

n e w s

FALL 2005

UNIVERSITY OF VIRGINIA

MCINTIRE DEPARTMENT OF ART

CARL H. AND MARTHA S. LINDNER CENTER FOR ART HISTORY



chair's letter

Dear Alumni, Colleagues, and Friends,

THE RENOVATION OF FAYERWEATHER HALL IS WELL UNDER WAY

The art history program and department offices will very likely move back into Fayerweather in May 2006, just eight months from this writing! We're now considering the interior finishes, and also planning new furnishings that will allow us to use the spaces in faculty offices with maximum efficiency.

Despite the very tight building site at Fayerweather, construction has proceeded apace. We have seen some delays due to a number of factors, including the need to repoint most of the exterior and interior brick walls and the surprisingly high water table on Carr's Hill. Another issue has been the need to excavate rock because

Fayerweather has no foundations for the most part but, like the Parthenon, rests on bedrock. This has meant a great deal of extra time and labor to complete the deep utility excavations on the west and south sides of the building.

These delays have been, nonetheless, relatively minor. The studs are up in the interior, so it's possible now to see the layout of most rooms. In addition, the monitor—the long clerestory skylight running down the ridgepole of the old Fayerweather gymnasium of 1893—has been restored. It floods the interior with light, especially the faculty offices on the mezzanine, and it offers views of the sky and clouds overhead whenever you look up. Adding to the visual interest of the interior is the now exposed turned oak truss system of the original gymnasium, concealed by a hung ceiling since 1938. Everything indicates that the interior of the restored building will be visually compelling and unique on grounds.

CONSTRUCTION DRAWINGS FOR RUFFIN HALL ARE NEARING COMPLETION

Planning for Ruffin Hall, the new building for Studio Art, has also continued through the last year. Despite pauses to address budget issues in the winter, the project is moving forward with minimal changes to the plans and model presented in last year's newsletter. By the time you read this, the project will be going to bid, with construction commencing in the late winter. The current schedule has us moving into our new

studios in August 2007! All planning in the past year has continued in close consultation with the faculty, and Ruffin promises to be a building at once functionally spare and filled with light and creative energy.

FACULTY ACHIEVEMENTS

Major faculty accomplishments characterized the 2004-2005 academic year. The following list features my colleagues' most notable successes, which include three books, a number of major solo art exhibitions, a major grant, and an important teaching award. It's an exceptional record of achievement, and this list includes only the highlights:

- **Dean Dass** had a solo exhibition at Schmidt-Dean Gallery in Philadelphia.
- **Kevin Everson** completed his first feature-length film, *Spicebush*, which won the prize for best documentary film at the New York Underground Film Festival.
- **Francesca Fiorani** published her book, *The Marvel of Maps: Art, Cartography, and Politics in Renaissance Italy* (Yale University Press, 2005). She also received a fellowship from the Institute for Advanced Technology in the Humanities (IATH) at UVA.
- **Phil Geiger** had a solo exhibition of his paintings at Tibor de Nagy Gallery in New York City.
- **Megan Marlatt** had three solo shows last year, including a show at Dowling College on Long Island, and at the Dupree Gallery in Philadelphia.
- **Maurie McInnis** published her book, *The Politics of Taste in Antebellum Charleston* (University of North Carolina Press, 2005).
- **Howard Singerman** received an All-University Teaching Award in 2005.
- **Dorothy Wong** published her book, *Chinese Steles: Pre-Buddhist and Buddhist Use of a Symbolic Form* (University of Hawai'i Press, 2004). She has also been invited to be a Visiting Associate Professor at the Chinese University of Hong Kong in Spring 2006.

- **Bill Wylie** has received a Guggenheim Fellowship for 2005-2006. He was also a Visiting Artist at the American Academy in Rome for the Spring semester 2005.

In another important faculty development, **Douglas Fordham** and **Carmen Higginbotham** began teaching in the Art History program this fall. Douglas is teaching eighteenth and earlier nineteenth-century European art—his courses this fall include a survey titled “Art and Revolutionary Europe,” and a seminar on British graphic satire. Carmen's field is American art, and her position is split between Art History and the program in American Studies. She is currently teaching a survey of African-American Art for this department and a seminar on American Film Noir for American Studies. Both colleagues bring new fields and new approaches to the Art History curriculum, and we're delighted to have them with us.

THE NEW GRADUATE PROGRAM IN THE HISTORY OF ART AND ARCHITECTURE

In October 2004 SCHEV gave official approval for the merger of the MA and PhD programs in Art History and the PhD program in Architectural History into a new single MA and PhD program in the History of Art and Architecture. We proceeded in the past year to begin putting the merged program into action, which involved developing a joint admissions process, a joint financial aid process, and beginning to put into action the new curriculum that the two departments approved for the joint program. Last winter we successfully recruited a strong entering class to the merged program, and they matriculated in August 2005. A new website and print brochure for the merged program in Art and Architectural History will be available shortly. In the meantime, please visit the graduate program pages of the Art Department's website for full details on admissions information, requirements, faculty, and financial aid: <http://www.virginia.edu/art>

THE FIFTH-YEAR PROGRAM IN STUDIO ART

The Studio's Fifth-Year Program has matured to the point that we are proposing to turn it into a BFA program. In this plan, students will complete their BAs in Studio Art as they do now within a largely Humanities-oriented approach, but a small number will be selected to remain for a fifth-year to complete the additional 30 hours required for a professional BFA degree to prepare them to apply to MFA programs. The current Fifth-Year Program has been remarkably successful as a list of recent graduates and their acceptances with funding into MFA programs reveals:

- **Adam Moyer**, 5th year (04-05), MFA program, University of California at San Diego, full fellowship.
- **Ellen Gallup**, 5th year (04-05), MFA program, American University, fellowship.
- **Paul Kadish**, 5th year (03-04), MFA program, Boston University, partial fellowship.
- **Erin Crowe**, 5th year (03-04), MFA program, Goldsmith's College, London, fellowship.

Two major gifts in recent years will ensure the continued development of the Fifth-Year Program. This year **Dennis (1974) and Christina Moyer** endowed the *Robert K. Moyer and India Z. Moyer Family Scholarship* with a gift of \$100,000. This will provide a fellowship for one Fifth-Year student each year, and is a most welcome addition to the Aunspaugh Fellowship money that has been dedicated to this purpose. The Moyer's son, Adam, completed the Fifth-Year program last year; and their daughter, Emily, graduated from Virginia as a Studio major in 2000. The faculty deeply appreciates the Moyers' support and enthusiasm for the Fifth-Year Program and for the Studio Art program in general. This is a gift that will have a long and positive impact on Studio Art at Virginia.



