

# news

FALL 2004

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,*

### WE ARE BUILDING AT LAST!

The long-awaited renovation of Fayerweather Hall for the Art History program began in June 2004. As I write, the demolition of the interior and first phases of reconstruction are moving ahead briskly. Construction fencing surrounds most of the building, and a gravel access road runs from Carr's Hill Drive up to the staging area in front of the building. The Fayerweather Annex, a "temporary" butler building erected in 1964, is already but a memory that few lament. The balconies at either end of the main studio space have been demolished; they dated from 1938 when Fayerweather was extensively modified for the School of Architecture. So too, the hung coffered ceiling from the same remodeling has been removed to expose the original turned oak rafters of the old Fayerweather Gymnasium of 1893. These are in good condition and will remain exposed in the renovated building. After removal of the existing main floor, two new floors will be constructed, the topmost a mezzanine with faculty offices

around an open atrium. This will allow light from a long monitor in the roof to reach the main floor housing the department offices and seminar rooms. The light monitor restores a feature of the original gymnasium building, eliminated in 1938. The new ground floor will contain the Visual Resources Collection, an archaeology lab, a kitchen, and a lounge/study space opening onto a garden patio in place of the Annex. We expect to occupy the fully renovated Fayerweather in spring or summer 2006, when the old building will take on a new life as the home of the Carl H. and Martha S. Lindner Center for Art History, established by the parents of an alumna of the department—another major development of this past year.

### THE DEPARTMENT MOVES

In late April the department offices and most Art History offices in Fayerweather moved to the ground floor of Rugby Faculty Apartments, also known as the Old Faculty Apartment

Building, just across Beta Bridge. There we held our annual September opening party in a completely new venue, on the lawn overlooking the Lambeth Colonnade. The studios in Fayerweather and the old Annex moved in May to a completely different site: two new 6,000 square foot butler buildings erected in the space behind Ruffin Hall (the School of Education)



CRANE AND MOVERS  
REMOVE PRINTING PRESS  
FROM FAYERWEATHER,  
MAY 12, 2004.

and the Physics Building. Named Dell 1 and Dell 2 because of their adjacency to the Dell, these structures were immediately rechristened “Bob” and “Ted” in honor of two longtime, recently deceased Studio faculty members, Bob Barbee and Ted Turner.

The move was hard work for Studio Art and involved the extensive reorganizing of shops and studios, rebuilding of work surfaces, and redesigning of many other facilities. The move also had a number of dramatic moments as the massive printing presses from the print shop were removed from Fayerweather by loading each one onto a trailer suspended by a crane next to the side of Fayerweather’s front porch. The crane then swung the loaded trailer to the sidewalk by Rugby Road. There were a couple of heart-stopping moments as the trailers with their two-ton loads tipped ominously, but the professional riggers coolly leapt onto the suspended

trailers to balance them, proving they had the situation under control. Studio Art had a rough patch squeezing into the new spaces, but the general assessment is that Bob and Ted are fine as a temporary home—very spare, almost industrial, tall and airy, and full of light. And for the first time at Virginia, art is being taught in air-conditioned spaces!

Two staff members deserve special recognition for their roles in the move. Sylvia Strawn, the department administrator, was responsible for much of the planning and coordination of the move and had to do a lot of improvising to make the new office spaces work. Her efforts resulted in minimal down time for departmental services and minimal inconvenience for faculty and students. Eric Schmidt, our Studio technician and assistant, likewise played a critical role as he tirelessly built, modified, and reconstructed facilities to enable the Studio faculty to teach Summer Session courses within a couple weeks of moving. He then continued this effort right through the summer to ready the studios for the new academic year.

## RUFFIN HALL: A NEW BUILDING FOR STUDIO ART

In another momentous development this year, the Board of Visitors approved the schematic design for Ruffin Hall, the new Studio Art building, which allows us to move to design development phase for both the exterior and interior. The faculty are again meeting regularly with Schwartz Silver Architects as we refine the plans for the building. Our experience during the move into temporary spaces has clarified many issues that we want to address in the floor plans of the new building. Photographs in this edition of the Newsletter show views of the model presented to the BOV, as well as the floor plans as they look in mid-October 2004.

Ruffin Hall will be located on the north slope of Carr’s Hill and will extend from the Fine Arts Library into the parking lot almost to Culbreth Drive. The building’s fundamental



MODEL OF RUFFIN HALL, WEST WALL.

design concepts address a number of features of the site, including the building's role as a transitional element between the small-scale traditional design of the neighboring U.Va. Art Museum and fraternity houses and the much larger proportions and modernist design of the School of Architecture and Culbreth Theatre, dating from the late 1960s and early 1970s. The design takes advantage of the steep north slope of Carr's Hill to permit direct entry to the building on three levels and to give it quite different aspects from different angles. Approaching the building on Bayly Drive, the Fifth-Year Studio appears as a separate structure of residential scale, making a transition to the mass of the main building. Seen from the west, the vertically stacked office elements relate to the larger institutional scale of Campbell Hall and also define a new edge of the Arts Common.

A distinctive feature of the building is its exterior articulation of the character of the Studio program as a community of separate workshops or labs, an "Arts Village" as it has been called. The separately defined pavilion-like elements include the Fifth-Year Studio, faculty offices, and the new Gallery space, as well as the distinctly demarcated common spaces around the central staircase. These articulated elements both enliven the



**LAST YEAR WE ALSO** hired two new faculty members, Douglas Fordham and Carmen Higginbotham, both will start in August 2005. Douglas Fordham has been hired to fill the position in 18th- and 19th-century art vacated by Christopher Johns. Doug Fordham completed his doctorate at Yale in 2003, and his scholarship has focused on how Britain's imperial rivalry with France in the 18th century shaped the style and content of art produced in London. His courses will cover surveys of the field and such subjects as art and the French Revolution, Romanticism, and British art. Carmen Higginbotham has been hired for a new position, half in American Studies and half in Art History. She is now completing her Ph.D. at the University of Michigan, writing on Blackness and urban spectacle in the art of Reginald Marsh. She will offer courses in African-American art, as well as participate in teaching the American art survey and topics in the period from the Civil War to 1945. We are looking forward to welcoming them both to the department for the academic year 2005-2006.

