

# news

WINTER 2006

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 FAYERWEATHER RENOVATION IS COMPLETE!

In late June and July the Art History faculty, the Visual Resources Collection, and the department staff moved into a fully renovated and completely refurbished Fayerweather Hall. Though final completion was delayed as we awaited official inspections, the move once started was accomplished rapidly, and on August 23rd we taught classes in our three new seminar rooms in Fayerweather. There is general agreement in the University that the Art History Program now occupies one of the finest structures at U.Va, and the photographs in this newsletter give you some idea of this splendid building with its light-filled atrium and faculty offices, the new lounge and garden patio, and the spacious new home of the Visual Resources Collection.

Fayerweather has been completely transformed, and, indeed, the basic plan involved building a totally new freestanding steel structure inside the old brick shell. Nonetheless, a number of features of the original Fayerweather Gymnasium of 1893-94 have been restored. We demolished the coffered plaster ceiling dating from 1938, exposing the original turned oak trusses of the gymnasium, and we reconstructed the long skylight monitor running down the ridgepole of the old Fayerweather, flooding the

interior with light. This monitor is visible in the exterior views of the building published here, and its luminosity is evident in the interior views. One point to notice is that faculty offices on the mezzanine level are designed to take maximum advantage of this light with their upper walls turned into clerestory windows. Another feature of the old gymnasium, the swimming pool that stretched across the north basement of the building (long concealed by the floor of the former wood shop), now serves as mechanical space for the renovated building and houses air handlers and other systems. Throughout the building the old brick walls have been cleaned of decades of paint and repointed, adding a rich warmth and character to most offices and seminar rooms; and the entire exterior was repointed as well. From the exterior the building is now closer to 1894 than it has been for nearly 70 years.

The move into Fayerweather brings together for the first time the entire Art History program, and it involved relocating faculty and





AN EXTERIOR VIEW OF THE RENOVATED FAYERWEATHER HALL. FOR MORE PHOTOS AND DESCRIPTIONS, SEE PAGE 6.

facilities from five different locations. The heavy lifting was executed with efficiency and care by the Facilities Management Bull Gang, and the move was organized and carried out by Sylvia Strawn and Millie Dean, with invaluable assistance in packing faculty offices from Scott Craver, a current graduate student. Leslie Rahuba and Louise Putnam organized the challenging move of the Visual Resources Collection from the Bayly Building. This involved moving most notably the slide collection of about 300,000 slides housed in 23 cabinets, but it also required relocating and reorganizing 35-years' accumulation of files, reference materials, supplies, and equipment. In the end, every member of the faculty and staff worked hard to get the department unpacked and settled into place so that we were able to begin advising students and meeting classes during the week of August 21st with virtually no disruption to the department's programs.

We celebrated the reopening of Fayerweather at the annual beginning-of-term party on August 25th, when we honored a number of the people critical to the success of the project. These included from Dagit Saylor Architects of Philadelphia, Peter Saylor, the principal architect for the project, as well as Dan Kayser and Brigham Keehner, the project architect. We also saluted the contractors, Martin Horn Inc., of Charlottesville, including Rocky Moulton, Freda McClung, and Maurice Kuper,

and also U.Va.'s project managers, Bill Shirey and Steve Ratliff. For two years I met every other week for site visits with this group, and I remain deeply impressed by their knowledge and professionalism. The quality of the finished building is a testimony to their skill and hard work.

## DEDICATION OF THE LINDNER CENTER FOR ART HISTORY

On September 16th we dedicated the Carl H. and Martha S. Lindner Center for Art History, which the renovated Fayerweather Hall now houses. Mr. and Mrs. Lindner established the Center in 2004 with a generous endowment in honor of their daughter, Blake Lindner Thompson, who graduated that year with a BA in Art History. At the dedication, University President John Casteen and Vice-Rector W. Heywood Fralin spoke, as did both Carl and Blake Lindner. The ceremony concluded with Blake's unveiling of the plaque adjacent to the front steps naming the Center. In my comments on this occasion I noted that the establishment of the Lindner Center, coinciding with the completion of the Fayerweather renovation, presents the Art History program at Virginia with remarkable opportunities, perhaps the most important of which is the ability to encourage and foster an intellectual community among faculty and students. Having been scattered for decades in offices and facilities in five buildings, the Art History program is now together in a building that encourages interaction, with faculty and staff offices and classrooms around a central core atrium, and additional spaces for students and faculty to gather informally and for programmatic events.

In this new physical environment the Lindner Center takes on exceptional importance in providing us with the means of both developing that community of intellectual endeavor and fostering the achievements of individual students and faculty. We are already using the Center to support many projects and programs. These include the publication of major book projects, the support of symposia, workshops, and conferences, faculty and student travel to conferences

## Enjoying Our New Space

and symposia, graduate student travel for language training, student travel to the department's excavation at Morgantina and to other archaeological sites, and a very successful career forum for our undergraduate majors, including museum curators and representatives of firms in the art market. It is also clear that the Lindner Center housed in this beautiful building will prove a highly effective tool for recruiting new faculty, graduate students, and undergraduates to our program. Like the renovated building, the endowment of the Lindner Center for Art History is transformative. We very much appreciate the generosity of the Lindner family, and we thank Blake Lindner Thompson herself, who played an important role in the decision as to how the gift should be directed.

### CONSTRUCTION BEGINS ON RUFFIN HALL!

**O**n January 19th, 2006 the University held the ceremonial groundbreaking for Ruffin Hall, the new Studio Art building. Speaking at the ceremony were President Casteen, Rector Thomas F. Farrell II, and Brian T. MacAnaney, alumnus and trustee of the Ruffin Foundation. Concluding the ceremony, Bill Bennett provided a clay model depicting the floor plan of Ruffin Hall in which everyone in attendance was invited to make his or her mark in the wet clay with thumb or finger. Bill and his students subsequently made a bronze cast from the model, and it will be installed in the completed Ruffin Hall. Actual construction, however, was delayed as contractor bids came in substantially over-budget—a problem affecting capital projects all over the region and the nation due to unusual inflation in the costs of energy and construction materials. Nonetheless, thanks to additional funding from the Commonwealth of Virginia and the University, it was finally possible to move forward

**WOW!** How else to describe such an amazing transition? Along with the Art History program, the Visual Resources Collection moved into the newly renovated Fayerweather Hall this past summer. After more than 30 years we're finally in the same building! Our previous space in the Bayly building afforded us just 600 square feet for a collection of approximately 300,000 slides; four light tables; five computer workstations; two permanent employees; and all our faculty and student patrons. To say we were a bit cramped would be an understatement.