IN AUGUST 2005 the exhibition, "A Jeffersonian Ideal: Selections from the Dr. and Mrs. Henry C. Landon III Collection of American and Fine Decorative Arts," opened at the University of Virginia Art Museum with a catalogue of the same title. Mr. Landon is a graduate of the University. The Landon Collection comprises an extensive collection of eighteenth-century American furniture and paintings by American artists including Benjamin West, John Singleton Copley, Gilbert Stuart, Winslow Homer, and John Singer Sargent. The research and writing of the catalogue was the focus of a graduate seminar taught by Maurie McInnis. Seminar participants whose work is published in the catalogue include graduate students **Vicki Fama, Catherine Malone, Paul Ranogajec, Rebecca Shields, Andrea Sarate, and Jennifer Van Horn**. On October 7th and 8th, 2005, a symposium organized by **Maurie McInnis** and **Richard Guy Wilson** and titled "Creating an American Style: Art and Architecture, 1600-1900" was held in conjunction with the Landon exhibition. Speakers included invited specialists in the field and graduate students in the Departments of Art History and Architectural History.

CREATING AN AMERICAN STYLE: Art and Architecture, 1600-1900

- **Eleanor Jones Harvey (1983)**, Chief Curator, Smithsonian American Art Museum, Keynote Address: "Living with American Art"
- **Anne Verplanck**, Winterthur Museum, "Reading the Clues on Canvas: Early American Portraits"
- **Jennifer Van Horn**, Ph.D. Candidate, Art History, "Painting Civility: The Portraiture of John Wollaston"
- **Katherine Woltz**, Ph.D. Candidate, Art History, "Vanderlyn's *Ariadne*, Transatlantic Political Intrigue, and the Specter of the Minotaur in the Wake of the Louisiana Purchase"
- **Ann Smart Martin**, University of Wisconsin-Madison, "The Wonders of Reflection: Early American Furniture, Portraits, and Silver"
- **Catherine Malone**, Ph.D. Candidate, Art History, "Painting Fruit, Picturing Women: The Peaches of Raphaelle Peale"
- **Lydia Mattice Brandt**, M.A. Candidate, Architectural History, "Recreated Domesticity: The Virginia Building at the World's Columbian Exposition"
- **Barbara Burlison Mooney**, University of Iowa, "Spike Marks and Props: The Theatrics of Architectural Gentility"
- **Elizabeth Milnarik**, Ph.D. Candidate, Architectural History, "Yeomanry as a Means of Acceptance: Jewish and African-American Rural Communities in Nineteenth-Century America"
- **Daniel Kurt Ackermann**, M.A. Candidate, Architectural History, "Building a House of God: Defining a Jewish Presence in Thomas Jefferson's World"

ON OCTOBER 10-11, 2005 the international workshop *Leonardo da Vinci and His Treatise on Painting* was held at the University of Virginia with the support of the Institute for Advanced Technology in the Humanities (IATH), the Carl H. and Martha S. Lindner Center for Art History, and the Samuel H. Kress Foundation. The scope of the workshop was to present the *IATH Leonardo Project* to a select group of major scholars of Leonardo's *Treatise on Painting* for their review and evaluation, and to encourage their active collaboration and support in the future development of the project.

Directed by Francesca Fiorani, the *IATH Leonardo Project* focuses on the creation of an electronic archive relating to Leonardo's *Treatise on Painting*. This will make possible a comprehensive and comparative study of this large body of material that will be universally accessible to scholars, students and the general public. A research group devoted to the full implementation of the *IATH Leonardo Project* was constituted at the end of the workshop. Papers presented at the workshop included:

LEONARDO DA VINCI AND HIS Treatise on Painting

- **Carlo Vecce**, University of Macerata, "Notes on the 'Libro di Pittura': Philological and Linguistic Issues of the *Codex Urbinas 1270*"
- **Anna Sconza**, University of Paris "La Sorbonne," "The Comparison between the *Codex Urbinas 1270* and the *Treatise on Painting*: Notes to Identify the Copyist of the Abridged Version"
- **Juliana Barone**, St. John's College, Oxford, "A Chaos of Intelligence? New Evidence of Seventeenth-century Editorial Procedures and Responses to Leonardo's *Trattato*"
- **Pauline Maguire**, Washington, D.C., "Cassiano dal Pozzo's *Trattato della Pittura* Publication Project and its Legacy in French Academic Thought"
- **Victoria Steele**, Head, Special Collections, University of California, Los Angeles, "An Overview of the Holdings of the Elmer Belt Library of Vinciana"
- **Claire Farago** (1988), University of Colorado, Boulder, "Who Abridged Leonardo's *Book on Painting*?"
- **Francesca Fiorani**, University of Virginia, "Why Create a Digital Archive of Leonardo's *Treatise on Painting*?"

Another major gift to the Fifth-Year Program came two years ago, when Studio alumna **Anne Cudlip Finnegan** (1979) gave us \$50,000 over a five-year period for the immediate needs of the program. This too is a major gift that directly affects students' success in the program as they are able to devote more time to their creative work. The faculty thanks Ms. Finnegan for this very generous support.

In this context, I should note that a number of recent graduates taking their BAs in our Distinguished Majors Program, an honors course of study, were admitted to top MFA programs as well:

- **Stephanie Owens**, DMP 2005, MFA program, Cal Arts, fellowship.
- **Adoma Owusu**, DMP 2005, MFA program, Cal Arts, fellowship.
- **Sean Salyards**, DMP 2005, MFA program, Indiana University, full fellowship.

The generous support of alumni is clearly making it possible for this faculty to nurture talented students in ways that make them fully competitive with the graduates of much larger Studio departments and art schools.