#### INTRODUCING:

### New Faculty Members and Appointments

In another important development Matthew Affron has accepted a joint appointment in the Art Department and the University Art Museum, with the title Director of Special Curatorial Projects. Matthew will continue to offer courses in the Art History program, and as his position develops we anticipate that his teaching will increasingly revolve around museum-related projects and exhibitions. Still another important appointment for the department was Tyler Jo Smith's acceptance of a position as part-time Assistant Professor in the department. Tyler adds a third faculty member to our program in Classical Art and Archaeology, and her fields of expertise effectively complement those of Mac Bell and John Dobbins and significantly strengthen our course offerings. Classical Art and Archaeology was also strengthened by the appointment of Bernard Frischer to a position shared among the Institute for Advanced Technology in the Humanities (IATH), the Department of Classics, and the Department of Art. Bernie is a classical literature specialist with strong links to the world of Classical archaeology, and he has used his expertise in digital imaging to create reconstructions of classical sites. The welcome presence of all these colleagues expands the department's teaching in important ways and it enriches our intellectual community as we develop a broader range of interdisciplinary studies.

**IN ANOTHER MOMENTOUS** development in 2004 the Art History faculty of the Art Department and the Architectural History faculty of the School of Architecture voted to merge their graduate programs to establish a new Graduate Program in the History of Art and Architecture. The new program, which is now one of the largest in the country, offers the M.A. and Ph.D. degrees in the history of art and architecture and in classical art and archaeology. This new merged program replaces the former graduate program in Art History and the former Ph.D. program in Architectural History. The existing Master of Architectural History program in the School of Architecture will remain in place.

The new program in the History of Art and Architecture will admit students this coming year for matriculation in the Fall 2005 term. We anticipate admitting 10 to 12 new students each year, and at least initially the new program will be about the same size as the old graduate program in Art History.

The new merged program goes a long way towards resolving a long-standing anomalous situation in which the closely related fields of art history and architectural history were taught at U.Va. in separate departments in different schools. The

merger pools the resources of two strong departments to take advantage of unusual concentrations of faculty in several areas, notably Renaissance/Baroque, American, Asian, and modern art and architecture. It also permits us to coordinate our course offerings at all levels more efficiently and to plan more effectively as regards coverage of fields

#### A NEW GRADUATE PROGRAM:

### History of Art and Architecture

and areas of expertise. Our goal is a “seamless” graduate experience with students taking courses from art historians and architectural historians as their intellectual interests and career needs move them without regard to departments and schools.

Another aspect of the merged graduate program is an extensively revised graduate curriculum whose purpose is to place greater emphasis on research and writing skills and developing expertise in fields of specialization at an earlier point in the program. The goal is to enhance and to expedite students’ preparation for researching and writing their dissertations.

central block of the building and enhance its engagement with the existing architectural and landscape environment. Exterior refinements will develop a sense of craftsmanship in the construction, including Flemish bond brick throughout and the use of clinker-brick in the lowest level as a sort of rustication relating to the more industrial program elements housed on that floor. The rougher brickwork will gradually fade into a smoother surface in the upper floors where print-making, photography, and painting will be located. Brick corbelling will also be used at the roofline and around windows, recalling older structures at the University but also providing a graceful transition to the metal gutters and standing seam hip roofs that terminate with a series of north facing clerestory monitors, providing natural light for painting and drawing studios. The

goal is a visually spartan yet textured treatment distinctive to this building in the Carr’s Hill Arts Precinct but a design that also “speaks University of Virginia.”

The interior plans are undergoing progressive refinement, and reveal a simple concept of stacking major studios, offices, utility rooms, corridors, and common spaces. The latter are envisioned as especially important to the life of the community of artists that will inhabit this building, with ample room for students to meet between classes and for them to display their work. All three levels have extensive pin-up and display space, with an especially large area on the ground floor serving in effect as a second gallery for student work. With its light-filled central stairway, its impressively tall floor to ceiling heights, and its dramatic views to the mountains, Ruffin Hall will



provide students with spaces that are a physical and visual pleasure to work in and that also encourage the give-and-take of artistic discourse. We hope to break ground in Summer 2005 and to occupy the building in the Summer of 2007.

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

**A**mong the most remarkable developments of the last year was the \$2.8 million gift of the Lindner family establishing the Carl H. and Martha S. Lindner Center for Art History. Mr. and Mrs. Lindner, parents of Art History major Blake Lindner (2004), were inspired to make the gift by their daughter's experience in the Art History program. They were particularly pleased to see how the global and historical perspectives that come from studying art history translate into real-world skills, which their daughter put to use in a White House internship. Calling the program "a national gem that deserves attention," Mr. Lindner observed that, "The professors and the program challenged our daughter and helped her to blossom academically, which has given her confidence in other areas of her life. We've also come to appreciate how the University reaches out to students and to their families." Mr. Lindner's words could hardly be more gratifying to this faculty, who join me in thanking Mr. and Mrs. Lindner for these truly complimentary comments as well as for the gift of unrestricted funds that will allow the department maximum freedom to address the changing circumstances and challenges that the coming decades will surely present.

Our initial plans for using this endowment focus broadly on enhancing educational opportunities for undergraduate and graduate students and on providing resources for faculty development. The Lindner Center will support graduate student travel for research, conference participation, and language training. It will also enable us to supplement the outside fellowships and grants our students win. The Center will provide the means of taking undergraduate and graduate classes for day and overnight trips to museums,

exhibitions, and sites. The value of introducing students to curators and scholars at other institutions is obvious, and this funding will let us take advantage of the rich artistic resources of Virginia and the Eastern seaboard that have been just too distant for class trips in the past.

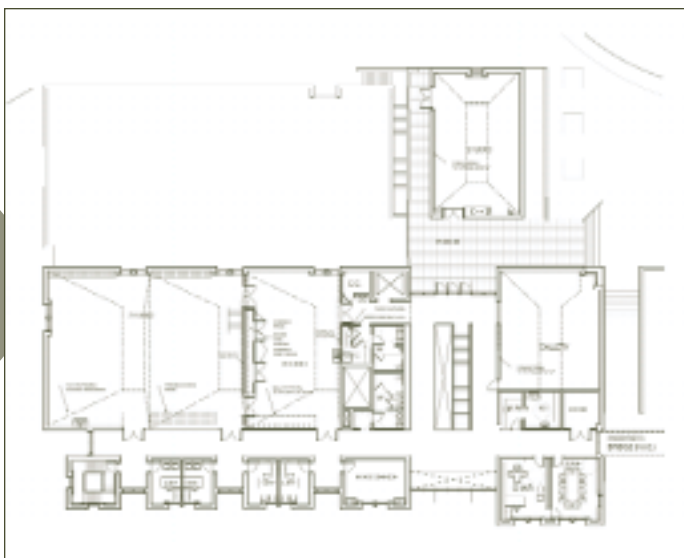
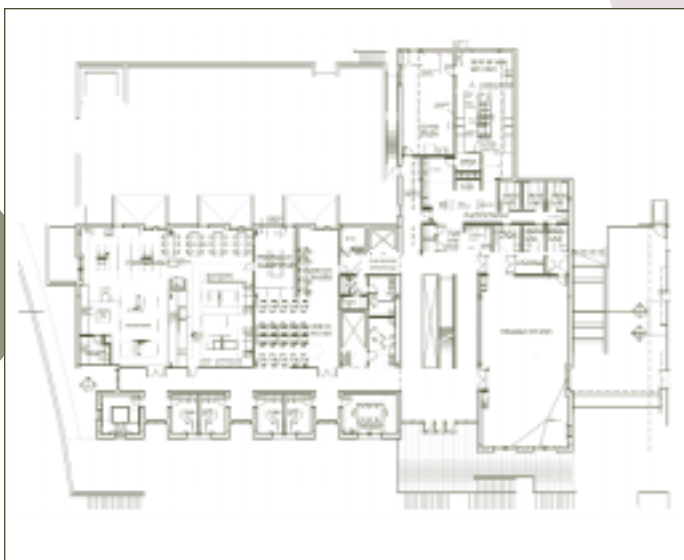
Devoting resources to undergraduate research travel is also planned and should prove especially important for students researching Distinguished Majors theses. The Lindner Center will also provide faculty with assistance with the steadily increasing expenses associated with scholarly publishing in Art History, including the costs of photographs and reproduction rights and the publication subventions that scholarly presses now routinely seek. The Center will fund graduate research assistants for work on specific faculty



