 2001, gave the keynote address "Art Schools and the Ecology of Art in Los Angeles" at the University of Southern California School of Fine Arts and the Los Angeles County Museum of Art's Institute for Arts and Cultures' symposium, "Do Art Schools

Rule? Past, Present and Future of the California Art World." He participated in symposia at California State University and the Wexner Center for the Arts, Ohio State University and lectured at Cornell University, the University of Southern California, and the Getty Research Institute. He published an article in *Parkett* and was editor and contributor to the exhibition catalogue, *Public Offerings*, published by the Los Angeles Museum of Contemporary Art in 2001.

- **ROGER STEIN**, Professor Emeritas, continues to examine the role of late 19th-century American classical archeologists working in Greece and Turkey. He published an article on this research in *American Art* and presented a paper at the Princeton University Symposium, "Visible Religion: Exhibition, Public Display and the Historiography of American Religious Culture." He lectured at the University of Georgia and participated in the National Trust for Historic Preservation's Historic Artists Homes and Studios Advisory Board.

- **WILLIAM WYLIE'S** photographs were published in his new book *Riverwalk* last December. He also published a portfolio in the *Chicago Review*. He had solo exhibitions, "A Long, Thin Common" in Casper, Wyoming and "The River's Edge" in Philadelphia, as well as a solo exhibition in Denver. A participant in the group exhibition "Current Works 2000" in Kansas City, he was a visiting lecturer at Hollins University and received a research fellowship from U.Va. to photograph the white marble quarries or Carrara, Italy. He had a solo exhibition/installation in a closed 16th-century church as part of



Richard Crozier with Werner Sensbach, a retired U.Va. Architect and a current student of painting and printmaking.



Dorothy Wong

Foiano Fotografia. Finally, he has begun production on a second book to be published by Nazraeli Press in spring 2002.

- **DOROTHY WONG** recently published an article titled "Maitreya Buddha Statues at the University of Pennsylvania Museum," in *Orientations*.





## GRADUATE STUDENT NEWS

• **KEVIN COLE** spent the summer of 2001 participating in the Pompeii Forum Project and the Morgantina excavation in Sicily.

• **ANDREW GRACIANO** received a Yale Center for British Art Fellowship for November through December 2001. In addition, he received a Samuel H. Kress Travel Fellowship and a Walter Read Hovey Memorial Fund Fellowship for 2000-2001. In April 2000 he was awarded the Dora Wiebenson Prize for Best Graduate Student Paper given at National Conference of the American Society for 18th-Century Studies.

• **RACHEL HERSHERBERG** was an intern at the National Gallery of Art in the summer of 2001. She worked in the education department giving gallery talks as well as a public lecture on the formation of the permanent collection of the National Gallery.

• **SUSAN MAXWELL** presented a paper, "An Egyptian Enigma in Sixteenth-Century Bavaria" at the Sixteenth-Century Studies Conference in Cleveland, Ohio in November 2000. She curated the exhibition "Virgins, Gods, Saints and Lovers: Mannerists Prints" which was on display at the University of Virginia Art Museum this past spring.

• **TANYA PAUL** spent the summer working at the Kluge-Ruhe Aboriginal Art Museum at U.Va. through an internship with the Institute of Public Study.

• **KATHLEEN MORRIS SCHRADER** is the Associate Director for Collections Management and Resources and Associate Curator of European Sculpture, Decorative Arts, and Prints at the Virginia Museum of Fine Arts in Richmond. She organized the exhibition "Nature Leashed and Unleashed: Antoine Louis Barye and 19th-

Century French Animal Sculpture" on view this past summer at the Virginia Museum of Fine Arts, as well as "Discover Silver," a hands-on learning gallery that opened at VMFA in 1998.

• **JUSTIN ST. P. WALSH** presented a poster titled, "The Forma Urbis Romae in the 21st Century: Digitizing the Severan Marble Plan" at the AIA Annual Meeting in San Diego; and he presented a paper, "The Arch of Hadrian at Athens: A Reappraisal" at the University of Virginia's Classics Student Association's Symposium in February 2001. He spent his third summer participating in the U.Va.'s excavation project at Morgantina, Sicily.