THE CARL H. AND MARTHA S. LINDNER CENTER FOR ART HISTORY

This past year also saw the first fruits of the endowment for an Art History center established by Mr. and Mrs. Carl Lindner. The Center supported a number of class trips to exhibitions last year, and provided significant funding towards the publication of the three books that Art History faculty produced last year. The Lindner Center also contributed crucial funding that allowed faculty members to organize three important symposia held at UVA in October 2005—Dorothy Wong's symposium titled "The Dawn of East Asian International Buddhist Art and Architecture: Horyu-ji, Temple of the Exalted Law, in Its Contexts;" Maurie McInnis and Richard Guy Wilson's symposium, "Creating an American Style: Art and Architecture 1600-1900;" and Francesca Fiorani's international

Horyu-ji (Temple of the Exalted Law) in Its Contexts

ON OCTOBER 1, 2005, a symposium organized by **Dorothy Wong** examined the Horyu-ji temple complex in its cultural contexts. The symposium's sponsors included the Ellen Bayard Weedon Foundation, the University of Virginia Art Museum, the Carl H. and Martha S. Lindner Center for Art History, and the East Asia Center. Dating from the seventh century the Horyu-ji temple complex includes some of the oldest and largest surviving wooden buildings in the world. The construction of the temple marked the introduction of Buddhism and Buddhist art and architecture to Japan, and the temple has become a repository of numerous Buddhist works of art. Papers presented at the symposium examined new archaeological materials, computer analysis of the structural system of the pagoda, and cross-cultural, interdisciplinary perspectives on the significance of the temple.

- ▶ **J. Edward Kidder, Jr.**, International Christian University, Emeritus, "Reviving the Burning Question: the Horyu-ji Fires and its Reconstruction"
- ▶ **Huang Yunsheng** and **Eric Field**, Architecture School, University of Virginia, "Computer Reconstruction of the Five-Storied Pagoda of Horyu-ji"
- ▶ **Michael Como**, Columbia University, "The Cult of Prince Shotoku"
- ▶ **Nancy S. Steinhardt**, University of Pennsylvania, "Seeing Horyu-ji Through Chinese Eyes"
- ▶ **Dorothy C. Wong**, University of Virginia, "East Asian Buddhist Art in the Times of Horyu-ji"
- ▶ **Paul Groner**, University of Virginia, Discussant

workshop, "Leonardo da Vinci and His Treatise on Painting." Details of all three symposia can be found in this newsletter.

As always, this newsletter depends upon the dedication and hard work of Millie Dean, who supervises and literally pushes the production process through every year. Kevin Cole compiled the data for individual entries. Paul Barolsky most helpfully edited the whole. Anne Hilton Matthews (1991) is our designer; and Eric Schmidt provided many of the photographs. I'm also grateful Bill Sublette for photographs of Fayerweather Hall, as well as to the project architect for Fayerweather, Brigham Keehner of Dagit Saylor Architects, for photographs of the building that I've been sending to faculty and students all year long. If we misspelled, omitted, or otherwise misrepresented anything in your news, please accept our apologies. We'll happily make corrections next year. And please keep us informed of

your changes of address.

This year as we look forward to breaking ground for Ruffin Hall and to moving back into Fayerweather, we thank you again for your support and interest. Your gifts large and small are making it possible for us to move our programs literally to new spaces and figuratively to new levels of achievement. These are exciting times for this department, and we are seizing every opportunity to improve the educations we provide our students and to make ourselves the scholars, artists, and teachers we aspire to be.

Sincerely,



Larry Goedde
Chair

The Fayerweather Renovation



OCTOBER 2004. DEMOLITION UNDER WAY. ANNEX REMOVED BUT BRIDGE BETWEEN ANNEX AND FAYERWEATHER STILL STANDS.



OCTOBER 2004. INTERIOR DEMOLITION REVEALS ORIGINAL TRUSS SYSTEM OF 1893. GLASS BLOCK WINDOWS REMOVED.



FEBRUARY 2005. DEEP EXCAVATION ON WEST SIDE FOR UTILITIES AND NEW GALLERY, PATIO AND GARDEN.



MARCH 2005. MAIN FLOOR REMOVED. NEW STEEL STRUCTURE PARTLY COMPLETED.



SEPTEMBER 2005. ROOF MONITOR (SKYLIGHT) OF GYMNASIUM RESTORED. NEW GALLERY/STUDENT LOUNGE VISIBLE AT PATIO LEVEL ON WEST SIDE.



OCTOBER 2005. ABOVE, LOOKING NORTH ON NEW MEZZANINE LEVEL. LIGHT FROM MONITOR FLOODS TRUSSES AND FACULTY OFFICES. PICTURE TO THE RIGHT SHOWS VIEW OF THE ATRIUM, MEZZANINE AND MONITOR FROM ENTRANCE ON MAIN FLOOR.



CHRONOLOGY OF RENOVATION PROJECT

- May 2004** • The Art Department vacates Fayerweather Hall.
- June 2004** • Demolition begins.
- November 2004** • Construction of interior steel structure begins.
- Summer 2005** • Construction of roof monitor completed.
- October-November 2005** • New and restored windows installed. Sheetrocking under way.
- April 2006** • Substantial completion.
- May 2006** • Art History faculty, department staff, and the Visual Resources Collection occupy the renovated Fayerweather Hall.



studio chair's letter

Better Believing

When the British poet, Ralph Hodgson wrote, “*Some things have to be believed to be seen,*” he was perhaps describing the job of an artist. Before an artist molds a physical object from matter, there must exist belief in an artistic vision. If this “believing” is at the core of the creative process in a lone artist’s studio, imagine the mental prowess that emerges when eight artists collaborate to envision a future art department.

My colleagues and I have been “believing” in our new Ruffin Hall for five years now, overflowing with visions of utopian studio spaces until the reality of the architecture and form became a static blueprint. That initial phase of dreaming grand visions and conjuring images has come to a close. Now, the building’s complex plan is ready for its first contractor bids — as we attempt to find a builder with that right blend of savoir-faire and affordability to transform our ethereal visions into steel, concrete, red brick and white trim.

As we wait for the construction to begin, our thoughts turn towards the studio program inside the forthcoming structure. How will our new space change us? What sort of golden shovel is appropriate for an artistic ground-breaking? How do we decorate our new “Art-Mobile” hauling truck for this momentous occasion? The sculpture department is hard at work on the last two questions.

Many exciting events and curriculum changes are being planned for the coming school year. We will be reworking our post-baccalaureate Fifth Year Program in an attempt to make it a B.F.A. degree program. Currently, our department offers a B.A. degree, requiring 30 studio credits, after four years of undergraduate work. The Aunspaugh Fellowship provides our top

graduating students an extra year to prepare them for graduate school. The changes we propose will additionally provide them with a B.F.A. degree, requiring 30 additional studio credits, after their “fifth year.” In the meantime, this program continues to grow with another gift of support in the form of an endowment from Dennis and Christine Moyer that will help finance one post-baccalaureate student per year.

Also on the horizon is a long-awaited full-time Digital appointment for our Digital Art concentration. This year we will be searching for the best professor available to bring energy, insight and excellence to our department in the challenging and exciting realm of digital and new media.