In contrast, our new space, in what was the old Fayerweather Gallery and sculpture studio, increases our square footage more than three-fold, and is simply stunning in its design. Equally impressive to behold was the physical move of the collection. We planned throughout the spring semester, consulting with Facilities Management personnel and other VR collections, to find the most efficient way to move such a large, heavy and fragile collection. The moving crew was invaluable, carefully lifting, moving and positioning all of our slide cabinets with special hydraulic lifts — an amazing feat to observe.

Now that we have occupied the space for a few months, we already can see the difference it has made in the use of the collection. Finally we have room to breathe — the faculty and student patrons have a quiet, spacious room in which to utilize the collection with an additional four new light tables; the student staff have a comfortable, light-filled workspace for cataloguing and digitizing images; and the permanent employees have an actual office space with a door! As we make the sometimes rocky transition from 35 mm slides to digital images, this new space affords us with many opportunities for offering additional services for which we were unable to make room before. We have been actively engaged in training faculty to use newly acquired digital resources such as ARTstor and to use slide and flatbed scanners when they need immediate access to personal images for digital lectures. All of these changes promise a future for the VRC filled with many more exciting developments.

with the project. We now have notice to proceed and expect to mobilize the site, which occupies most of the Culbreth parking lot, on November 15th. Despite a rigorous value engineering process, the design and program of the building have remained basically as I described them to you last year, and by the time you read this, construction will have begun. Building is expected to take eighteen months, and it now seems very likely that we'll occupy Ruffin Hall sometime in mid- to late 2008!

In other major developments in the Studio Art program, we welcome Lydia Moyer as our first tenure-track professor in New Media. My colleague, Studio Chair Megan Marlatt, comments in her letter on the nature of Lydia's field and its importance for the program. I would simply note that Lydia's position, as well as a new position for a drawing specialist that we will fill this coming year, represent the first tenure-track positions added to the Studio program since the 1970s. These new positions, bringing the tenure-track Studio faculty to ten, mark both a recognition of the ambition and professionalism of our artist faculty and an encouragement to them to develop the Studio program in new directions, as well as to meet a steadily increasing student demand for Studio courses. Like the Art History program, the Studio program is undergoing a process of transformation, and new faculty teaching new fields in a completely new building will have an energizing effect on every aspect of Studio art at Virginia.

## GRADUATE STUDENT ACHIEVEMENTS

Last year I called your attention to an unusual number of faculty achievements, but this year I'd like to highlight a remarkable list of successes on the part of current and recently graduated students:

- ▶ **Jackie Ganem** ... Smithsonian Postdoctoral Fellowship at the Freer Sackler Gallery of Art of the Smithsonian Institution.
- ▶ **Renee Gondek** ... selected for the excavations at Mycenae last summer with the University of California at Berkeley and the Greek Archaeological Service.
- ▶ **Cory Korkow** ... Paul Mellon Junior Fellowship to Britain from the Paul Mellon Center for British Art.
- ▶ **Ismi Miliarexis** ... Fellowship of the Etruscan Foundation to support her fieldwork in Italy last summer.
- ▶ **Elena Pakhoutova** ... Fellowship from the Gerda Henkel Stiftung to support research travel in Europe, Nepal, and Tibet.

## ENVISIONING AMERICA:

### *Arts in the Jeffersonian Republic*

ON APRIL 21-22, 2006, the Thomas Jefferson Foundation Distinguished Lecture Series sponsored the symposium, *Envisioning America: Arts in the Jeffersonian Republic*, which was organized by Maurie McInnis and Louis Nelson. Sponsors of the symposium also included the College of Arts and Sciences, the Corcoran Department of History, the Carl H. and Martha S. Lindner Center for Art History, the School of Architecture, and the University Art Museum. The symposium explored the role played by the visual arts in the shaping of the new nation. Papers examined a range of topics, from the politics of gender to imagining the landscape, from framing the presidency to the politics of the everyday.

Papers presented at the symposium included:

- ▶ **David Steinberg**, Batten Fellow; the Robert H. Smith International Center for Jefferson Studies, "Interplays: Staging a Concept of Civil War on the British Periphery"
- ▶ **Wendy Bellion**, University of Delaware, "Patient Wright's Transatlantic Bodies"
- ▶ **Katherine Woltz**, Ph.D. Candidate, Art History, University of Virginia, "Vanderlyn's Ariadne and Transatlantic Cultural Politics"
- ▶ **John Crowley**, Dalhousie University, "The Invention of a British Landscape for the Early Republic"
- ▶ **Susan Rather**, University of Texas at Austin, "Art and Humor in the Early Republic: Expanding on Gilbert Stuart"
- ▶ **Bernard Herman**, University of Delaware, "Ideologies of the Ordinary and the Urban Domestic Landscape"
- ▶ **Paul Staiti**, Mount Holyoke College, "Gilbert Stuart's National Imagery"
- ▶ **Roger Stein**, Professor Emeritus, University of Virginia, "Thomas Jefferson as Museum Maker"



## A conference in honor of Malcolm Bell

- ▶ **Tanya Paul** ... American Friends of the Mauritshuis Fellowship to support dissertation research in the Netherlands.
- ▶ **Melissa Ragain** ... National Gallery of Art Summer Internship.
- ▶ **Rebecca Shields** ... curatorial fellowship at the John and Mable Ringling Museum of Art, Sarasota, FL
- ▶ **Catherine Walden** ... Dumas Malone Graduate Research Fellowship.
- ▶ **Dana Wheelles** ... Research Stipend from the Paul Mellon Center for British Art.
- ▶ **Catherine Woltz** ... Arts and Sciences Dissertation Year Fellowship.
- ▶ **Maria Zachariou** ... Associate Fellowship at the American School of Classical Studies in Athens. She was also chosen to excavate at the Athenian Agora.