• **KATHERINE WOLTZ** is currently assisting the curators at Monticello with the 2003 Bicentennial Exhibition for the Lewis and Clark Expedition. Last fall her article, "Winslow Homer's Studio Library: Discoveries and Reassessments," was accepted by *American Art Journal* for publication.

## NEW ART HISTORY GRADUATE STUDENTS

Caroline Cobb  
WASHINGTON AND LEE UNIVERSITY

Rachel Donahue  
HUMBOLDT STATE UNIVERSITY

Aviva Dove-Viebahn  
MARY BALDWIN COLLEGE

Aura Durham  
BERRY COLLEGE

Elena Pakhoutova  
MOSCOW STATE UNIVERSITY

Gretchen Schultz  
COLLEGE OF WILLIAM AND MARY

Elizabeth Shollenberger  
PENN STATE UNIVERSITY

Jonathan Stuhlman  
SCHOOL OF THE ART  
INSTITUTE OF CHICAGO

Stephanie Thomas  
VANDERBILT UNIVERSITY

Dana Wheelles  
UNIVERSITY OF NORTH CAROLINA  
AT CHAPEL HILL

## 5TH YEAR STUDENTS

David Bendernagel  
Maggie Booth  
Eleanor Hanson  
Chase Herd  
Sara Hutson  
John Leahy  
Roland Lusk  
Lucy O'Connell



## GRADUATE ALUMNI NEWS

- **JEREMY CASLIN ('98)** is visiting assistant professor of art history at Carleton College. This past spring he gave a lecture on Wassily Kandinsky at the Midwest Art History Society Conference in Minneapolis. His daughter Abigail celebrated her second birthday in May.
- **IVÁN CASTAÑEDA ('00)** has just accepted a position as assistant professor of art history at the University of Idaho in Moscow, Idaho.
- **ABIGAIL CHRISTENSON ('96)** is a Further Education Coordinator at the Whitworth Art Gallery at the University of Manchester, England. There she coordinates lectures and seminars based on the collections. In addition, she teaches workshops on modern and contemporary art at Tate Liverpool. She lives in Manchester with her husband and two-year-old daughter.
- **ANNE DERBES ('80)** is the chair of the art department and professor of art history at Hood College. She has forthcoming articles in *Gesta* and *Speculum* and participated in the Medieval Academy's annual Conference and the International Congress on Medieval Studies in May. She lectured at Bates College in January.
- **KAREN HOPE GOODCHILD ('98)** is an assistant professor of art history at Wofford College. She presented papers at the Feminist Art and Art History Conference, at SECAC, and at CAA and was the recipient of an Andrew W. Mellon Foundation Faculty Development Grant in 2001. She and her husband, Stephen Michelman, celebrated the birth of their daughter, Isabella Goodchild-Michelman, on January 5, 2001.
- **JUDITH HUBER GROSJEAN ('96)** lives in Holliston, Massachusetts.
- **JOYCE BERENSTEIN HOWELL ('88)**, professor of art history at Virginia Wesleyan College, presented a paper, "Historical Problems in a Group of Biographical Publications by Eugène Delacroix" at SECAC. She received the Cultural Alliance of Greater Hampton Roads Award for Distinguished Contribution to the Arts and Culture in November 2000 and received a Summer Development Grant from Virginia Wesleyan College for summer 2001.
- **SARAH DABNEY DALTON JACOB ('75)** is the president of Orient Expressed Imports, a company she started 23 years ago that manufactures hand-smocked children's clothes and custom designed linens. The flagship store in New Orleans also carries Asian antiques.
- **SARA N. "SALLY" JAMES ('94)** is an associate professor of art history and chair of the art department at Mary Baldwin College. She presented a paper at the American Academy in Rome in February 2001 and led an art history student group in Italy this past spring.
- **NORMAN LAND ('74)**, professor of Italian Renaissance and Baroque art history at the University of Missouri, has recently published entries in the "Encyclopedia of Italian Renaissance and Mannerist Art," and articles in the journals *Source* and *Explorations in Renaissance Culture*. In April he presented a paper, "Jacopo del Sellaio's Christ with the Instruments of the Passion" at the Birmingham Museum of Art. He was recently honored by the Women's Panhellenic Council and the Kappa Delta Sorority at the University of Missouri for "continuing service and academic excellence."
- **KAROL LAWSON ('88)** is the director of the Maier Museum of Art at Randolph Macon Woman's College in Lynchburg.
- **HOPE MAUZERALL ('96)** is a part-time instructor at Wesleyan College in Macon, GA.
- **DEANNA WHITE MCALEXANDER ('85)** taught art history at the University of Memphis for ten years and worked in administration for another five years. She is now a third grade teacher at the Solomon Schechter Day School in Memphis, Tennessee, where her two daughters, Marlise and Rebecca, attend school.
- **DONALD MCCOLL** is assistant professor of art history and chair of the art department at Washington College in Chestertown, MD. He contributed essays to two forthcoming anthologies, "Cambridge Companion to Dürer" and "Constructing Publics: Cultures of Communication in the Early Modern German Lands." His reviews appeared in "CAA Reviews." He recently spoke at the Dürer Invitational Colloquium at the Clark Art Institute in Williamstown, MA., at Frühe Neuzeit Interdisziplinär, a conference at Carnegie Mellon University in Pittsburgh, and at the Isabella Stewart Gardner Museum. He also received a Faculty Enhancement Grant from Washington College.
- **GRETCHEN KREAHLING MCKAY ('97)** exhibited several paintings this past spring at the Savannah College of Art and Design's "Art by Art Historians" exhibition, where she taught for four years. In August she joined the faculty of Western Maryland College as an assistant professor of art history.