Other news in Studio involves Dean Dass, our professor of printmaking, who has been working hard throughout the summer assembling “The Land of Wandering,” an artist-book of 160 pages created by nearly twenty visiting artists, faculty and UVA alumni that is based on the book of Genesis, after the expulsion from Eden. The book will be exhibited in November at the Art Department’s Off-Grounds Gallery in downtown Charlottesville.

Thanks to Professor Phil Geiger, the department has acquired many plaster casts from the store rooms of the Metropolitan Museum in New York, which will greatly enhance our selection of still life objects for beginning drawing students. Some of these plaster artifacts are as large as 9 feet by 5 feet, and their unique visual attributes will be an asset to our drawing program.

In addition, Sculpture Professor Bill Bennett eagerly awaits the arrival of two silver metallic safety suits for his program’s new foundry operation. He hopes to don his new space-age duds and create a spectacular performance while dancing around the foundry equipment. Like all of our public offerings in Studio, it will be a show that won’t require the purchase of a ticket.

Megan Marlatt, Associate Chair for Studio Art

faculty news

NEWS FROM: The Office

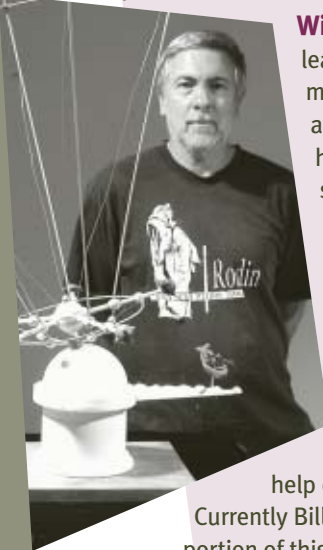


MATTHEW AFFRON

Matthew Affron published "Couleur dans le monde: Léger et le photomontage," in *Fernand Léger* (Musée des Beaux-Arts de Lyon, 2004). He gave a paper, "Le mur, le peintre, et la photographie," for "Fernand Léger hier et aujourd'hui," a conference at the Musée National Message Biblique Marc Chagall (Nice, France, 2004), and organized two exhibitions for the University of Virginia Art Museum: "Lifeline: Motion and Time in Works from the Collection," October-December, 2004 and "Punch Line: Seven Centuries of the Comic and Grotesque," March-April.

Malcolm Bell celebrates 25 years as director or co-director of the University's excavations at Morgantina in Sicily. The project continues to produce remarkable results, which include the earliest known above-ground barrel vaults and dome and the first building to be identified as a Greek public bank. The Morgantina Museum will reopen with new exhibits in October, and the fiftieth anniversary commemoration of the American excavations will take place in the spring of 2006. Undergraduate and graduate students continue to participate in the excavations at Morgantina.

BILL BENNETT



William Bennett is back from a year on leave during which he made progress on many new endeavors. Elizabeth Schoyer and Bill spent last summer in Paris where he began a new series of small bronze sculptures titled "Paris to the Moon." Bill continues to make progress on the "Tom Hughes Navigator," a large cast and constructed bronze machine sculpture commissioned for the landmark post-modern Vanna Venturi house in Chestnut Hill area of Philadelphia. He completed most of the castings for this project last spring and summer with the

help of many students at his home foundry. Currently Bill is working on the "Planetary Wheel" portion of this sculpture, a six-foot diameter welded bronze wheel with cast bronze planets. Bill terms the new air-conditioned sculpture studios in Dell 1 a dream beyond compare during the summer heat.

Paul Barolsky, who has recently published essays on Ovid, Dante, Michelangelo, and Vasari, gave a lecture on Bernini at the American Academy in Rome when he was Resident Scholar in Renaissance and Early Modern Studies in the Spring of 2005.

SYLVIA spent the early summer in Europe and is now learning to play the fiddle.

MILLIE is happy that the Star Wars series has come to completion and that the 6th Harry Potter book has finally been published.

During the past academic year **John Dobbins** served as a consultant (mentor) for the University's Excellence in Diversity Fellowship program for new faculty members and was on a panel for two workshops for the Teaching Resource Center. Within the department he continued as a Major Advisor and this year he is serving as Director of Undergraduate Programs and Distinguished Major Director. John completed his tenure as chair of the Advisory Board of the Etruscan Foundation, and he submitted his volume of collected essays on Pompeii to Routledge, London. This academic year Professor Dobbins has been named one of ten Mead Honored Faculty at UVA.

Daniel Ehnbohm returns as Director of the UVA center for South Asian Studies for another three-year term (2004-2007). He presented "A Bindi Portrait" in a panel sponsored by the American Council for South Asian Art at CAA (Atlanta, 2005) and presented "A Persistence of Vision: 16th-Century Indian Painting" at the San Diego Museum of Art, August 13, 2005. He is a consultant for the Institute for the International Education of Students, Chicago, and for Thompson-Wadsworth Publishers; and he is an application reader for the Smithsonian Scholarly Studies Program 2005.

Francesca Fiorani published *The Marvel of Maps: Art, Cartography and Politics in Renaissance Italy* (Yale University Press, 2005) and an article in *Iconografia delle città europee* (Naples, 2004). She was co-organizer and co-chair of two sessions at the Sixteenth-Century Society (Toronto 2004) and presented papers at the Renaissance Society of America (Cambridge, 2005) and the Association of Historians of Art (Bristol, UK 2005) and the Norwegian Academy in Rome (2005). She also received the fellowship of the Institute for Advanced Technology in the Humanities at UVA for 2004-2006 to pursue her new project on Leonardo's *Treatise on Painting*. She is on leave for the academic year 2005-2006.

NEW ART HISTORY FALL 2005
Graduate Students

5TH YEAR ASSISTANTS

Kimberly Dylla
Patrick Edmunds
Rachel Geller
Janine Polak
Erin Tabolt

Department Chair, **Larry Goedde**, gave a lecture for the University Art Museum in connection with the exhibition of drawings from the Musée des Beaux-Arts in Besançon. His paper on the winter scene in Netherlandish art appeared in the volume, *Kulturelle Konsequenzen der Kleinen Eiszeit*, published by the Max-Planck-Institut für Geschichte, Göttingen.

Studio Chair, **Megan Marlatt**, has recently exhibited at the Anthony Giordano Gallery at Dowling College on Long Island and the Dupree Gallery in Philadelphia. Her Dowling College show was reviewed in the *New York Times*.