projects and for work in the Visual Resources Collection on digital projects as we increasingly move to digital projection for teaching. The Lindner Center will also provide resources for the Graduate Student Symposium and other Art History programs. In general, the Lindner endowment will enable us to fund programs and projects that enhance our teaching and research and permit the fullest development of our students' and faculty members' talents and ambitions. It's a remarkable gift that will have profound effects on this Art History program for generations to come.

SKETCH DEPICTING  
FAYERWEATHER AFTER  
RENOVATIONS ARE  
COMPLETE: FUTURE  
HOME OF THE CARL H.  
AND MARTHA S.  
LINDNER CENTER FOR  
ART HISTORY





This newsletter relies as always on the skill and dedication of Millie Dean in organizing and facilitating its production. Claire D'Alba, a graduate student, skillfully compiled and wrote the faculty and alumni news sections; and Anne Hilton Matthews (1991) provided the design. Eric Schmidt is responsible for much of the photography and for securing drawings and ground plans. Paul Barolsky edited the entire text. If we misspelled, omitted, or otherwise misrepresented anything in your news, please accept our apologies—we'll happily make corrections in the next edition. And please keep us informed of your changes of address. Due to the multiple major developments of the past year, the feature I had planned on alumni in museum positions will be postponed until next year. We will include all who responded this year in that piece.

When I wrote to you last year, the department was facing the major challenge of moving 30 years accumulation of studio equipment, art supplies, faculty books, file cabinets, departmental records, and an enormous quantity of miscellaneous stuff. I can report great success, as we've settled into our new quarters with much less disruption than we expected. In addition, the first building project has begun and the second has won approval and is moving to design development. With the coming of the Lindner Center and new faculty and new relationships with other units in the University, the department's future has never looked brighter or more exciting. As always we appreciate your extraordinary generosity in good times and bad, but your support has never been more important than this year when we experienced many large and unexpected expenses in connection with moving and re-establishing our offices and studios. The enthusiasm and support of alumni and friends continue to sustain our faculty as we strive to provide the best education for our students and to hold ourselves to the highest standards of scholarship and creativity.

Sincerely,

*Larry Goedde*

Larry Goedde, *Chair*

## studio chair's letter



### *A Farewell to Fayerweather*

If to everything there is a season, than this surely is a season for growth and change in the Studio Program. The 2003-2004 school year saw the ending of our long tenure in Fayerweather Hall. It is likely that most of the Alumni who read this newsletter received their education there, and that edifice was the cradling arms of their Alma Mater. It's a bit sad to walk by her now. She's been stripped and gutted while she waits for her new face lift. Despite the crowded quarters, the intoxicating fumes, the cement nails violently banged into brick walls when art was hung, the exploded track lights that sent out showers of sparks, the yellow acid cloud that floated out of printmaking one early morning, the painted chartreuse studio floor to match the purple still life objects, the burnt matchstick sculptures and the paint smeared trousers of art historians who entered studio territory, we will miss that old structure. We bid a respectful and fond farewell to the Fayerweather we once knew.

And so we move on, with the hope and visionary determination that only an idealistically persistent artist (or art department) would know—our eyes fixed on the future and the schematic plans of our new studio building, Ruffin Hall. Ground breaking is slated for Summer 2005,

with possible completion by 2007. The building will mean so much to us as a department. Not only will it give us important updated and safe facilities with a fine exhaust system and big clean classrooms, it finally will bring our scattered studio department together under one roof. In addition, it sends a message to the community and beyond that the Arts are valued here at the University of Virginia.

In the meantime, the University has provided us with temporary quarters in Dell 1 and 2 which we have aptly renamed “Bob” and “Ted” after our beloved and late founding professors, Bob Barbee and Ted Turner. Machine hewn from a virgin forest of corrugated metal trees,



“BOB” AND “TED”

our “Bob” and “Ted” follow the architectural tradition of luxury rural pole barns and industrial Quonset huts. Their red exteriors reflect a quasi-“Bob Evans” franchised aesthetic, and their interior lighting makes one feel like shopping the auto-parts section of Wal-Mart. I’m not sure how Jefferson would react to this unneoclassical architectural statement, but it is in fact nearly perfect for our working needs with open raw spaces on stark concrete slabs. No one will get upset when we drip paint on the floors or hang strange objects on the walls. There is ample light through grand glass windows and even a gravel courtyard into which we can overflow when our structures’ walls can no longer contain our creativity. They are, as Dean Ed Ayers said in last fall’s Arts Council meeting, “palatial metal structures”, and a great improvement over what Fayerweather tried to give us, but couldn’t.

Great things are planned for our department and its new buildings. We received a generous endowment to support our Post-Baccalaureate, Fifth-Year Program this year. This gift will help us develop this program and already it has six fellows, more than we have ever had in the past. In addition, once Ruffin is built, our film department will be able to expand and use its new black box studio for filming and screening. We hope that our Digital concentration can join with Film in using this black box for video creations and digital animations. Printmaking

**Margaret Cashell**

William and Mary, *American*

**Monica DeSimone**

University of Rome, *Classical Art & Archaeology*

**Kathleen Galway**

University of Virginia, *Twentieth Century*

**Anne Lauinger**

University of Notre Dame, *18th & 19th Century*

**Catherine Mitchell**

Carleton College, *Twentieth Century*

**Christie Padgett**

Virginia Tech, *Ancient*

**Sheena Persaud**

Rutgers College, *American*

**Melissa Ragain**

Rhodes College, *Twentieth Century*

will be adding a print studies section to their space, Painting will get a clean room in which to teach water based mediums, and Sculpture has plans for its first foundry.