- **KRISTI MCMILLAN ('01)** will spend the 2001-2002 academic year teaching in the Departmente d'Anglais, Section d'American at the Université de Provence (Aix-en-Provence) through an exchange with the U.Va. French Department. She will be teaching American culture, language, literature, history, and government.

- **ANDREA OLSEN ('85)** is an artist working in Idaho. Her collage texts appeared in the books, *Chick for a Day* and *Sewing Shut My Eyes*. She participated in conferences at universities in Germany, Hungary and Finland.

- **KRISTINA PEREA ('99)** is the Assistant Curator for the Visual Arts Program at the National Hispanic Cultural Center in Albuquerque. She recently contributed to the exhibition catalogue *La Luz: Contemporary Latino Art in the United States, 2001*.

- **JOYCE HENRI ROBINSON ('93)** is Curator at the Palmer Museum of Art at Penn State. This year she authored several exhibition catalogues including *An Interlude in Givenchy: The French Cavalier by Frederick MacMonnies*, *An Artistic Friendship: Beauford Delaney and Lawrence Calcagno*, and *sva2000*. She will be presenting a paper this fall at the conference, "Laying Claim: (Re)Considering Artists of African Descent in the Americas." She has contributed essays to two forthcoming books, *Acts of Possession* and *What is Architecture?*. Additionally, she published articles in *Museum News* and *Nineteenth Century Studies* and chaired a session on African-American Art at CAA.

- **ETTA SAUNDERS ('98)** is the President of Arethusa Designs, a company that designs and creates fine, custom jewelry.



## NEW FINE ARTS LIBRARIAN

In September Ann Baird Whiteside joined us as Fine Arts Librarian in the Fiske Kimball Library. Ann was an Art History major at Boston College, and she concentrated in art librarianship for her M.L.S. from Simmons College. She brings to us wide experience, having worked in many different aspects of print librarianship in the Rotch Library of Architecture and Planning at MIT and most recently as the visual resources librarian in the Frances Loeb Library at the Harvard Graduate School of Design. In addition, Ann has been active nationally as president of the Visual Resources Association. Her expertise in both print and image librarianship is vitally important for the Art Department as we embrace the opportunities that electronic resources offer while still improving our already strong collections of books and journals. Ann will also play a critical role in planning the Carr's Hill Arts Grounds, not only for the projected new Fine Arts Library but also as regards the role of digital media in the entire complex.

- **SAMANTHA SCUSSEL ('01)** spent this past summer as an intern at the Bayly Art Museum.

- **PAULA WARRICK ('88)** directs the Office of Merit Awards, an office for nationally competitive scholarships, at American University in Washington, DC.

- **LYNDA WHITE ('79)** was promoted to Associate Librarian at Alderman Library in May 2001. Her article "The VRA-ARLIS Professional Status Survey: Lessons Learned" was recently published in the *VRA Bulletin*.