Maurie McInnis published *The Politics of Taste in Antebellum Charleston* (University of North Carolina Press, 2005), and “‘Little of Artistic Merit’: The Problem and Promise of Southern Art History,” in *American Art* (Summer 2005). She also spoke at CAA in Atlanta.

Marion Roberts, traveled to Paris, Southern Italy and Sicily in May 2005.

Elizabeth Schoyer had a solo exhibition at Les Yeux du Monde Gallery in Charlottesville. Elizabeth’s ARTS 161 drawing class appeared in episode 2 of “Garden Story,” a four part series aired on the PBS station in Richmond and Charlottesville in June 2005.

Tyler Jo Smith has recently published “The Beazley Archive: Inside and Out,” in *Art Documentation* (2005); and “Dionysos and Dance,” in *Thesaurus Cultus Rituumque Antiquorum*, among other papers and reviews. She also lectured widely and was a consultant for exhibitions at the Mabee-Gerrer Museum of Art (Oklahoma), and the State Hermitage Museum, St. Petersburg, Russia. During the summer of 2004 she was at the Morgantina excavations, and taught a summer course at Oxford University. She is beginning work on the publication of the collection of Greek vases in the collection of Sir John Soane’s Museum in London.

Emeritus Professor **Roger Stein** contributed entries to two University Art Museum catalogues this year, and gave a talk at a Reynolda House (NC) symposium.

Katherine Baker
University of Wisconsin-Madison

Leslie Cozzi

Yale University

Justin Faircloth

University of Arkansas

Renee Gondek

University of Pittsburgh

Krista Gulbransen

University California at Los Angeles

Rebecca Haberkorn

Carleton College

Iris Hoener

George Mason University

Yun-fong Lin

Taipei National University of the Arts

Kieran Matthews

Randolph-Macon Woman’s College

Arthur McLendon

University of North Carolina-Chapel Hill

Isimini Miliaris

Cooper Union

Katherine Reynolds

Columbia University

Stephanie Rufino

George Washington University

Dorothy Wong has given lectures at the Free University of Berlin and the University of Munich. She gave a conference paper at His Lai Temple, LA and organized a symposium at UVA in October, “The Dawn of East Asian International Buddhist Art and Architecture: Horyu-ji – Temple of the Exalted Law – in its Contexts.” Dorothy is on leave during Fall 2005 and will be Visiting Professor at the Fine Arts Department of the Chinese University of Hong Kong in Spring 2006.

William Wylie exhibited at the Page Bond Gallery in Richmond May 2005, and he received the John Simon Guggenheim Memorial Fellowship for 2005 – 2006. ✕

alumni news

[graduate art history]

Larry Ball (1987), professor of art history at the University of Wisconsin at Stevens Point, is thrilled to announce that sales in Australia of his book on the *Domus Aurea* have tripled since last year, from one to three.

Annette Bangert (2005) has enrolled in the master's program at the Courtauld Institute in London.

Katherine Baumgartner (1983) is director at Godel and Co., specializing in American paintings (1800-1930).

Sarah Cardwell (2002) is a museum educator at the Philadelphia Museum of Art. She is responsible for the 'Salvador Dali' exhibition classroom teaching resources at: www.philamuseum.org/exhibitions/exhibits/dali/sp_ex/resource.s.html. She also presented a paper at the Mid-Atlantic Association of Museums in Philadelphia in 2004.

Abigail Christenson (1996) has been appointed Education Curator (Schools) at Tate Liverpool, in Manchester, UK.

Ellen Daugherty (2005) is assistant professor of art at the Memphis College of Art and gave a paper at CAA in Atlanta.

Audrey P. Davis (MA 1991, BA 1986) is assistant director and curator of the Alexandria Black History Museum. She has worked for the museum since 1993. Audrey is serving the final year of her two-year appointment as president of the Virginia Association of Museums. In 2004, Virginia Governor Mark R. Warner appointed Ms. Davis to a three-year term on the board of the Virginia Foundation for the Humanities. Ms. Davis has been a lecturer for the Virginia Museum of Fine Arts - Statewide Partnership Program since 2001. She is also a grant reader for the Virginia Commission on the Arts, and serves on the boards for Gunston Hall Plantation, the Alexandria Historical Society and the Northern Virginia Association for History.

Caitlin Flanagan (1989) is a staff writer for *The New Yorker*. She has written many articles for *The New Yorker*, *Atlantic Monthly*, the *New York Times*, and the *Los Angeles Times*. Her work has been included in *Best American Essays in 2003*, in *Best American Magazine Writing* every year since 2002.

David Gallalee (1989) recently accepted an appointment in the Department of State as the advisor to financial institutions, in the Iraq Reconstruction Management Office of the U.S. Embassy in Baghdad. He spends most of his time advising the Central Bank of Iraq on infrastructure and bank restructuring issues. From 1999 to 2003, David lived in Berlin and then Washington D.C.

Sarah Glover (2002), an assistant professor of Art History at Bradley University, presented a paper at the Conference



Kevin Cole is the Teaching and Technology Support Partner for the Teaching Resource Center and in this capacity developed an online searchable catalogue for the TRC library. He spent the summers of 2003 and 2004 as a site supervisor for excavations at Morgantina and conducted dissertation research at Pompeii. He presented papers at the Archaeological Institute of America Annual Meetings (San Francisco 2004, Boston 2005) and gave presentations for the Archaeology Brown Bag Workshop (UVA). This summer Kevin led a study tour of Rome and Ostia for high school students and continued his research at Pompeii.

Catherine Mitchell spent this past summer working at the Kluge-Ruhe Aboriginal Art Collection at UVA as an intern through the Institute for Public History. This year she is the Luzak Fellow at the University of Virginia Art Museum.

NEWS ABOUT: Graduate Students

Eric Poehler, who returned to the Anglo-American Project in Pompeii as the project surveyor, published an article in DIG Magazine. He also gave a paper at the Archaeological Institute of America in Boston and at the Interdisciplinary Archaeology Workshop at the University of Chicago. Eric is the founder and developer of Pompeiana (www.pompeiana.org), a site devoted to the consideration of all things about Pompeii. Currently several research projects by UVA graduate students are featured at Pompeiana.

Linda Crocker Simmons is curator emeritus of The Corcoran Museum of Art. She has published numerous essays and catalogue entries in recent years, and presented a paper at the Porter Colloquium, Howard University in 2005. She was the juror for the Maryland Art Association in Annapolis in 2004 and for the Harrisburg Art Association Annual Exhibition in 2005. She serves on a number of professional boards including Historical Affairs and Landmark Review for Arlington County, the Black Heritage Museum of Arlington and the Stone House Foundation in Stephens City, VA.