Like last year, we will be graduating nearly 50 studio majors. These increasing undergraduate numbers, coupled with an ever growing list of high school students seeking tours and portfolio reviews from our department, tell us that the Studio Program is gaining a national reputation unthinkable in previous years. This is great news for us, as a growing student body can only mean a growing faculty and a better future for our department.

In closing, I would like to thank my colleague, Bill Bennett, for being the Studio Chair for the last four years and successfully preparing us for this difficult but important season of changes. His vision set the course on which we now travel and through his persistent hard work we now benefit.



Megan Marlatt, *Associate Chair for Studio Art*

## NEWS FROM: The Office

**SYLVIA** will spend Thanksgiving in Hungary and Romania, and some time in May and June in Huerca-Overa, Spain and Oxford, England. She now has the plans and permission to change her Moorish church located in Huerca-Overa, Spain into a livable space. Twenty-two years in the department and counting down...

**MILLIE** is having a much better year. Everyone at home is healthy and happy.



## faculty news

**Matthew Affron** helped establish the new partnership between the University of Virginia and the Phillips Collection in Washington, D.C. This association was inaugurated with an exhibition "American Collage," which he organized. It included works of art from the collections of both the Phillips and the University, and was on view at the University of Virginia Art Museum from January to August 2004. During the spring semester "American Collage" served as the centerpiece of an ambitious program of courses, special lectures, and film and performance events across the College of Arts and Sciences. Further information on this initiative is available on the Museum's website.

**Paul Barolsky**, who gave the Sydney J. Freedberg memorial lecture at the National Gallery of Art last fall and has lectured more recently on Dante at the Courtauld Institute in London, published several essays during the last year on some of his favorite subjects: Ovid, Michelangelo, Vasari, and Balzac.

With a grant from the European Union, **Malcolm Bell** directed the 2004 field season at Morgantina. Along with a group of the department's graduate students, he excavated a building with what appears to be the earliest known aboveground barrel vault. Mac also serves as vice president for Professional Responsibilities of the Archaeological Institute of America and as chair of the Advisory Council of the American Academy in Rome. He has recently written several articles on Greek art and architecture and is finishing a monograph on Jefferson, Latrobe, and Vitruvius.

**Daniel Ehnborn**, who recently returned from a year on leave with research and lecture trips to India, England, and Italy, published eight entries on Indian painting and sculpture in *The Museum, Conditions and Spaces: Selections from the University of Virginia Art Museum* and "A Leaf of the Qissa-iAmir Hamza in the University of Virginia Art Museum and Some Thoughts on Early Mughal Painting" in *Arts of Mughal India: Studies in Honour of Robert Skelton*. He lectured on the Mughal Style and Rajput Schools of Indian painting at the Circolo Italo-Britannico in Venice, the Asian Art Museum in Sarasota, Fla., the Jagdish and Kamla Mittal Museum of Indian Art in Hyderabad, India, and at St. Mary's College of Maryland in St. Mary's City. He and Andrea Douglas of the University of Virginia Art Museum have been named Fellows of the U.Va. Teaching and Technology Initiative for the academic year 2004-2005, in order to put Asian art in the Museum collection online.

A 2004-2006 fellow of the Institute for Advanced Technologies in the Humanities at the University of Virginia, **Francesca Fiorani** recently published "La Sala Bologna di Gregorio XIII" in *Iconografia della città europee*. In the coming year she will speak at the Renaissance Society of America meetings in Cambridge, England and at the Association of Historians of Art in Bristol, England. She is the co-chair and co-organizer of two sessions at the Sixteenth Century Society Conference in Toronto, 2004. She recently spoke on "The Legacy of Leonardo's Art Theory" at the Sixteenth Century Society Conference in Pittsburgh and on "Cartografia e religione nel papato Boncompagni" at the American Academy in Rome.

Department Chair, **Larry Goedde**, completed an article on the relation between the development of the Netherlandish snow scene and the Little Ice Age. He contributed to the University Art Museum's new collections catalogue and presented a gallery talk on the exhibition of Italian Renaissance prints, "A Taste for Grace."

Returning from a spring sabbatical, **Megan Marlatt** spent the month of May at Art Space, a residency on Big Tanook Island in Nova Scotia. During July 2004, she was a visiting guest artist at Montserrat College of Art's summer program abroad in Viterbo, Italy, where she taught fresco painting. In May and June 2004, she participated in a group fresco exhibition titled "Al Fresco, Contemporary Art in Plaster and Pigment," curated by Robert Bunkin at Schiavone Edward Contemporary Art in Baltimore, Md. In October 2003, she exhibited her Lewis and Clark drawings in a solo show at Pyro Gallery in Louisville, Ky., an exhibition related to the city's bicentennial celebration of the Expedition. Professor Marlatt is the new associate chair for the Studio Art Program.

**Maurie McInnis** (1988) recently lectured at the College Art Association's annual meeting in Seattle and at the University of Pennsylvania and the University of Delaware.

In spite of illness last winter, **Marion Roberts** continued to serve as Director of Graduate Studies, and she will keep this post in the merged program in the History of



MAURIE MCINNIS



## NEWS FROM: The Visual Resource Center

SINCE OUR LAST REPORT to the newsletter the Visual Resources Collection has continued to develop and expand our digital offerings, as well as maintain our traditional slide and photograph collection. Perhaps the most exciting development in this area has been the ability to use our database ARTemis to project side by side, dual digital images. While there is still only one classroom equipped with dual digital projectors, we are hopeful that more of our classrooms will soon be ready to take advantage of this new capability. The ability to build a digital lecture or presentation within ARTemis complements the extant ability to create web-based study documents tailored by each faculty member to suit their needs. Along with these developments, the University Library has also been hard at work on their digital library database which will provide many similar features to the University-wide community when it is fully deployed. We are working closely with them in preparing to integrate our 12 years of collected data from ARTemis into this system, and we are looking forward to a time when these valuable resources can be seamlessly shared by all disciplines.



MARION ROBERTS

Art and Architecture. Work progresses on final stages of her Salisbury Cathedral website: <http://jefferson.village.virginia.edu/salisbury/docs/cathedral.html>

**Howard Singerman** published articles on Sharon Lockhart in *Home and Away: Crossing Cultures on the Pacific Rim*; on Sherrie Levine and Laura Owens in *Artforum*; and a history of the Whitney Independent Study Program in *Artforum*. He lectured at the University of Southern California, Northwestern University, Johns Hopkins University, and the University of Rochester.