- **CARL WUELLNER ('91)** is a research assistant at the Cleveland Museum of Art, working in both the Department of Paintings and the Department of Drawings. He recently contributed entries for the catalogue of the exhibition "French Master Drawings from

the Collection of Muriel Butkin," on view from August 26 through October 28, as well as entries for the museum's forthcoming catalogue on its collection of pre-1900 European drawings. Prior to working at the Cleveland Museum of Art, Carl was a research assistant in the Department of Paintings at the J. Paul Getty Museum in Los Angeles and a curator at the Galerie Micheal in Beverly Hills. He continues work on his dissertation on art theory and collection practices. He and his wife, Margarita (MA Architectural History, U.Va.) are the parents of Helen Christina.

- **MORGAN BOYD ZINSMEISTER ('96)** was a Textile Conservation Technician at the National Museum of American History, where he worked on the Star-Spangled Banner Conservation Project. In August 2001 he began studies at Queen's University, Kingston, Ontario, working towards a Masters of Art Conservation degree.

## UNDERGRADUATE: DOUBLE MAJORS

- **SUSAN EDWARDS ('91)** is a research assistant for curatorial projects at the Seattle Art Museum. She contributed to "Bringing the Curatorial Process to the Web," papers from the 2001 Museums and the Web Conference in Seattle, March 2001 and is the co-creator of the website "My Art Gallery," which can be viewed at [www.seattleartmuseum.org/myartgallery](http://www.seattleartmuseum.org/myartgallery). Additionally, she co-curated "Art Of Protest" at the Seattle Asian Art Museum with Dr. Chiyo Ishikawa and Tara Reddy.
- **KAREN LILLIS ('92)** is a writer and artist. She recently published a novel *i, scorpion: foul belly-crawler of the desert* and participated in a cross-country reading tour for the novel, "United States of Amnesia Tour 2000." She also published an article on Technodyke.com. She was the writer-in-resident at Shakespeare and Company in Paris in November 2000 and February 2001. Additionally, in January 2001 she appeared on the Maury Povich Show as a "gender illusionist."
- **JAYNE MATRICARDI ('96)** is an artist and high school art teacher in Fairfax County, VA. She has participated in several national and local group exhibitions as well as a teacher workshop with guest artist James Rosenquist funded by the Robert Rauschenburg Foundation.
- **SARAH POITEVENT ('98)** is a gallery assistant at Galerie Simonne Stern in New Orleans.
- **KRISTEN (MONKAITIS) RUSSEL ('97)** is an artist and 3-D modeler for Lucas Arts Entertainment Company in San Rafael, CA.

## UNDERGRADUATE: ART HISTORY

- **AMY ATKINSON ('89)** lives in Nashville where she is the Vice President of Martin Public Relations, a PR division of the Martin Agency, a Richmond-based advertising firm. She supervises public relations for the United States Virgin Islands Department of Tourism.
- **STEPHANIE BECK ('98)** is enrolled at the School of the Museum of Fine Arts in Boston earning her post-baccalaureate certificate in painting. She participated in the Smithsonian Employee Art Show in 2000.
- **ANNE (HANAHAN) BLESSING ('94)** teaches Latin at a New Orleans middle school and is also a full time graduate student working towards her Ph.D. in English at Tulane University.
- **LAUREN BROWNSTEIN ('92)**, who received a Masters of Arts in Teaching in Museum Education from George Washington University in 1995, is currently the Director of the Corporate Partners Program at the United States Holocaust Memorial Museum, where she also volunteers as a museum docent.
- **SARAH BUSHEY ('78)** is a family physician in Newport News, VA.
- **CARA CHIARELLO ('97)** is working towards her degree in graphic design at the Art Institute of Atlanta.
- **STEPHANIE COPELAND ('99)** is working with Commerce One's Marketplace Management Group in Arlington, VA.
- **HOLLY CRISSON ('97)** is an administrator for the Department of Japanese and Korean Works of Art at Sotheby's in New York, where she contributed to this past spring's sale catalogue.
- **CARLA DELLAVEDOVA ('97)** is an associate archivist with the Jim Henson Company in New York.
- **POLYANNA FORSTER ('96)** is a staff writer at *Roll Call*, a newspaper and website that covers news on Capitol Hill.
- **ELIZABETH FOSTER ('92)** is an urban planner and landscape architect at ICON Architecture, Inc. in Boston. She received the American Society of Landscape Architects' Certificate of Honor for her body of graduate work at the University of Michigan.
- **LESLIE J. (IACONO) GHIZE ('89)** is the Director of Online Services for the Donegar Group in New York.
- **KELLY GOODMAN ('00)** is an assistant to J. Carter Brown, Director Emeritus of the National Gallery of Art.
- **BETTY GOSS ('79)** is an interpreter at Monticello.
- **EMILY NASH HOLLIGAN ('90)**, who received a Ph.D. in Art History from the University of Delaware in 2000, is an adjunct faculty member at Towson University. She recently participated in the American Culture Association Annual Conference and received a Smithsonian Institution Pre-Doctoral Fellowship for 1998-1999. She has a 4-year-old daughter and is expecting a son this fall.
- **CRAIG EARL HARDING ('79)**, is the owner of the Ultra Studio of Art and was included in the *2001 International*