In addition, the following recent graduates were successful in the job market last year:

- ▶ **Monica McTighe** ... appointed Assistant Professor of Art History, tenure track, Tufts University.
- ▶ **April Oettinger** ... appointed Assistant Professor of Art History, tenure track, Goucher College, Baltimore.
- ▶ **Laura Orgon** ... appointed archives technician at the Smithsonian's Archives of American Art.
- ▶ **Justin Walsh** ... appointed Assistant Professor, tenure track, Louisiana State University

**Congratulations to all!**

As always, this newsletter depends upon the dedication, hard work, and patience of Millie Dean, who supervises the production process each year. Renee Gondek compiled the data for individual entries. Paul Barolsky most helpfully edited the whole, as did Jane Ford in University Relations. Anne Hilton Matthews (1991) is our designer; and Fifth-Year photographer Abby Jenkins provided photographs of faculty. The photographs of Fayerweather were taken by Tom Crane. If we misspelled, omitted, or otherwise

ON JUNE 22, 2006 the American Academy in Rome held a conference, "Maestro di color che sanno," recognizing Mac Bell's contributions to classical archaeology and to the Academy itself. Speakers presented talks on three aspects of Mac's professional career: the antiquities trade, the Morgantina excavation, and the Mellon Professorship at the American Academy. Presiding scholars at the sessions included Eugenio La Rocca, Caroline Bruzelius, and Joseph Connors. Papers presented at the symposium included:

- ▶ **Paola Pelagatti**, "Malcolm Bell III in Sicilia Orientale: spunti per una riflessione"
- ▶ **Pietro Giovanni Guzzo**, "Traffico di oggetti d'arte tra passato e futuro"
- ▶ **Carla Antonaccio**, "Morgantina at 50 and Virginia at 25"
- ▶ **Sandra Lucore**, "Morgantina and Early Developments in Vaulted Construction"
- ▶ **Anthony Corbeill**, "The M(acB)ellon Professorship at the AAR"
- ▶ **Elizabeth Fentress**, "Digging in Italy"

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 was truly a year of wonders for the Art Department, and as we look forward to beginning construction for Ruffin Hall, we thank you again for your interest and support. This extraordinary dynamic period of moving, hiring, constructing and furnishing has presented us with many challenges, including numerous unexpected financial burdens. We have relied in large measure on the many gifts of our alumni and friends to meet these challenges. We more than ever appreciate your support in these exciting times that promise a continuing transformation of this department.

Sincerely,



Larry Goedde, *Chair*



## *The Renovated Fayerweather Hall*



Photographs 1 and 3-8 by Tom Crane  
Photograph 2 by Brigham Keehner



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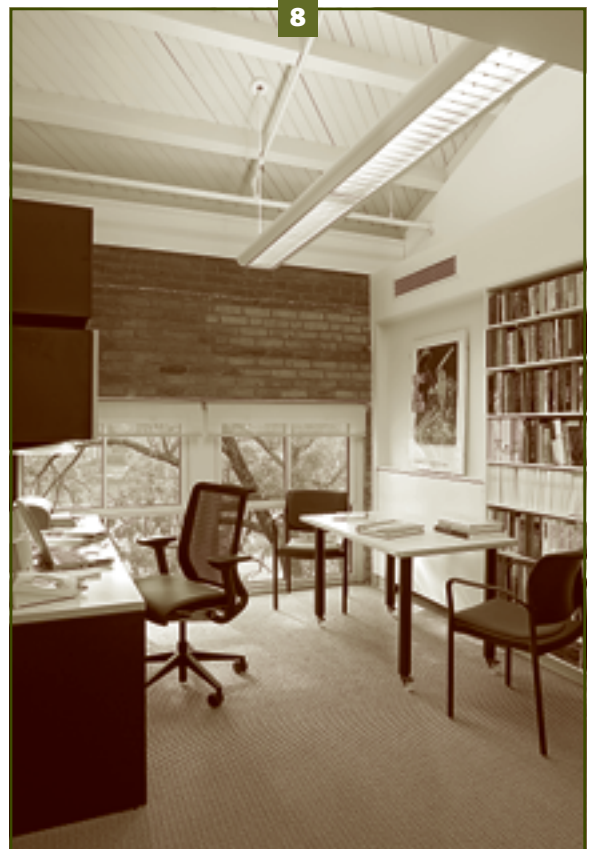
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## WELCOME TO FAYERWEATHER HALL

**Picture 1** • View of the atrium and mezzanine with faculty offices, showing the newly exposed trusses of the old gymnasium and the restored skylight monitor.

**Picture 2** • The columns have been cleaned; the porch light restored; and the fanlight over the door is open for the first time.

**Picture 3** • The former Fayerweather Gallery is now the staff work space of the Visual Resources Collection.

**Picture 4** • View from the southwest. The old Annex and the furnace room are gone. The restored monitor on the roof is clearly visible, as is the new lounge and patio.

**Picture 5** • View from the northwest into the new garden and patio adjacent to the lounge—the new site of meetings, receptions and parties. And the occasional class!

**Picture 6** • View into the lounge, the one completely new piece of construction.

**Picture 7** • The new northwest vestibule, with stairs to the mezzanine level and door leading at right towards the Museum.

**Picture 8** • One of the light-filled faculty offices on the mezzanine level.

### *We're Growing*

**T**he Studio Art Program has added another professor to our faculty and staff. We welcome this year Assistant Professor Lydia Moyer who will lead our Digital Art concentration. Her first request was to change the program's name from "Digital Art" to "New Media," which she felt better described the course offerings. She is two years out of the graduate program at University of North Carolina at Chapel Hill. In addition, she just received the Alcoa Prize for Best in Festival at Reindeerland 700 IS, Iceland for her wonderful video concerning the American West and its culture. Professor Moyer tells me she "plans to establish the new media program as a venue for cross-disciplinary digital work and experimentation developing out of studio art practices, with particular focus on digital imaging, video and sound art." We are assured she will build an electronic empire out of what was started by Professor Jim Hagan (now happily retired), when in the early 1990's he dragged in his first McIntosh computers, set them up in his own office, named them "Groucho", "Zeppo" and "Harpo" and declared that we had a Digital Program in the Art Department.

Through the generous support of our dean, we are adding still another faculty line to our program next year. This new line will increase our number of full time, tenure-track faculty to ten. This year we will be searching for a new assistant professor in drawing. Half of our full time faculty as well as two visiting artists teach drawing each year. At present, we have increased our drawing offerings from six sections to eight, filling every one with students eager to learn more about drawing. With so many faculty and students involved in drawing in two busy and

overloaded studios, we felt the need to find a "top drawer" who could coordinate and lead the program. This is an excellent time in the arts to search for such a person, as the art of drawing has been on the cutting edge of the art world for nearly a decade now. There are many gifted artists today working in this medium, using innovative methods and imbuing new life into an ancient art form.

For the last two summers, we have also been growing a Studio Arts Summer Program Abroad in Tuscany, Italy. Led by Associate Professor Bill Wylie in photography, it began in the summer of 2005, when he and Professor Howard Singerman, who teaches contemporary art history, traveled with nine students to photograph the Tuscan landscape and study international contemporary art at the Venice Biennale. This summer, the number of students grew to 17, as visiting artist Richard Robinson and I taught landscape photography, drawing and painting. Another trip is now being planned with Wylie and Singerman for the upcoming summer.