**Tyler Jo Smith**, who was appointed secretary/treasurer of the Archaeological Institute of America, Charlottesville Society, and a fellow of Hereford College for a third year, published reviews in the *American Journal of Archaeology* and *Bryn Mawr Classical Reviews* and catalogue entries for *The Museum, Conditions and Spaces: Selections from the University of Virginia Art Museum and Etruscan Treasures: Unveiling Ancient Mystery*, an exhibition of curiosities from the Vatican, to be held at Mabee-Guerrer Museum of Art in Shawnee, Okla. She was invited to give papers at the Classical Association of Virginia, the Institute of Classical Studies in London, and the Art Libraries Society of North America in New York. This

past summer she participated in the department's excavations at Morgantina and taught a summer archaeology course at Oxford University. While at Oxford, she supervised the research of two University of Virginia students, Jason Wise and Stacey McGowen.

Professor of Art History Emeritus **Roger Stein** recently published four catalogue entries in Andrea Douglas's *The Museum, Conditions and Spaces: Selections from the University of Virginia Art Museum* and a review of "David Tatham, Winslow Homer and the Pictorial Press" in *Imprint*. He was also a commentator at the American Studies Association's Annual Conference. He is a board member of the Lewis and Clark Exploratory Center and will work toward a lecture series on Jeffersonian arts at the University of Virginia.

**David Summers** has postponed the deadline for *Painting and Optics*, a publication of his Rand Lectures at the University of North Carolina in 2003, and he is instead writing *Art and Empathy: On the Representation of Suffering*.

**Dorothy Wong** has published *Chinese Steles: Pre-Buddhist and Buddhist Use of a Symbolic Form*, for which she received grants from the Dean of the College of Arts and Sciences at the University of Virginia and the Metropolitan Center for Far Eastern Art Studies, Tokyo. She recently delivered "Maps and Images: How They Have Transmitted Visual Knowledge Along the Silk Road" at the University of Zurich and also spoke at the Association for Asian Studies Annual Meeting, the Virginia Museum of Fine Arts, and the Freer and Sackler Galleries at the Smithsonian Institution.

In early 2004 **William Wylie** took nine advanced photography students to New York where they visited collections at the Museum of Modern Art, the Metropolitan Museum of Art, and the Princeton University Art Museum. He plans to make this an annual trip for fourth-year photography students. He spent his spring semester sabbatical as a visiting artist at the American Academy in Rome and was a visiting artist and speaker at the University of North Carolina, Chapel Hill, and James Madison University. He exhibited work at the Stephen Cohen Gallery in Los Angeles, Fotofest in Houston, Texas, and Northlight Gallery at Arizona State University. The Denver Public Art Commission selected Bill to produce four short films on the eastern plains of Colorado for the new Denver Convention Center. During a month-long residency at the Center for Land Use Interpretation in Wendover, Utah, he researched military and industrial use of public lands and environmental aftermaths. X

### 5TH YEAR ASSISTANTS

Alice Bailey  
Ellen Gallup  
Adam Moyer  
Katherine Shirey  
Alexander Stockwell  
Colin Whitlow

## alumni news [graduate art history]

**Abigail Christenson (1996)**, who is an educator and researcher for education at Tate Liverpool and an online tutor for Tate Modern, teaches workshops for community and school groups and wrote the gallery's audio guide. She is currently creating an educational website for teachers to supplement their gallery visits, and she teaches an Art History course on European Art, 1900-1945. She lives in Manchester, England with her husband Ian McGuire and two daughters, Grace and Eve.

**Kevin Consey (1975)**, director of the University of California, Berkeley Art Museum and Pacific Film Archive, recently spoke on art and film in a university environment at the Powers Institute at the University of Sydney, Australia; on new California artists at the Govett-Brewster Art Museum in New Plymouth, New Zealand; and on art and action at The Lab in San Francisco. He is a member and the elected secretary of the Executive Committee of the College Art Association.

**Ellen Daugherty (2004)** is a visiting assistant professor at Rhodes College in Memphis, Tenn.

**Andra Eglitis (2001)**, an architecture student at the Rhode Island School of Design, is the Asian Arts Department's senior department assistant at the RISD Museum. She was a museum intern at the Cloisters and the Solomon R. Guggenheim Museum in New York and at the Peggy Guggenheim Collection in Venice, Italy.

As project manager for Art in Architecture, **Jennifer Gibson (1985)** commissions art work for all new and substantially repaired or altered federal buildings throughout the United States. She was a respondent at "Square Politics," a conference hosted by the National Gallery in London and the University of Westminster to debate issues of cultural and public space arising out of the pedestrianisation of

Trafalgar Square and its relationship to the National Gallery and the Fourth Plinth Project.

An assistant professor of Art History at the University of South Carolina, **Andrew Graciano (2002)**, also gives monthly lectures on 18th-century art at the Columbia Museum of Art. He also delivered papers at Oxford University and the Huntington Library. He was elected to the University of South Carolina's Faculty Senate in 2004 and was chosen to write and edit the Art Department's newsletter. He hopes to go to Liverpool to work towards the completion of a book manuscript on Joseph Wright of Derby.

For the fall semesters of 2001-2003, **Elizabeth Harris (2000)** was an adjunct professor in the Art History department at Washington and Lee University. ▶▶▶

In August **Elizabeth Birdsall** lectured on "Arne Svenson's Queer Taxonomy" at the International Conference on Gender and Visuality at the University of the Western Cape in Cape Town, South Africa.

After returning from a season of supervising excavation in Morgantina, Sicily and completing fieldwork for his dissertation in Pompeii, **Kevin Cole** will resume his responsibilities as a teaching and technology support partner for the Teaching Resource Center.

From September 2004 to May 2005, **Tanya Paul** will be a curatorial intern in the Paintings Department at the J. Paul Getty Museum, Los Angeles, Calif.

In addition to delivering "Interaction of the Water System and Traffic System in Pompeii" at the 2004 Annual Meeting of the Archaeological Institute of America, **Eric Poehler** published a related article in *Current World Archaeology*.

### NEWS ABOUT: Graduate Students

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**Andrea Sarate** co-authored an essay in Andrea Douglas's *The Museum, Conditions and Spaces: Selections from the University of Virginia Art Museum*. She recently received the Huskey Travel Grant and Frank L. Horton Fellowship to attend the Graduate Summer Institute of the Museum of Early Southern Decorative Arts in Winston-Salem, N.C.