*Who's Who of Business Professionals*. He recently prepared an award in calligraphy to be presented to General Norman Schwarzkopf by the American Urological Association for his role in promoting prostate cancer awareness.

- **ELEANOR JONES HARVEY** ('83) received her Ph.D. in art history from Yale University in 1998. She is the Curator of American Art at the Dallas Museum of Art and recently published the book *Thomas Moran and the Spirit of the Place*. Her articles have appeared in *American Art Review*, *Southwest Art*, and *Antiques*. This past spring Eleanor gave two lectures at the Dallas Museum of Art. In 1998 she received the Henry Russell Hitchcock Book Award for her book *The Painted Sketch: American Impressions from Nature, 1830-1880*. She lives in Dallas with her husband and two children.

- **JANE COREY HOLT** ('89) is a busy mother of three in Evanston, IL.

- **DAVID HUGHES** ('84) is the Government Accounts Executive for Metrocall, Inc. He and his wife Jennifer had their first son on April 22, 2001. He also runs the Irish Guard Living History Association website which may be seen at [www.irishguards.net](http://www.irishguards.net).

- **SLOANE LEDERER** ('87) is a marketing director for Cambridge University Press where she promotes photography books, art books, general non-fiction and science books.

- **ANDREA MARRONE** ('00) is a Management Support Assistant for the Director's Office at the Smithsonian American Art Museum. This fall she will begin studies for her MA and appraisal certification at George Washington University. She will continue to work for the Smithsonian.

- **LINDSAY MCNEIL** ('00) teaches AP Art History and studio and photography classes at St. Timothy's School in Stevenson, MD.

- **HOLLY (RUSSELL) MILSTEIN** ('97) is the owner of a children's photography business in Palm Beach County, FL.

- **ANDREA S. MORSE** ('82) is a partner with the law firm Morse and Morse in New York.

- **LESLIE OAKEY** ('85) is a web producer for the Insurance Institute for Highway Safety in Arlington. The website can be seen at [www.highwaysafety.org](http://www.highwaysafety.org).

- **JESSICA PETERSON** ('98) is an applications specialist working in pre-sales for a graphic design software company in Maryland.

- **BARBARA QUAST** ('82) is the president of Beese Quast Design, an interior design and architectural firm in Loudoun County, VA that she owns with her husband. She has a two-year old son.

- **MICHAEL C. QUINN** ('74) is the President and Executive Director of the Montpelier Foundation, the steward of President James Madison's home Montpelier in Orange, VA. He is married to Carolyn Lewis Quinn ('74) and has two daughters, Sarah and Lucy.

- **ALICIA LAUREN RUGGIERO** ('94) is Vice President of JP Morgan Chase Equity Marketing in New York.

- **SHANNON (KELSO) SIXBEY** ('93) received an MBA and is currently teaching in the Department of Management and Marketing at Radford University.

In her spare time she makes jewelry and has taught classes in origami and jewelry-making.

- **HOLLY SORENSON** ('98) is a New Homes Sales Manager for her family's construction company in Northern Virginia.