Dana Wheelles, gave her paper, "William Barnes and the Representation of the British Rustic Landscape," at the annual Victorian Studies Conference in 2005. She also works at the Rossetti Archive.

on Patristic, Medieval, and Renaissance Studies at Villanova University. She also received the 2004 Caterpillar Award for Excellence in Teaching and the 2004 Chair's Award for Excellence in Departmental Service.

Andrew Graciano (2002), assistant professor and area coordinator for art history at the University of South Carolina, has an article forthcoming in *The Huntington Library Quarterly*. He presented papers at the American Society for Eighteenth-Century Studies in Las Vegas and at the British Society for Eighteenth-Century Studies at Oxford. He was also awarded a Huntington-British Academy Fellowship to support his research in London on Benjamin Wilson.

Since completing her MA, **Elizabeth Hahn (2005)** has been working at the Metropolitan Museum of Art as the assistant to Dietrich von Bothmer. During the summer of 2004, Elizabeth spent two months working at the University of Virginia excavations at Morgantina where she supervised workers in cleaning, sorting and identifying the daily finds. During the 2004-5 school year, Elizabeth worked as a graduate fellow at the University of Virginia Art Museum, where, under the supervision of curator, Andrea Douglas, she worked on a number of shows, most notably "Lincoln Perry Mines the Museum."

Fredrika Jacobs (1979) professor of art history at Virginia Commonwealth University, published *The Living Image in the Renaissance* (Cambridge University Press, 2005). She spoke at the Renaissance Society of America meetings in Cambridge, and delivered the Wamper Lecture Series at James Madison University in 2004.

Sara James (1995) was promoted this spring to professor of art history at Mary Baldwin College. She published *Signorelli and Fra Angelico at Orvieto: Liturgy, Poetry, and a Vision of the Endtime* (Ashgate, 2003). She also gave papers at the Eucharist and Eschatology Conference at Orvieto and the Renaissance Society of America meeting in Cambridge, as well as chairing a session there on Vasari.

Gretchen Krehling McKay (1997) was appointed acting chair of the Department of Art and Art History as well as director of the Honors Program at McDaniel College. She also presented a paper at the Annual Byzantine Studies Conference in Baltimore and exhibited four paintings in the Faculty Art Exhibition.

Norman Land (1974) recently published a number of articles on Giotto in *Source* and presented papers at the CAA meeting in Atlanta and at the South Central Renaissance Conference in Malibu and Pasadena. He is also vice president of the South Central Renaissance Conference and vice president of the Society for Renaissance Art History.

Allison Langston (1999) is a second year law student at Washington and Lee.

Elisa Barsoum Losada (1989) is parent coordinator for the Parents Arts Committee at PS101 Queens and currently on hiatus from her career as a dealer in European antique furniture and art until her youngest child begins school.

Henry Luttkhuizen (1997), professor of art history at Calvin College, recently co-edited (with Larry Silver) the second edition of James Snyder's *Northern Renaissance Art* (Prentice Hall, 2004).

Susan Maxwell (2002), after teaching as a lecturer at UVa and at Virginia Commonwealth University, has accepted a tenure-track position as assistant professor at the University of Wisconsin, Oshkosh. She has an article forthcoming in the *Sixteenth-Century Journal* and she chaired a session at the Sixteenth Century Studies Conference in Toronto and presented papers at CAA in Atlanta.

Luanne McKinnon (2002) is curator of exhibitions at the Cornell Museum of Fine Arts at Rollins College in Winter Park, FL she presented a paper at the CAA meeting in Atlanta. Although relocating to Winter Park, she and her husband, Daniel Reeves, continue to own their farm, Les Cailloux, in southwest France.

Kristi McMillan (2001) is manager of adult and community programs at the Chrysler Museum of Art, where she has presented lectures on the quilts of Gee's Bend and the photographs by O. Winston Link, among other topics.

Robin O'Bryan (2000) is a lecturer at Millersville University and Harrisburg Area Community College. She gave papers at SECAC in Jacksonville and the Kalamazoo Medieval Studies Congress. She received the Adjunct Professional Development Grant (2004).

Elizabeth O'Leary (1993), associate curator of American art at the Virginia Museum of Fine Arts, was a session organizer and presenter at the American Studies Association in Atlanta, and gave a paper at American Association of Museums Annual Meetings in New Orleans. Beth also curated "In Service and Beyond: Domestic Work and Life in a Gilded-Age Mansion" for Maymont House in Richmond.

Samantha Scussel (2001) is a teaching assistant at the Walters Art Museum in Baltimore.

Carolyn Seifert Kantor (1977) is the exhibits and education coordinator for the Cultural Arts Council of Sonoma County, CA.

Mary B. Shepard (1980) was elected to a three-year term as president of the International Center of Medieval Art.

Gerald Silk (1976) is chair of the Art History Department at Tyler School of Art of Temple University. He published an article in *Donatello Among the Blackshirts: History and Modernity in the Visual Culture of Fascist Italy* (Cornell University Press, 2005), and he lectured widely in this country and abroad.

Ann Macon Smith (1992) was director (1996-1998) of the Elgin Area Historical Society and Museum, Elgin, IL. She is married and currently raising her three children.

Undergraduate Double Majors

Dominique Surh (2002) is curator of the Kaplan Collection in New York City and is preparing a manuscript for publication on the highlights of the collection. She also gave a paper at the Eucharist and Eschatology Conference in Orvieto.

Anne Taylor (2002) is a museum educator at the J. Paul Getty Museum.

Paula Warrick (1988) is director of the Office of Merit Awards (Nationally Competitive Student Scholarships) at American University.

Richard B. Woodward (1974) is senior associate director and curator of African art at the Virginia Museum of Fine Arts. ✕

Victoria Gilbert (1987) recently received an EdD from Teachers College, Columbia University and currently is a Spanish and Science teacher.

John Bruce McPherson (1963) spent most of his career with Sparkman, Stephens, McCurdy and Rhodes designing racing sailboats. He also a faculty member at Lawrenceville School where the majority of his time was utilized running the woodshop and coaching polo, sailing and ice hockey.

Meredith Jischke Gauthier (1998) is the Midwest Area Designer for Crate and Barrel.