After returning from the American Academy in Rome, **Justin St. P. Walsh** published an article on the gate reliefs of Thasos in *Structure, Image, Ornament: Architectural Sculpture in the Greek World* and lectured on the topic at the Annual Meeting of the Archaeological Institute of America in San Francisco. He will address household deposits from Morgantina at the next Archaeological Institute meeting. He served as the assistant director of the American Academy in Rome's Classical Summer School this past summer.

**Daniel S. Weiss** spent the past summer excavating in Morgantina.

AHGA President **Dana Wheelles** works at the Rossetti Archive in Alderman Library.

**Katherine Woltz** was awarded the Henry Luce Fellowship for American Art for the 2004-2005 academic year and the International Center for Jefferson Studies Fellowship for the 2005-2006 academic year.



A volunteer in the arts, **Marguerite Steed Hoffman (1980)** is a four-year member and Chair of the Board of the Dallas Museum of Arts. She and her husband Robert collect art with a focus on work from the 1950's forward.

**Sarah Glover (2003)**, assistant professor of Art History at Bradley University in Peoria Ill., participated in the International Conference on Patristic, Medieval, and Renaissance Studies at Villanova University in 2003 and the International Congress on Medieval Studies in Kalamazoo in 2004. Recently she had a baby boy, Grant.

Assistant Curator for the Cummer Museum of Art and Gardens in Jacksonville, Fla., **Holly Keris (1999)** won the 2003 Dan Silosky Award from the Southeastern Registrars' Association.

A guest curator at the High Museum of Art in Atlanta, Ga., **Anne Knutson (1991)** is developing an Andrew Wyeth Exhibition which will open in November 2005 and travel to the Philadelphia Museum of Art. An exhibition catalogue will accompany the show.

In addition to serving as acting chair of and professor in the Department of Art History and Archaeology at the University of Missouri-Columbia, **Norman Land (1974)** is the program chair for "Exploring the Renaissance," a conference at Pepperdine University in California, and cofounder of the Society for Renaissance Art History, an affiliate of the South Central Renaissance Conference.

At Washington College in Chestertown, Md., **Donald A. McColl (1996)** is chair of the Department of Art and associate professor of Art History. He was recently inducted into Omicron Delta Kappa, the National Leadership Honor Society's Washington College Circle, and is working on *Rembrandt's Poor*, an exhibition catalogue. He has published reviews in *CAA Reviews*, *Renaissance Quarterly*, *The Burlington Magazine*, and *Historians of Netherlandish Art Newsletter*.

**Gretchen Krehling McKay (1997)**, an assistant professor of Art History at McDaniels College in Westminster, Md., recently published an article on Christ's polymorphism in *Apocrypha*. At the International Conference on Patristic, Medieval, and Renaissance Studies at Villanova University, McKay delivered a paper on representing the Trinity and organized a session titled "The Art of the Illuminated Manuscript." She was also selected by her college as a Summer Fellow at the National Humanities Center in Durham, N.C., to participate in a seminar on material culture.

**Kristi McMillan (2001)** is the manager of Adult & Community Programs in the Department of Education and Public Programs at the Chrysler Museum of Art in Norfolk, Va. She recently published "The Norfolk Mace: 250th Anniversary of the Symbol of the City of Norfolk 1754-2004" and delivered the lecture "Education, Imagination, Creation: Images from the Grand Tour" at the Chrysler Museum of Art. She is also a Board member of the Alliance Française (Chapitre de Grasse) and the Norfolk Sister Cities Association.

A lecturer in Art History at Penn State University, Harrisburg, Penn., and Harrisburg Community College, **Robin O'Bryan (2000)** recently lectured on "Islamic Culture and the Arts."

**Joyce Robinson (1993)**, a curator at Penn State's Palmer Museum of Art and affiliate associate professor of Art History, was a guest editor of "Oh, I wish I was in the land of cotton," a special issue of *International Review of African American Art*. She also published articles in *American Art Review* and *Museum News*. She lectured at the American Association of Museums Annual Meeting and the Southeastern College Art Conference.

Director of Les Yeux du Monde Gallery, **Lyn Bolen Rushton (1994)** published *Siting Jefferson* and organized the memorial exhibition of the work of deceased U.Va. faculty member Robert Barbee.

**Marla Price (1982)** is the director of the Modern Art Museum of Fort Worth, Tx.

As chair and professor at Temple University's Art History Department, **Gerald Silk (1976)** recently published an article on aviation and American art in *The Airplane in American Culture* and lectured on Piero Manzoni at the Annual Conference of the College Art Association in 2003. He also spoke at the Woodmere Art Museum in Philadelphia, Penn., and Arcadia University.

Assisting with cataloguing, research, and appraisal, **Jessica Snow (2004)** works for Ken Farmer, who appears on the "Antiques Roadshow," and runs an auction house in Radford, Va. She recently exhibited her paintings and prints at Kaleidoscope: Center for Cultural Fluency in Newcomb Hall at the University of Virginia.

**Anne Taylor (2002)** is a gallery teacher for the education department at the J. Paul Getty Museum in Los Angeles, Calif.

Assistant Professor of Art History, Theory and Criticism at Dominican University in Ill., **Kim S. Theriault (2000)** was a session chair at the College Art Association Conference in Seattle. She published an article on remembering Vietnam in the *Journal of American Culture* and another on gender, race, and controversy in the Vietnam Veterans Memorial in Prospects. She continues to work on Arshile Gorky and is completing her book, *Modern Making and the Myth of the Artist: Displacement, Trauma, and the Crisis of Arshile Gorky*.

**Pat Thomson (1979)**, president of La Dolce Vita Wine Tours, recently published "Back from the Ashes: Resurrecting the Vineyards of Pompeii" in *Gastronomica* and "Keepers of the Flame: Piedmont's Wine Heritage Preserved at Renato Ratti" in *Tastes of Italia*.

As associate director of Management Information Services at the University of Virginia, **Lynda White (1979)** was





## alumni news

### [undergraduate art history]

recently interviewed in *Library Administration and Management*. She also published an article on the University's library on the *Scorecard Strategy* website and the *University of Virginia Library Statistics Report for 2002/2003*. She is also the elected treasurer of the Art Libraries Society of North America.

**Paula Warrick (1988)** is the director of the Office of Merit Awards at American University in Washington, D.C.

Professor and Chair of Art History and Architectural Studies at Connecticut College **Barbara Zabel (1978)** recently published "Assembling Art: The Machine and the American Avant-Garde" and spoke on "The Spirit of St. Louis: Calder's Portrait of Flight" at the Society for Literature and Science in Austin, Texas. She is a board member and chair of the Exhibitions Committee and the Executive Director Search Committee at the Lyman Allyn Art Museum in New London, Conn.