- **DIANNE VANDIVIER** ('81) received an MBA in 1987 from Indiana University. She is an Assistant Vice President of Marketing at the Thompson Publishing Group in Washington, DC.

- **CYNTHIA BYERS WALTER** ('77) is currently a student at the Virginia Theological Seminary in Alexandria, VA.

- **HEDWIG (SCHILLER) WATSON** ('88) is a full time mother with two children. She lives in Arlington, VA.

- **STUART WHITEHURST** ('84) is the Vice President of Skinner, Inc. in Massachusetts, the fourth largest fine arts and decorative arts auction house in the nation. A frequent appraiser on *The Antiques Roadshow* and *At the Auction*, he is also a regular lecturer on the art market and on decorative arts, furniture and collecting in general.

- **JENNIFER WILLIAMS** ('88) is a City Editor for the *Daily Progress* in Charlottesville.

- **VERONICA TISDALE WRUBEL** ('87) is a psychotherapist with the Eden Counseling Center and a self-employed massage therapist. She also works for the Best Body Company.

## UNDERGRADUATE: STUDIO

• **LISA ANDERSSON ('97)** is a graphic designer and exhibit designer for Chermayeff and Geismar, Inc. in New York City.

• **WILLIAM BROWN ('78)**, the Associate Conservator of Paintings at the North Carolina Museum of Art in Raleigh, NC, presented a paper "Technical Study and Restoration of an Early 17th-Century Landscape Painting by Esaias van de Velde" at the American Institute for Conservation's Annual Meeting. He was married in September 2000.

• **NICOLE CHARBONNET ('88)** recently had a one-woman exhibition "Nicole Charbonnet: How to Live; What to Do" at the Winston Wächter Mayer Fine Art Gallery in New York.

• **EMILY (MOYER) CHRISTENSEN ('00)** is a Communications Specialist for the Fannie Mae graphics shop in Washington, D.C. She was married in May 2000.

• **TANIA DIBBS ('88)** is an artist in Colorado. Having studied at the Art Student's League in New York, she had recent one-woman exhibitions and participated in group exhibitions in Delaware and Colorado and received several awards and fellowships including a Fellowship for Colorado Artists and the Colorado Council for the Arts, Art in Public Places Award.

• **KENDRA DUNN ('97)** is an account executive for the advertising agency Grant, Scott and Hurley in San Francisco.

• **JONATHAN DURHAM ('97)** recently received his MA in Fine Arts from UCLA. He participated in the Graduate Sculpture Exhibitions at the Dickson Art Center, Wright Gallery, UCLA. He has a studio and teaches art history at Cerritos Community College in Los Angeles.

• **JEN FARIELLO ('96)** is a photographer and teaches photography classes at Woodberry Forest School in Orange, VA.

• **MARTI HAYKIN ('87)** received an MFA in printmaking from Indiana University in 1991. This spring she received an MD from the Medical College of Georgia, graduating first in her class. In June, she began a residency in the Department of Psychiatry at Yale University. She continues to make drawings and prints, which can be seen at [www.fimp.net](http://www.fimp.net).

• **BRIAN HESS ('00)** designs games for Gearbox Software in Plano, Texas.

• **ANITA IMPAGLIAZZO HYLTON ('85)**, a medical illustrator, is a regular contributor to Helix and is currently illustrating an exercise physiology textbook. She participated in the Association of Medical Illustrators Annual Salon and lives in Charlottesville with her children, Jake and Helen.

• **TOM DEAN LOCKLIN ('97)** is a graphic artist with the US Army CECOM Night Vision Support in Falls Church, VA.

• **CHRIS MONA ('83)** is Assistant Professor of Art and Gallery Coordinator at Anne Arundel Community College in Arnold, MD. He participated in the 13th National Drawing and Print Exhibition at the Gormley Gallery, College of Notre Dame in Baltimore, May 2001. He was awarded an art residency at the Gros Morne National Park in Newfoundland, Canada by the Art Gallery of Newfoundland and Parks Canada and spent July painting, drawing and photographing the interchange between humans and the natural systems of the park. He was also awarded an Individual Artist Grant in Photography for 2001 by the Maryland State Arts Council.