All this good growth of our program will be matched by the construction of our new Ruffin Hall which breaks ground this fall. Once built, our whole Studio Program can expand to fill its exhibition halls, labs and studios. In particular, our Fifth Year, Post-Baccalaureate Program can grow, as there will be continued funding and studio space there for ten fellows (this year we welcomed four). By then, we will have officially changed the program to one awarding the B.F.A. In addition, our new "Electronic Media" concentration will have its own classroom and McIntosh digital lab. Our film program will have its own black box, and we will finally, after many years, be able to teach our introductory drawing courses in the same building as our upper level courses in all our concentrations: painting, sculpture, printmaking, film, electronic media and photography.

A handwritten signature in dark ink, reading "Megan Marlatt".

Megan Marlatt, *Associate Chair for Studio Art*



**Matthew Affron** organized an exhibition for the University of Virginia Art Museum titled "Tomorrow's Treasures: Selections from the Fredrick and Lucy S. Herman Foundation Drawing Collection," shown in May and June. He coordinated the visit of Eric Michaud of the Ecole des Hautes Etudes en Sciences Sociales (Paris) as a visiting professor in the Art Department and organized the career forum for art history majors, minors and graduate students with John Dobbins and Jill Hartz.

During the last year **Paul Barolsky** has published essays on Plato and Aristophanes, Ovid and Bernini, Victorian prose, Michelangelo, Vasari and Bronzino. His previously published pieces on Vasari's historical imagination and on Pater and the poetry of nothingness, along with an excerpt from his book, *Michelangelo's Nose*, have all recently been reprinted in the Thomson Gale annual volumes on literary criticism.

**Malcolm Bell** published "Hellenistic Civil Architecture: Stoas and Buildings of Political Function" (in Italian) in *Urbanistica e Architettura nella Sicilia Greca*, "Apronius in the Agora: Sicilian Civil Architecture and the Lex Hieronica" in *Sicilia Nutrix Plebis Romanae, Rhetoric, Law, and Taxation in Cicero's Verrines* (in press), and "The Marble Youths from Grammichele and Agrigento" in *Megalai Nesoi, Studi Dedicati a Giovanni Rizza per il suo Ottantesimo Compleanno*. He was also honored by the Ecole des Hautes Etudes en Sciences Sociales in Paris, where he gave a lecture titled "An Archaeologist's Perspective on the de Frumento" at the Conference on Cicero's Verrine Orations. In the summer, Mac also directed the excavation at Morgantina, focusing on completing the excavation of the North Baths.

**John Dobbins** received an All-University Teaching Award in 2006, recognizing his decades of outstanding teaching and his commitment to his students and advisees.

In 2005, **Daniel Ehnobom** presented "The Persistence of Vision in 16th Century Indian Painting" at the San Diego Museum of Art; and "Objects of Luxury in the Court Cultures of India During the 16th to 19th Centuries" at the symposium "Transformations: Objects of Opulence, Objects of Majesty" at the Virginia Museum of Fine Arts in Richmond. Dan chaired a panel at the 13th American Council for Southern Asian Art Symposium at the San Diego Museum of Art. In 2006, he presented "Sri Lankan Buddhist Sculpture" to the Docents of the U.Va. Art Museum; "An Early Bhagavata Purana" to the seminar "Indian Painting" at Columbia University; "Formats and Formations: Illustrated Manuscripts in South Asia" at the Research Triangle South Asian Studies Consortium Symposium and

## NEWS FROM: The Office

**Eric Schmidt** just celebrated the arrival of his baby daughter, Madeline, on February 7, and his fifth year with the Art Department in July.

**Sylvia** is really into Yoga and the Appalachian fiddle these days. Her next trip will be to Krakow for Thanksgiving. She sends greetings to all alumni from 1985 onwards.

**Millie** is finally getting everything settled from her move over the summer. However, she is finding that she enjoys living in the county more than she ever did living in the city.

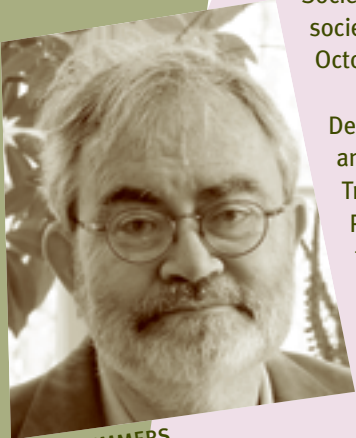
"Literary Transformation in Islamate South Asia" at North Carolina State University. Ehnobom is a consultant on South and Southeast Asian art for the forthcoming 13th edition of Gardner's *Art through the Ages*. He was also recently a consultant to the University of Michigan Art Museum for their on-line museum catalogue project.

Recently, **Francesca Fiorani** presented papers and gave lectures at the following institutions: Institute for Advanced Studies at The Hebrew University of Jerusalem; Renaissance Society of America in San Francisco; Department of Anthropology, Sociology and Psychology at the Ben Gurion University; Department of Art at Tel Aviv University; the Italian Cultural Institute at Tel Aviv; and the Israel Museum in Jerusalem. In May 2006, Francesca started a new U.Va. summer program in Rome devoted to the ancient and Renaissance art and architecture of the city. She has continued to work on the electronic archive of Leonardo da Vinci's Treatise on Painting and is currently writing a book on Leonardo's shadows. On leave from U.Va. in 2006-2007, Fiorani will teach at the Interdisciplinary Center in Israel and the Hebrew University of Jerusalem.

**Douglas Fordham's** article "Allan Ramsay's Enlightenment: Or Hume and the Heroic Portrait" just appeared in *The Art Bulletin*, and he has another article, "Scalping: Social Rites in Westminster Abbey," in *Art and the British Empire*, a book for which he was a co-editor. At an ASECS conference in Montreal, Douglas

gave a paper titled "Art History in Opposition: Art and Imperial Politics in Georgian London."

**Bernie Frischer**, director of the Institute for Advanced Technology in the Humanities and a faculty member in this department and in Classics, was awarded the Pioneer Achievement Award from the International Society for Virtual Systems and Multimedia at the society's annual meeting in Ghent, Belgium in October 2005.