Rosemarie Fiore (1994) has lectured at the Virginia Commonwealth University Painting Department, the School of the Art Institute of Chicago and at Navy Pier Chicago Contemporary and Classic Fair. She has also had several solo exhibitions including the Body Builder and Sportman Gallery in Chicago, the Ada Gallery, Richmond and the Doral Bank in New York as well as participating in the AIR Program, the Henry Street Settlement, New York.

KK Kozik (1983) is currently adjunct assistant professor Hofstra University and has exhibitions at the Brooklyn Museum, Wave Hill, Bronx, the University of Connecticut Stamford Gallery, and was the cover artist for *Hunger Mountain* literary journal.

alumni news [undergraduate art history]

Stephanie Beck (1998) is a curatorial assistant in Islamic and Later Indian Art at the Sackler Museum, Harvard University. She began an MFA in painting at the Pennsylvania Academy of the Fine Arts in Fall 2005.

Ellen Beerworth (1966) is a practicing attorney in Sydney, Australia. She has published articles in *Product Liability Australia*.

Esther Susan Bell (2001) is a research associate in the Department of Drawings and Prints, Metropolitan Museum of Art, and is a PhD candidate at the Institute of Fine Arts, New York University. She was awarded a Fulbright Fellowship to Paris in affiliation with Musée et école du Louvre.

David M. Benedek, M.D. (1986) is associate professor at the Center for the Study of Traumatic Stress Uniformed Services University School of Medicine,

Bethesda, MD. Recently he published on "Military and Disaster Psychiatry" in the *Comprehensive Textbook of Psychiatry*, 8th edition (Williams and Wilkins, 2005). He was also elected "Distinguished Fellow", by the American Psychiatric Association in 2004, and he has given several papers at the European Regional Medical Command Medical-Surgical Conference (Germany, 2005), the Institute for Defense and Government Advancement Conference (Tysons Corner, VA 2005) and at George Washington University (Washington D.C. 2005).

Julia Bninski (2003) is the Learning Center Coordinator for Deborah's Place in Chicago.

Mary Nell (Smitherman) Browning (1981) is managing director Enron Capital and Trade Corporation in London.

Adrien Harmon Burney (1986) lives in Reno, Nevada and is a loan officer for a company that works with the U.S. Small

Business Administration to finance commercial real estate.

L. Kimball Clark (1977) is the head cataloguer of the Dumbarton Oaks Research Library in Washington, D.C., and previously worked at the Art Institute of Chicago Library, the Museum of Contemporary Art Library (Chicago), and the Smithsonian American Art Museum/National Portrait Gallery Library.

Emily Crum Day (2001) is the development events manager at the School of the Museum of Fine Arts, Boston. She also does development and financial consulting for small non-profits in Boston. Emily received a Masters of Science in Arts Administration from Boston University in January 2005.

Gretchen Dimina (1996) is a buyer for the Smithsonian Institution.

Polly Forster (1996) is a freelance journalist and is expecting her first child in October with husband Robert Gravely.

VASARI STUDIES by UVa Alumni

FOUR FORMER graduate students, **Anne B. Barriault**, **Andrew Ladis**, **Norman E. Land**, and **Jeryldene M. Wood**, have published a non-festschrift Festschrift in honor of Paul Barolsky. Entitled *Reading Vasari*, (Philip Wilson Publishers, London and the Georgia Museum of Art), the book explores the literary character and rhetoric of Vasari's *Lives* and covers a wide range of approaches. Paul, who also contributed to the volume, reports that he is deeply moved by the appearance of this stimulating and amusing book and the sentiments that animated it. Among the contributions are 10 by Virginia alumni:

- ▶ **Diane Cole Ahl** (Lafayette College, PhD 1977), "Sia di mano di santo o d'un angelo: Vasari's Life of Fra Angelico"
- ▶ **Anne B. Barriault** (Virginia Museum of Fine Arts, PhD 1986), "Piero di Cosimo: The Egg Eating Elegist"
- ▶ **Karen Hope Goodchild** (Wofford College, PhD 1998), "Lumi Fantastichi: The Landscape Ornament of Giorgia Vasari"
- ▶ **Arthur I. Iorio** (Illinois State University, PhD 1993), "Francesco di Giorgio and Brunelleschi"
- ▶ **Frederika Jacobs** (Virginia Commonwealth University, PhD 1979), "Vasari's Bronzino: The Paradigmatic Academician"
- ▶ **Sara N. James** (Mary Baldwin College, PhD 1993), "Vasari on Signorelli: 'The Origins of the Grand Manner of Painting'"
- ▶ **Andrew Ladis** (University of Georgia, PhD 1978), "The Sorcerer's 'O' and the Painter Who Wasn't There"
- ▶ **Norman E. Land** (University of Missouri, PhD 1974), "Titian, Michelangelo, and Vasari"
- ▶ **April Oettinger** (Goucher College, PhD 2000), "Michelangelo's Snowman and the Art of Snow in Vasari's *Lives*"
- ▶ **Jeryldene M. Wood** (University of Illinois, Champagne-Urbana, PhD 1985), "Vasari's Mothers"

Betty Goss (1979) retired from Monticello.

Anne Hanahan (2002) is a PhD candidate in American Literature, Tulane University. Her son, Walter, was born in 2004.

Priscilla Hancock (1981) is managing director, Global Product Safety and Development at Moody's Investors Service.

Christine Ossolinski Hollins (1991) is director of institutional giving at the Philips Collection, Washington, D.C.

Lauren Jones (2003) recently completed an MA in Fine and Decorative Arts through Sotheby's Institute of Art, London and is currently a junior interior designer.

Suellen Leonard (2002) is a membership and individual development assistant at the Solomon R. Guggenheim Museum.

Kimberly Peyton (1996) is a client solutions manager for a marketing company in Richmond.

Annie Pfaff (2000) is a graduate student at the Academy of Art in San Francisco studying architecture and interior design, and a design assistant at an interior design firm.

Brandon E. Pope (1991) received an MA in Arts Administration at Golden Gate University in San Francisco and is an actor, writer and free-lance art dealer.

Stephanie L. Reynolds (2000) is currently a law student at George Mason University. She worked on the graphics for the new National Museum of the American Indian, and she worked on numerous museum exhibitions including the Anne Frank show at the Holocaust Museum.

Victoria Quintos Robinson (1989) is currently an art director in Maryland.

Mary Elizabeth Rushing (2000) is currently a medical doctor in Georgia.