### DEPARTMENT REUNION AT CAA

### B R E A K F A S T

FRIDAY, FEBRUARY 22, 7:30-9:00AM

PHILADELPHIA MARRIOTT ON MARKET STREET  
ROOM 303

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

*We look forward to seeing you in Philadelphia!*



## ALUMNI NEWS

- **NICOLE MORIN ('00)**, a web developer and graphic designer, is currently contracting for Headquarters Air Force in Annandale, VA and will be moving to Germany in 2002. She was married in September 2001.

- **MEG ROCHESTER ('00)** is currently pursuing her MFA in Visual Communications at Virginia Commonwealth University.

- **CHRISTINE MARIE (NOWACEK) SPRINGER ('92)**, an art therapist in Boulder, CO, is currently taking time off to be with her daughter.

- **MARIE (BETOWSKI) TAWES ('75)** is the owner of Firelight Glass Art, a stained glass studio located at the McGuffey Art Center, in Charlottesville, and an adjunct professor at Piedmont Virginia Community College. A lecturer at the Fairfax Art League, she has participated in recent exhibitions at PVCC, the Reston Art Center, and McGuffey Art Center. She had a one-woman exhibition at the Allegheny Highlands Arts and Crafts Center and was a finalist for a Virginia Commission for the Arts Visual Arts Fellowship in 2000.

- **KAZAAN VIVEIROS ('92)**, an artist and part-time jeweler's assistant, received her MFA in printmaking from the San Francisco Art Institute in 1994. She had a recent solo exhibition at the Traywick Gallery in Berkeley, California and participated in group exhibitions in Virginia, California and New York. Her work is in several public collections and has appeared in recent publications including *South Coast Style*, *East Bay Express* and *i Magazine*.



## FRIENDS OF FAYERWEATHER GALLERY

Building on our recent successes, the Friends of Fayerweather is really gathering steam and achieving many of our goals, especially gaining additional support for the Art Department. With this momentum our little group will develop through hard work and dedication into something grander than we've imagined. This group has now been restructured to focus on Studio Art alumni, while still keeping our current "friends" as part of our backbone and Megan Marlatt, Associate Professor of Studio Art, as our faculty representative. We've created a work plan for this coming year and identified our goals, among the most important of which is the active participation of our alumni both in exhibitions and support.

This year we plan to construct a Web site for Fayerweather Friends that we anticipate using as a communication tool to keep alumni connected with happenings at the University and in turn find out what our alumni are doing. We are in the initial design stages, so I welcome all suggestions and advice on how to approach this new medium for us.

We are currently planning another alumni show. This year's exhibition, "Legacy: A Photography Exhibition Honoring Holly Wright by Her Former Students," was a huge success. Fayerweather Friends is truly indebted to Fleming Cunningham Lunsford (COL '92) for coordinating this fascinating and moving exhibition, which showed the work of dozens of Holly's students. The show for next year will be scheduled for the first weekend in June to coincide with the University's alumni reunions. At press time we haven't nailed down the theme. Something new we will add this year will be a reception for returning Studio Art alumni coinciding with the opening of the Reunions show.

We have many more ideas for projects—we only need your help and support to realize them. Anyone interested can contact me at [mmh5vt@alumni.virginia.edu](mailto:mmh5vt@alumni.virginia.edu) or (804) 360-9090, or Megan Marlatt at [mmg6n@virginia.edu](mailto:mmg6n@virginia.edu) or (434) 924-7206. Come join our eclectic group today!

Mara McCray Hilliar ('85)  
President, Friends of Fayerweather Gallery

## WE ARE VERY GRATEFUL FOR YOUR FINANCIAL SUPPORT

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 the 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:  
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  
University of Virginia  
Fayerweather Hall  
PO Box 400130  
Charlottesville, VA 22904-4130

By phone: 434-924-6123

By FAX: 434-924-3647

By e-mail: [mwd2f@virginia.edu](mailto:mwd2f@virginia.edu)

You can reach the Chair by e-mail at [log@virginia.edu](mailto: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  
University of Virginia  
Fayerweather Hall  
PO BOX 400130  
Charlottesville, VA 22904-4130

Non-Profit Org.  
U.S. Postage  
**PAID**  
Charlottesville, VA  
Permit No. 164