DAVID SUMMERS  
CELEBRATES 25 YEARS  
WITH THE ART  
DEPARTMENT

Department Chair **Larry Goedde** published an essay, "Elemental Strife and Sublime Transcendence: Tempest and Disaster in Western Painting ca. 1650-1850," in the catalogue to the exhibition, "Tempests and Romantic Visionaries," shown at the Oklahoma City Museum of Art in 2006, and a review of the Pieter Claesz. exhibition at the National Gallery for CAA On-Line Reviews. He also participated in the Alumni Travel Program

(now Cavalier Travels) trip to Holland and Belgium in May and June 2006; and he spoke at the National Gallery of Art's summer Teacher Institute on Dutch art of the Golden Age.

A recipient of the 2006 Virginia Museum of Fine Arts Fellowship Award and a 2006 U.Va. Research Award, **Megan Marlatt** exhibited her work in the June 2006 Finalist Exhibition at the Bethesda Painting Awards in the Fraser Gallery, Bethesda, Md. Marlatt also was one of three finalists in the 2005/2006 Rockville, Md., Town Square Public Art Project.

**Maurie McInnis** was the Thomas Jefferson Visiting Fellow at Downing College, Cambridge University in Spring 2006. Her book, *The Politics of Taste in Antebellum Charleston* was awarded the George C. Rogers Book Award by the South Carolina Historical Association. She was named a Mead Honored Faculty Member for 2006-07. In the fall of 2006, she became Director of American Studies at the University.

After giving birth to her son Nicholas Joseph Fowler in July 2005, **Tyler Jo Smith** published reviews of John Oakley's *Picturing Death in Classical Athens*, Steven Fine's *Art and Judaism in the Greco-Roman World*, and a virtual gallery titled *The Ancient Greek World* from the University of Pennsylvania's Museum of Archaeology and Anthropology. For the Cyprus Benevolent Society in Norfolk, Va., she gave the paper: "Dance and Ritual in Greece: From Ancient to Modern." In addition, in honor of International Dance Day, she organized a 'Mediterranean Folk Dancing' event for Hereford College (U.Va.), where she spoke on ancient and modern Greek

dance. This past summer, besides receiving a research grant from the College of Arts & Sciences for a project on the origins of Greek drama, Tyler taught a summer course at Oxford titled "Archaeology and Oxford" and participated in a conference at Oxford on the history of Greek dance.

Professor Emeritus **Roger B. Stein** has recently contributed entries to "A Jeffersonian Ideal," the University of Virginia Art Museum exhibition catalogue on the Landon Collection (2005), and presented the papers "From Culture to Art and Back Again: Reflections of a Septuagenarian" in the "Vanguard Collecting" Symposium (June 2005), "Doric Dreams: Archaeologists and Aesthetes in the 1880s" at the Archaeological Institute of America's "Art, Aesthetics and Archaeology" 100th Anniversary Celebration in Cincinnati, Ohio (February 2006), and "Mr. Jefferson as Museum Maker" at U.Va.'s "Envisioning America: Arts in the Jeffersonian Republic" symposium (April 2006).

**Dorothy Wong** has recently published "The Huayan/Kegon/Hwaom Painting in East Asia" in *Perspectives on Huayan/Hwaom/Kegon Buddhism* (2006) and has presented several papers at various conferences: "Bodhisattva Avalokiteśvara (Guanyin) and Modern Society" (Chung-Hwa Institute of Buddhist Studies, Taipei, Taiwan, 2006), "Under the Yellow Earth: International Symposium on the German-Chinese Collaboration on Protecting Cultural Assets in Shaanxi Province, China" (Bonn, Germany, 2006) and "Popular Buddhism" (the Chinese University of Hong Kong, 2006). Wong received a Sesquicentennial Associateship for fall 2005, and she was a visiting professor in the Fine Arts Department of The Chinese University of Hong Kong. She also was appointed for a three year term as honorary research fellow at the Centre of Asian Studies, University of Hong Kong. For the Horyu-ji symposium that Wong organized in the fall 2005, she has secured a book contract from Cambridge Scholars Press to publish the symposium papers (with additionally commissioned chapters). She has already received several grants toward this publication. In November 2005, Wong gave lectures at the University of Florida, and, in the spring of 2006, she gave lectures at the University of Heidelberg, Germany and at various venues in Hong Kong.

While on leave, **William Wylie**, recipient of a 2005 John Simon Guggenheim Fellowship, was a visiting artist at the American Academy in Rome. He also exhibited at the St. Petersburg Museum of Fine Art and had his film public art commission installed in Denver, Colo.

# alumni news

## [graduate art history]

**Parker Agelasto** (M.A. 2005) is the manager of membership and visitor services at the Virginia Museum of Fine Arts. Agelasto was the recipient of the Committee on Audience Research and Analysis (C.A.R.E.) Fellowship and participated in the 2006 AAM Annual Conference.

**Diane Cole Ahl** (Ph.D. 1977), the Arthur J. '55 and Barbara S. Rothkopf Professor of Art History at Lafayette College, was a participant in the NEH Summer Seminar in Venice in 2006. She is a member of the School of Historical Studies at the Institute for Advanced Research in Princeton, N.J. For February and March of 2007, Ahl has received a research fellowship from the Kunsthistorisches Institut in Florence. Her book *Fra Angelico* (Phaidon, London) is in press.

**Barabara C. Batson** (M.A. 1985), serving as the director for the Virginia Association of Museums, works as the exhibitions coordinator for the Richmond Library of Virginia. Batson was the author and curator for "Freeing Art from Wood: The Sculpture of Leslie Garland Bolling" (2006) and was the co-author for "A Capital Collection: Virginia's Artistic Inheritance" (2005).

**Kevin Consey** (M.A. 1976) continues as the director of the University of California at Berkeley's Art Museum and Pacific Film Archive.

**Ellen Daugherty** (Ph. D. 2004) is currently an assistant professor of art history at the Memphis College of Art.

**Mary Sweeney Ellett** (M.A. 1974, Ph.D. 1987), a speaker on the arts for the Virginia Museum of Fine Arts and an adjunct instructor at Averett University, was awarded in 2006 a trip to Greece in recognition of a series of lectures that she offered in the Lynchburg, VA area. In addition, she has recently served on the Virginia Commission for the Arts.

Currently serving as a staff writer for the *New Yorker* and the *Atlantic Monthly*, **Caitlin Flanagan** (B.A. 1984, M.A. 1991) has recently published *To Hell with All That: Loving and Loathing our Inner Housewife* with Little, Brown and Company.