Jennifer Scappettone (1994) received her PhD in English at UC Berkeley where she has worked as a docent for the Theresa Cha and Joe Brainard retrospectives at the Berkeley Art Museum, and as a resident of the Berkeley Center for Writers. She will be in residence as a Mellon Postdoctoral Fellow at the Wesleyan Center for the Humanities during the coming academic year, before moving on to an Assistant Professorship in English at the University of Chicago. Her publications have appeared in *Five Fingers Review*, *Chain*, *War*, and *Peace* (O Books, 2005), the *Faux Press Anthology of Bay Area Poetics* (2005), *Best American Poetry* (Scribner, 2004).

Dianne Vandivier's (1981) first job after graduating was an education programs assistant at the Indianapolis Museum of Art (1982-85). She then went on to receive an MBA at Indiana University (1987) with a focus on arts administration.

Alicia Volk (1993) was awarded a PhD in art history from Yale University in May 2005 and is now a Postdoctoral Fellow at the Sainsbury Institute for the Study of Japanese Arts and Cultures, and the School of Oriental and African Studies in London. She recently published *Made in Japan: The Postwar Creative Print Movement* (University of Washington Press, 2005). She also presented a paper at the Workshop on Modern and Contemporary East Asian Art, Institute of Fine Arts in 2005.

Tamara Short Weightman (1993), who opened SnapHappy Portrait Studio in Raleigh, NC in 2004, is also a business analyst at Cisco Systems and the mother of two pre-schoolers.

Allen A. Wilkes, Jr. (1978) is a senior psychologist at Bellevue Hospital Center and a clinical instructor on the faculty of the New York University Medical Center.

Liz Woodard (2002) is a law student at UVa.

alumni news

[undergraduate studio]

Alice Bailey (2004) was a Fifth-Year Fellow at UVa in 2004. She graduated with the highest distinction in 2004.

Lynn Bernard (1982) graduated cum laude from the Fashion Institute of Technology in New York. She publishes a newsletter for the King's Forest Garden Club in Virginia Beach. Her works on holistic health and on clothing designs have been published in books, international magazines, catalogues and the web. Lynn has also lectured, organized several conferences and workshops on Homeopathy and natural vision improvement over the past 16 years. She has exhibited at New Waves Contemporary Art Center of Virginia and taught art to preschoolers at the Contemporary Art Center of Virginia.

Kathryn Horn Coneway (1997) completed an MA in Art Therapy at George Washington University (2003), exhibited work at D'Art Center Mid-Atlantic Juried Art Exhibition in Norfolk and published a chapter in *Art Therapy and Cancer Care* (Open University Press, 2005).

Erin Crowe (2004, 2005 Fifth Year) is attending the MFA program at Goldsmith College in London for the Fall of 2005. Her series of paintings of Alan Greenspan was featured in the business section of the *Washington Post* and covered on CNBC as well.

John Early (2000) has had three group exhibitions at the SCA Project Gallery, Pomona, CA (2005), at the Peninsula Fine Arts Center, Newport News, VA (2004), and at the Orange County Center for Contemporary Art, Santa Ana, CA (2004). He is continuing his MA studies at Covenant Theological Seminary in Saint Louis where he is the gallery director for the seminary's Francis Schaeffer Institute.

Cameron Felder (2004) is currently working at the Shidoni Bronze foundry in Santa Fe, NM, and he worked last Fall at "SITE Santa FE" contemporary art museum.

Kendra Friedrich (1997) is an advertising specialist in the Mercedes-Benz USA Marketing Communications Department.

Sallie Ebert Grundman (1975) is the owner of Handworks Gallery, and she is a registered nurse at the Winchester Medical Center. She was commissioned to create the windows for the Dormition of the Virgin Mary Greek Orthodox Church and the chapel windows at the Winchester Medical Center.

Mary Hamrick (2002) is an intern at the Smithsonian National Museum of African Art.

Dolly Joseph (1997) received her PhD in Education in May from UVa with a concentration in instructional technology. In 2005 she presented her research at a conference in Boulder, CO. She also received a grant from the National Science Foundation to continue investigating children and educational gaming.

Paul Kadish (2004 BA, 2005 Fifth-Year) has enrolled in Boston University's MFA program for Fall 2005.

Bill Kerr (1987) is the co-owner of FunQuilts and assistant professor of graphic design at Dominican University, River Forest, IL. He has co-authored and designed *The Modern Quilt Workshop* (Quarry Books, 2005) with his wife, Weeks Ringle. He continues to design fabric for Free Spirit Fabric Company with his wife.

Jean Kozeracki Lanzilotti (1981) received her MA in Religious Studies from the Institute of Religious Studies at St. Joseph's Catholic Seminary in 1993 and a Doctor of Naturopathy from the Trinity School of Natural Healing in 2003.

Lindsay McCulloch (2000) has graduated from Boston University with an MFA in painting.

Viesturs Osvalds (1976) is the owner of Osvalds Stained Glass, and had several shows at the McGuffey Art Center.

Wendy Repass (1995) is currently in the MFA program at the Chelsea School of Art in London and expects her degree in 2006. She also continues to work as a web project manager in the Office of Communications in the College of Arts and Sciences at UVa.

Daniele Riede (1998) received her MFA in painting from Virginia Commonwealth University in Richmond. She also won a Virginia Museum Fellowship.

Lanz Smith (2000) is art director for ByLanz Stationery and teaches at the Virginia Museum of Fine Arts Studio School. He also works at the Richmond Waldorf School in early childhood education.

Christopher Sturgill (1987) is a senior artist at Crystal Dynamics in California as well as a video game developer who worked on Tomb Raider III.

Mimi Tawes (1975) is the owner of Firelight Glass Art a stained glass studio, and she exhibited at the Dell Gallery at UVa in June 2005. She has also shown her work recently at the Artisans Center of Virginia, and This Century Gallery, Lord Fairfax Community College, Allegheny Highlands Arts and Crafts Center, at the Pulaski Art Center.

Kazaan Viveiros (1992) is a professional artist and has recently had exhibitions at Kathryn Markel Fine Arts, New York (2005), G 2 Gallery, Scottsdale, AZ (2003), TAD Concept Store, Rome (2003), and has shown in a number of group exhibitions in California.

Robert Walker (2002) is the associate producer/head writer for a film/television production company, TRG Ragamuffin in New York.

Kathy Husband Woodard (1994) is the owner and manager of Lake Anna Pottery where she creates art pottery and teaches. She exhibited work at the Artisans Center of Virginia Members Show and "Sacred Icons," a show juried by Michael Haga. ✕

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