As paper conservator at the Conservation Center for Art and Historic Artifacts in Philadelphia, Penn., **Morgan Boyd Zinsmeister (1997)** specializes in American folk art on paper and historic documents. He recently treated several high profile objects including the only known proof copy of the first printing of the Declaration of Independence also known as the Dunlap Broadside, a draft of the United States Constitution, and an autographed manuscript of Francis Scott Key's "Star-Spangled Banner." ✕

**Lee Baskerville (1994)** is an independent artist working as a landscape/portrait painter.

After receiving a post-baccalaureate certificate from the School of the Museum of Fine Arts, Boston, Mass., **Stephanie Beck (2002)** is a curatorial assistant of Islamic and Later Indian Art at the Sackler Museum of the Harvard University Art Museums. She also participated in the Cambridge Art Association's National Prize Show in 2004.

**David M. Benedek (1986)** has been the director of the National Capital Consortium Military Forensic Psychiatry Fellowship at Walter Reed Army Medical Center in Washington, D.C. He was recently promoted to Lieutenant Col. in the US Army Medical Corps and will assume a new job as associate professor of psychiatry at the Uniformed Services University of the Health Sciences in Bethesda, Md. He published essays in the *Concise Guide to Drug Interaction Principles for Medical Practice*, *The Lancet*, and the *Journal of the American Academy of Psychiatry and the Law* and lectured at the annual meeting of the American Academy of Psychiatry and the Law.

**Mary Nell Browning (1981)** lives in London, England and is the vice presi-

dent and assistant general counsel for Enron European Finance and Trading Unlimited.

After receiving an M.A. in Museum Education from George Washington University, **Lauren Brownstein (1992)** is the director of education at the Jewish Historical Society of Greater Washington and Lillian and Albert Small Jewish Museum in Washington, D.C.

Since receiving his Ph.D. in Art History from Case Western Reserve University **William Chiego (1965)** became the director of the McNay Art Museum in San Antonio, Texas. He has published several essays on the McNay and lectured at the Louvre, the Kimball Art Museum in Fort Worth, and the University of Notre Dame. He was a resident fellow at the Yale Center for British Art. He and his wife Elizabeth Lee Chiego, have two daughters.

A development associate at the Manhattan School of Music, **Theresa Choi (1997)** recently appeared in *Who's Who of American Women*.

In addition to teaching Art History to high school students at Groton School in



## ALUMNI NEWS:

### Undergraduate Double Majors

**Rosemarie Fiore (1994)**, adjunct professor at New York's Parsons School of Design and the Brooklyn Museum, was reviewed in the *New York Times* and exhibited work at the Bodybuilder and Sportsman Gallery in Chicago, Grand Arts in Kansas City, and the Jamaica Center for the Arts in New York.

Owner of Spalding Nix Fine Art in Atlanta, Ga., **Spaulding Nix (1997)** lectured on the Louvre for Atlanta's Chapter of French Heritage Society at his gallery, which specializes in 17th and 18th century Old Master Paintings.

**Katherine Robbins (1998)** is a designer for Britannica Home Fashions.

A graphic designer at Circle S Studio and freelance muralist, **Whitney Thomas (1999)** won an award in the 2004 Richmond Show sponsored by the Richmond Art Club for a poster promoting a charity barn dance for the Virginia Home for Boys.

Groton, Mass., **Lindsay McNiell Commons** (2000) team-curated “And Everything Nice,” an exhibition at the Bernard Toale Gallery in Boston. The show was a collaboration between her Tufts University Museum Studies Exhibition Planning Course and the Boston Drawing Project.

Project Director for the Collections Assessment Project at the Barnes Foundation Marion, Penn., **Emily D. Croll** (1979) published *Historic Preservation in Princeton*, a brochure for the Princeton Borough Historic Preservation Review Committee, and “Heritage Tourism in New Jersey” in the *New Jersey Gazette*. She lectured at The Getty Research Institute, Arts Council of Princeton, and the New Jersey Historic Preservation Conference. She is currently a member of the Historic Preservation Review Committee and the New Jersey Women’s Heritage Trail Advisory and Oversight Committee for the State Historic Preservation Office.

After receiving an M.A. in Art History from Williams College, **Susan Mallette Cross** (1989) is an associate Curator at the Guggenheim Museum in New York. She published catalogues for exhibitions on Frankenthaler, Serra, Armani, the Hugo Boss Competition, Richter, and selections from the museum collection.

**Molly A. Eppard** (1994) is the associate director of Hollis Taggart Galleries in New York.

In Portland, Ore., **Polly Forster-Gravelly** (1996) is a freelance magazine journalist.

**Meredith Harper** (1992) is the assistant director of C & M Arts in New York, a gallery specializing in Modern and post-war masterworks.

**Jane Molster Hines** (1993) is a mother of young children, a volunteer, and fundraiser.

**Kristen Ialeggio Holbrook** (1996) owns Two Skirts, a women’s retail store, in Telluride, Colo.

**Jane Corey Holt** (1989), her husband and their three children, Corey, Noah, and Dylan, live in the Chicago area. She devotes her time to raising her children.

Living in Boston, Mass., **Katie Kwast** (1999) works as a Marketing Coordinator.

After receiving a Ph.D. from Columbia University **Alisa LaGamma** (1988) is an associate curator in the Department of the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art. She was a contributing author to *African Folklore/An Encyclopedia* and wrote catalogue entries for *Byzantium: Faith and Power* (1261-1557).

**Barbara Palley** (1999) is the School Programs Manager for the Brooklyn Museum.

Assistant to the Director at the Corcoran Gallery of Art, **Sarah Poitevent** (1998) is also pursuing her M.A. degree in Fine and Decorative Art from Soetheby’s Institute of Art in London. She will complete her dissertation in November 2004.

**Rebecca Porter** (1998) is a sales representative for Unisource in Portsmouth, Va.

A third-year medical student at the Medical College of Georgia, **Mary Elizabeth Rushing** (2000) was awarded the Board of Regents Merit Scholarship, Women in Medicine Merit Scholarship, and Outstanding Student in Anatomy and Pathology. She will receive her M.D. in 2005 and will pursue dermatology or pediatrics.

**Anne Sheerin** (1981) is a program information officer for the United States Agency for International Development Mission to Zimbabwe.

For four years **Heather Foster Shelton** (1996) has been a curator at the Hammond-Harwood House, a historic site in Annapolis, Md. She recently curated “Down from the Attic: Hidden

Treasures of the Hammond-Harwood House.”