**Jennifer Gibson** (MA 1977, PhD 1985) works with the Art in Architecture program within the General Services Administration (GSA). This program uses one half of one percent of the estimated construction budget for new federal buildings to commission works of art that will be tightly woven into the larger architectural vision of the building.

**Ellie Goodman** (M.A. 1991) has recently become the executive editor for the humanities at the Penn State Press.

**Andrew Graciano** (Ph.D. 2002) is assistant professor of art history and head of the art history area in the Department of Art at the University of South Carolina. He has recently published an article in the *Huntington Library Quarterly* (December 2005) titled "The Book of Nature is Open to All Men." In the spring of 2005, Graciano received a Huntington-British Academy Fellowship in London to research Benjamin Wilson, an English portrait painter and electrical scientist contemporary with Benjamin Franklin. Currently, Graciano is completing his book manuscript on Joseph Wright of Derby, and he received permission to edit and annotate Benjamin Wilson's autobiographical memoir. He is also editing an anthology of new essays on art and science in the 18th and 19th centuries.

**Joyce Bernstein Howell** (B.A. 1974, M.A. 1982, Ph.D. 1988) is the interim vice president for academic affairs at Virginia Wesleyan College. Most recently, Howell has published "Eugène Delacroix's review of *Le Dessin Sans Maître* and the Modernized Discourse of Drawing" in *Word & Image* (July-September 2005).

Professor at Virginia Commonwealth University, **Fredrika Jacobs** (Ph.D. 1979) recently published *The Living Image in the Renaissance* (Cambridge University Press, 2005), and "Vasari's Bronzino: The Paradigmatic Academician" in *Reading Vasari* (Philip Wilson and Georgia Museum of Art, 2005). In April 2006, Jacobs participated in the Round Table Discussion in Cork, Ireland on *Theory and the Renaissance*.

The recipient of the Emily Wirsing Kelly Leadership Award of the Mary Baldwin College Alumnae Association in March 2006, **Sara N. James** (Ph.D. 1994), is a professor of art history at Mary Baldwin College.

**Holly Keris** (M.A. 1999) is an associate curator for The Cummer Museum of Art and Gardens in Jacksonville, Fla.

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

**Anne Lauinger** (M.A. 2005) has accepted a position as assistant registrar at International Arts and Artists, a non-profit arts organization in Washington, D.C., that coordinates traveling exhibitions for museums throughout the country and abroad.

**Donald S. Lewis Jr.** (M.A. 1974) works as an artist and was featured in *Who's Who in American Art 2005-2006*.

**Henry Luttikhuisen** (Ph.D. 1997) is a professor of art history at Calvin College. He recently co-edited (with Dorothy Verkerk) the second edition of Snyder's *Medieval Art* (Prentice Hall, 2005).

**Susan Maxwell** (Ph.D. 2002) is an assistant professor in the Department of Art at the University of Wisconsin, Oshkosh. In 2005, her article "A Marriage Commemorated in the Stairway of Fools" was published in the *Sixteenth Century Journal*. Maxwell was a session chair of and a presenter at the Sixteenth Century





Conference in Atlanta, Ga. She has given a paper at Frühe Neuzeit Interdisziplinär (The Conference Group for Early Modern German Studies) at Duke University, Durham (April 2005) and at the College Art Association in Atlanta (February 2005).

**Laura Orgon MacCarthy (M.A. 2005)** works in Falls Church, Va. as an archives technician in the Curatorial Department at the Archives of American Art.

**Ann Hunter McLean (M.A. 1993, Ph.D. 1998)** is an independent scholar and artist. She also works part time at the Virginia Museum of Fine Arts with Beth O'Leary (Ph.D. 1993) researching the provenance of the American collection. Her oldest daughter now attends U.Va.

**Donald A. McColl (Ph.D. 1996)** is the Nancy L. Underwood Chair in Art History, the chair for the Department of Art, and the curator for the Douglass Cater Society of Junior Fellows at Washington College. He recently received the Summer Fellowship in Byzantine Studies from the Dumbarton Oaks Library and Research Collection in Washington, D.C. Donald has written "*Ad Fontes: Iconoclasm by Water in Reformation Europe*" in Michael Cole's and Rebecca Zorach's *Idols in the Age of Art: Objects, Devotions and the Early Modern World*. He was a participant at the Inaugural International Meeting of FACTO, the Arts, Sciences and Technology Foundation-Observatory in Trancoso, Portugal. At the Annual Meeting of the Renaissance Society of America in March 2007, McColl will be presenting "Drowning Hosts, Drowning Jews" for "Kinderfresser and Hostienschänder: Art in the Service of Anti-Semitism in Renaissance Germany."

**Gretchen McKay (Ph.D. 1997)** has recently been awarded tenure and promoted to associate professor of art history at McDaniel College. She is also the director of the honors program and associate dean of academic affairs. In October 2005, McKay presented "The Ancient of Days as Creator in Byzantine Art" at the 30th Annual International

Conference of Patristic, Medieval and Renaissance Studies at Villanova University.

**Emily Moerer (Ph.D. 2003)** is a lecturer in the History of Art Department at the University of Pennsylvania. In 2005, Moerer published "The Visual Hagiography of a Stigmatic Saint: Drawings of Catherine of Siena in the Libellus de Supplemento" in *Gesta*.

As an adjunct instructor for Harrisburg Area Community College in Pennsylvania, **Robin O'Bryan (Ph.D. 2000)** has presented the papers "The Source of the Laurentian Library Staircase" at SEAC in October 2005, and "Friend or Foe? Dwarfs, Princes, and Political Persuasion in Italian Renaissance Imagery" at the April 2006 Medieval and Renaissance Forum, Plymouth State University, New Hampshire. She also taught last year at Millersville University in Pennsylvania.

Currently working as an artist, **Andrea Olsen (B.A. 1983 and M.A. 1985)** is exhibiting a short film, "Where the Smiling Ends," at the American Visionary Art Museum in Baltimore, Md., and will showcase her work at the Revolving Museum in Lowell, Md. For more information, Olsen's website is [www.andiolsen.com](http://www.andiolsen.com).

**Joyce Robinson (M.A. 1985, Ph.D. 1993)** is curator of the Palmer Museum of Art at Penn State University. Robinson has published "The Dialect(ic) of the Banjo" in Leo G. Mazow's *Picturing the Banjo*. Her exhibition catalogues include "Fantastic Tales: The Photography of Nan Goldin" and "Wos up man? Selections from the Joseph D. and Janet M. Shein Collection of Self-Taught Art." At the CAA Annual Conference in Atlanta (February 2005), she directed a session on "Self-Taught Art in the Old and New South." In the fall of 2005, Robinson guest curated and wrote an essay for the exhibition "A Sense of Place: Contemporary African American Art" for the University Art Gallery at the University of Pittsburgh.

An art critic for *Style Weekly* in Richmond, VA, in 2006, **Becky Shields (M.A. 2006)** is the 2006-2007 Curatorial Fellow at the John and Mable Ringling Museum of Art in Sarasota, FL.

**Gerald Silk (Ph.D. 1976)** is a professor of modern and contemporary art in the Art History Department of Temple University. Most recently, Silk has published "'Il Primo Pilota': Mussolini, Fascist Aeronautical Symbolism, and Imperial Rome," in *Donatello Among the Blackshirts: History and Modernity in the Visual Culture of Fascist Italy* (Ithaca, N.Y.: Cornell University Press, 2005); and *Medina Hammad: Arabian Nights Sequence* (Tyler School of Art and Lincoln University, UK, 2005). In 2006, at the Hawaii International Conference on Arts and Humanities, Silk presented "Christo's and Jeanne-Claude's 'The Umbrellas, Joint Project for Japan and U.S.A.' (1984-1991): How an Artwork Compares Cultures."

**Anne Taylor (M.A. 2002)** works as the curator of interpretation for the Frist Center for the Visual Arts in Nashville, Tenn.

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

**Lynda S. White (M.A. 1979)** works as the associate director of management information services at the University of Virginia Library. White completed a two year term as treasurer of the Art Libraries Society of North America (ARLIS) and was awarded the 2006 Visual Resources Association Distinguished Service Award.

**Barbara Zabel (Ph.D. 1978)** is a professor in the Department of Architectural Studies and Art History at Connecticut College.

## Graduate Students

In February 2006, **Lisa Frye Ashe** gave a paper titled "Jackson Pollock's Frieze Paintings" at the College Art Association in Boston.

**Krista Gulbransen** received the FLAS Fellowship for the summer of 2006 to study Hindi at the University of Wisconsin in Madison.

After receiving the Gerda Henkel Stiftung Fellowship, **Elena Pakhoutova** continues researching her dissertation in Europe, Nepal, and Tibet.

**Luanne McKinnon** is the acting director of the Cornell Fine Arts Museum at Rollins College. Luanne has recently published *Eye to Eye* (Cornell Fine Arts Museum, 2006) and *Michael von Helms* (University of New Mexico Press, 2006). The exhibitions she will be directing in 2006/2007 are "Eva Hesse: The Self Portraits," "Lee Krasner Works on Paper" and "Matisse's JAZZ."

**Melissa Ragain** presented a paper at the Jefferson Scholars Graduate Conference titled "Brodsky & Utkin in the Public Realm." This past summer, she had an

internship at the National Gallery in the Modern and Contemporary Department.

**Jonathan D. Stuhlman** was recently appointed the curator at the Mint Museum in Charlotte, N.C.

**Daniel Weiss** received a scholarship from the Summer Foreign Language Institute for conducting excavations in Zalău County, Romania – the Roman site of Porolissum.

**Dana Wheelles**, the first Jefferson Scholars Fellow of the department, finished her fifth year this past spring and received a research stipend to study in London from the Paul Mellon Centre for Studies in British Art.

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## alumni news

## [undergraduate art history]

As an art history graduate student at Williams College, **Nadia Baadj (2005)** presented "Designing the Natural World through Dutch Eyes" at the Mount Holyoke College Art Museum.

**Stephanie Beck (1998)** is an M.F.A. student at the Pennsylvania Academy of the Fine Arts.

**Anne Hanahan Blessing (1994)**, with a second child on the way, will be finishing her Ph.D. in twentieth-century American literature.

**Julia Bninski (2003)** will be starting the M.A. program in humanities at the University of Chicago.

This past spring, **Nicole Charbonnet (1988)** displayed her works in the exhibition "One Thousand and One Nights (Painting to Make You Love Me)" at Winston Wachter Fine Art, Inc., N.Y.C. This fall, her work will be featured in the exhibition "The Truth About God" at the Arthur Roger Gallery in New Orleans, La.

**Katrina South Clemans (1994)** works in freelance marketing and arts administration. She began freelancing to spend more time with her family after working for 10 years in marketing and advertising with McCann-Erickson and Cambridge

Technology Partners and various arts administration positions with VCU Arts, Spoleto Festival USA and Jacob's Pillow Dance.

**Catherine Conger (1986)** has worked at the National Gallery of Art in the Development Office, notably on the 50th Anniversary Campaign, and she attended the Yale School of Management for her M.B.A. Presently, Conger works as the assistant vice president for Multifamily Housing of National Housing Trust.

Having graduated in 1976 as an English and Art History major, **Michael S. Coons** currently works as a copy editor for the Sports Department of the Fort Worth Star-Telegram.

**Shelley Creasey (2002)** holds a full-time job as an associate analyst at Replenishment Wyeth Consumer Healthcare and is working towards a Master of Liberal Arts at the University of Richmond's Graduate School of Arts and Sciences.

**Christine Kjellstrom Douglas (1975)** works as an ESL teacher in NY.

**Andra Eglitis (2001)** graduated from the Rhode Island School of Design with a Masters of Architecture in June 2006.

**Maggie Guggenheimer (2005)** works as a communications associate at the Center for Arts Education in New York City. CAE is an advocacy organization that supports and funds the increasing incorporation of arts education into New York City's public schools. She received her M.A. in Arts Administration this past summer at Columbia University's Teachers College.

**Lindsay Kristina Herron (2004)** is the Senior Release Coordinator for *Vogue*.

**Elizabeth (Lisa) Smith Hilderbrand (1995)** is a partner at Welhil Interiors and works as an antiques dealer in CT.

**Katie Holden (2003)** works as a development assistant for special exhibitions at the Metropolitan Museum of Art.

**Lawrence Hyman (1989)** works as the project director for the Smithsonian Institution Traveling Exhibition Service. His exhibitions currently on the road or under development include displays of art from the collections of NASA, nineteenth and twentieth-century artists' letters, vintage movie posters, a traveling version of the Smithsonian's First Ladies collection and several photography exhibitions.

**Cary Gray Kelly (1979)** is a self-employed leadership and vocation coach for non-profit executives. She has spoken at the Alban Institute Conference

for Large Congregations, the Diocese of Virginia Conference for Vestries and the Consortium of Endowed Episcopal Parishes Annual Conference.