President and Executive Director of the Montpelier Foundation, Orange, Va., **Michael Quinn** (1974) received a M.A. from Yale University and a M.B.A. from George Mason University. He married Carolyn Lewis and has two children.

A member of the Directors Guild of America, **Elena Santaballa** (1987) is a director of film and TV and works on “Everybody Loves Raymond.” She is also a graduate of the DGA Producers Training Plan (Assistant Directors Training Program) West Coast.

A Ph.D. candidate in the English Department at the University of California, Berkeley, **Jennifer Scappettone** (1994) will complete her dissertation, “Venice and the Digressive Invention of the Modern,” in the coming year. She published poems in *26, 580 Split*, and the *Best American Poetry 2004* and lectured at the American Literature Association Annual Conference in San Francisco and Poetry in a Time of Crisis Conference at UC Santa Cruz. She is a Townsend Center for the Humanities Fellow, Phi Beta Kappa Fellow, Gladys Krieble Delmas Fellow, and recipient of the Eisner Prize for Poetry.

**Louisa Page Smith** (1979) owns Louisa ‘Smith’ Design, an interior design and decorative planning business.

**Dianne Vandivier** (1981) has just taken a position as marketing director for the American Association for Clinical Chemistry in Washington, D.C.

A doctoral candidate in Art History at Yale University, **Alicia Volk** (1993) published essays in catalogues for the Honolulu Academy of the Arts and the Milwaukee Art Museum and *Women’s Art Journal*.

**Gillian Williams** (1981) is an assistant to an interior decorator.

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# alumni news

## [undergraduate studio]

**Isabella Bannerman** (1980) is a syndicated cartoonist with King Features on the comic strip "Six Chix," which will be featured in a page-a-day calendar for 2005 published by American Greetings.

Living in Raleigh, N.C., **William Brown** (1978) is the chief conservator at the North Carolina Museum of Art and lectured on restoration of an early 17th-century landscape at the American Institute for Conservation of Historic and Artistic Works Annual Meeting in Dallas Texas. He and his wife, Catherine E. Brutvan, recently had a son, Billy Mars Brown.

**Nicole Charbonnet** (1988) lives and creates art in New Orleans. She participated in solo and group exhibitions at Winston Wachter Mayer Fine Arts Gallery in New York, Allene Lapioes Gallery in Santa Fe, Arthur Ruger Gallery in New Orleans, and Cavalier Gallery in Greenwich, Conn. She received the following awards: Pollock-Krasner Award, Art Matters Fellowship, E.D. Foundation Grant, Elizabeth Greenshields Foundation Grant, and Louisiana Division of the Arts Fellowship.

**Jeffrey Cudlin** (1994) and his wife, Cassandra, live in Washington, D.C. He teaches Introduction to Art Theory, and Introductory and Intermediate Drawing as an adjunct faculty member at the University of Maryland. Additionally, he writes reviews for the *Washington City Paper's* "City Lights" Section and recently participated in a group invitational show at the Lynchburg Academy of Fine Arts.

Since attending the Art Students' League in New York, **Tania Dibbs** (1988) has shown her work in solo exhibitions at Keating Fine Art in Basalt, Colo.; Peninsula Gallery in Lewes, Del.; and Elliot Yeary Gallery in Aspen, Colo. She

also participated in group exhibitions at the Colorado Governor's Invitational in Loveland, Colo.; DFN Gallery in New York; and Western Colorado Center for the Arts in Grand Junction, Colo.

**John Early** (2000) is pursuing a Master of Arts degree at the Covenant Theological Seminary in Saint Louis, Mo. His main area of study is the interplay of religion and the arts in contemporary culture.

**Dana Magliola** (2001) lives in Charleston, S.C. and is the field director for the South Carolina Democratic Party.

**Lauren Mitterer** (2002) is a bakery and pastry arts student at the Culinary Institute of America.

A doctor of pediatric and adolescent medicine, **Dorsey Norwood** (1993) has a solo practice in Atlanta, Ga.

In San Francisco **Annie Pfaff** (2000) is the assistant art buyer for Publicis & Hal Riney Advertising.

Artist **Randall Stoltzfus** (1993) was reviewed in the *New York Arts Magazine* in 2004. He lectured to advanced painting students at the University of Virginia in 2004 and exhibited work for the Durst Organization at the Condé Nast Building and at the Albany Airport. He received a fellowship from the Virginia Center for the Creative Arts and the Constance Saltonstall Foundation in Ithaca, N.Y.

Owner of Firelight Glass Art in Charlottesville, **Mimi Tawes** (1975) recently exhibited her work at the Pulaski Art Center, Lord Fairfax Community College, Alleghany Arts and Crafts Center, Artisans Center, and Ellipse Arts Center.

A professional artist living in Charlottesville, **Kazaan Viveiros** (1992) participated in solo and group

exhibitions at G 2 Gallery in Scottsdale, Ariz.; TAD Concept Store in Rome, Italy; Julie Baker Fine Art in Grass Valley, Calif.; Momus Gallery in Atlanta, Ga.; and Mostra-Mercato Arte, Spazio AKA in Rome, Italy. She recently took first place at the KVIE Art Auction and lectured at the Julie Baker Fine Art Gallery.

**Benjamin Walker** (1997) and his wife **April Yasmeen** (1997) live in New York. In addition to his position as the Chief of Art Valuation in the Division of Private Wealth Management at KKGS Investments, Walker has written articles for *ArtMarket NOW*, *Forbes.com*, *Bloomberg.com*, and the *New York Times Magazine*.

In addition to art, **Erika Walters** (1993) does website and email design for a Fortune 200 company based in Richmond, Va., and freelance multimedia design. She exhibited work at the Capital One Corporate Gallery juried show and the Spotlight Artist University of Virginia Alumni show.

**April Yasmeen** (1997) married **Benjamin Walker** (1997) and lives in New York. She works as an art consultant and gallery director at the Sundaram Tagore gallery. Yasmeen recently exhibited work at the White Cube, Sundaram Tagore, Avery Sloan, Leo Koenig, and Gallery Denis galleries in London and New York.

**Diane "Smitty" Wilkin** (1977) is a fine arts teacher at Harry S. Truman High School in Bristol Township, Penn. She spends much of her time drawing and has shown work at the Capital Health System Mother/Daughter Show, Bethesda Row Art Annual and Parachute Gallery. X

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Cabinet Room, Convention Level  
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*All Art History and Studio Art alumni, students, faculty,  
friends, spouses, and companions are welcome.  
We look forward to seeing you in Atlanta!*

**contacting us**

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

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**By FAX:** 434-924-3647

**By e-mail:** mwd2f@virginia.edu

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

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

**what's inside**

- Our moves
- Our renovations and buildings
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