**Peter Kloman (2000)** is vice president and specialist of American paintings at Christie's Auction House in Los Angeles.

**Melyora Kramer (1993)** is vice president of impressionist and modern art at Christie's in New York City.

**Christine Miller (2005)** is studying at Christie's Education New York.

**Alexandra Nicholls (2005)** is a candidate for a master's of art history at Sotheby's Institute of Art in London.

**Julia Richardson (2001)** owns JMR Designs Jewelry.

**Meredith Rockwell**, a 2005 graduate in art history and anthropology, works as an art consultant in VA.

**Sayun Scotton (1996)** is a psychotherapy intern, massage therapist and a yoga instructor living in Los Angeles CA.

**James Steward (1981)** is the director of the University of Michigan Museum of Art and a professor of the History of Art and Museum Studies. His most recent publications include *Betye Saar: Extending the Frozen Moment* (Berkeley and London: University of California Press, 2005), "Francis Haskell: A Biographical Memoir" in the *Proceedings of the American Philosophical Society* (2005), and "Masks and Meanings in Tiepolo's Venice" in *A Carnivale Celebration* (Save Venice, Inc., 2006). Steward's most recent lecture was "The Social Responsibility of Museums" at the University of Michigan, and at the University of Michigan in 2006, he organized the exhibition "Rethinking the Photographic Image: The Best Photography from George Eastman

House." He received major grants from the Getty Foundation and the Institute for Museum and Library Service in 2006 for new interpretive strategies relative to the UMMA collections. His museum catalogue was the 2006 first runner-up in the Independent Publisher Book Awards for the Museum Catalogue of the Year. In June of 2006, Steward completed fundraising for a \$35.4 million expansion of the University of Michigan Museum of Art.

**Dianne Vandivier (1981)** is the marketing director of American Association for Clinical Chemistry (AACC) in Washington, D.C.

**Alicia Volk (1993)** is an assistant professor of Japanese art at the University of Maryland. She will begin teaching in the fall of 2007 since she has received the Getty Non-residential Research Grant for 2006-07.

**Susannah Ware (2005)** works as the Australian program coordinator for Global Experiences in VA.

## alumni news [undergraduate studio]

**Isabella Bannerman (1981)** is a cartoonist for King Features' "Six Chix" ([www.kingfeatures.com](http://www.kingfeatures.com)) and is a member of the National Cartoonist's Society. In 2005, Bannerman was involved in the panel lecture "Monday Nights" at MOCCA, N.Y.C., and she was present at the King Features' table for the March 2006 signing at ComicCon in the Javits Center, N.Y.C. Most recently, in February 2006, one of her cartoons was published in *Glamour* magazine.

**Amanda Butts (1997)** is employed as the creative director for Euro RSCG in Chicago, Ill.

**Jeffrey Cudlin (1994)** works as an artist, and is an art critic for the *Washington City Paper* and an adjunct faculty member at the University of Maryland. Cudlin has frequent gallery features in the *Washington City Paper*, including recent reviews on "Dada" at the National Gallery of Art and "Robert Bechtle: A Retrospective" at the Corcoran Gallery of

Art. His most recent group exhibitions in Washington, D.C. include "Assimilation/Dissolution" at the Flashpoint Gallery and "Without Formula" at a Cubicle 10 offsite exhibition. This past year, Cudlin received a Small Projects Grant from the D.C. Commission on the Arts and Humanities.

**Patrick W. Edmunds (2005)** is the camping services director for YMCA Camp Thunderbird. Edmunds was the Aunspaugh Fellow for 2005-06 and participated in "Farmwalk" – the Aunspaugh Fellowship Exhibition.

In 2006 **Susan Firestone (1977)** exhibited her work in such shows as "The Best and the Brightest" (Scottsdale Artists' School, Scottsdale, Ariz.) and "Here and There" (Rendezvous Gallery, Crested Butte, Colo.).

In addition to making art for private collections and being commissioned to paint for the conference room of the Shopping Center Group, LLC, of North

Carolina, **Rachel Geller (2005)**, the current Aunspaugh Fellow, showcased her work at two on-campus exhibitions: "The New Neo-Romanticists" and "More, with Janine and Kim."

**Jane Grenley (2003)** is a M.A. student in shoe and textile design in Germany.

**James W. Harvey (2005)** is in the training program at JP Morgan.

After being an adjunct instructor of digital arts in the Art Department, **Seth Hunter (2000)** received a scholarship to attend the Art and Technology Masters program at the Art Institute of Chicago. Please visit [www.perspectum.com](http://www.perspectum.com) for information about his current works and teaching.

**Ann Peyton Hurt (2002)** is an adjunct faculty member for J. Sargeant Reynolds Community College and an upper school visual arts instructor at Hampton Roads Academy. Her recent group exhibitions



include: "Toronto & New York Square Foot IV" at the ASOL Gallery in Brooklyn, N. Y. and the Graduate Faculty Showcase at the Parsons School of Design in New York City.

**Bill Kerr (1987)** is both an assistant professor of graphic design at Dominican University in River Forest, Ill. and is the co-owner of FunQuilts ([www.funquilts.com](http://www.funquilts.com)). In addition, Kerr has co-authored *Quiltmaker's Color Workshop* (Quarry Books, 2006) with Weeks Ringle, co-authored and illustrated an article on color theory for *Quilts Japan* magazine (Sept., 2005), and co-authored and delivered the keynote address at Meredith Corporation's Creative Circle of Excellence in May 2005. Kerr's company just released its fifth line of textiles, which he co-designed with Weeks Ringle; this line of 30 screen-printed cottons will be sold internationally through Free Spirit fabric company.

**Sara Lovette (2004)** works as an interior decorator in Richmond, Va.

**Peyton Rowe Melita (1990)** is an associate professor in media graphics in the School of Mass Communications at Virginia Commonwealth University. At the Voices for South Carolina's Children, Melita received the Gold Addy Award for a poster she had created while working as an art director for RIGGS, a full-service advertising and marketing agency in Columbia, SC.

**Rebecca Menges (2005)** is as an associate consultant at Bain and Company in Boston, MA.

Featured in *Atlanta Homes and Lifestyles*, "20 Under 40: The New Talents,"

**Spalding McArthur Nix (1997 double major)** was characterized as a Renaissance Man. After earning his J.D. from the University of Georgia, Spalding has worked at Washington's National Gallery and Sotheby's auction house. Currently, he is the director of a gallery which features both Old Master paintings and furniture from the period of Louis XV and Louis XVI, and he organizes Culture Club meetings in Atlanta which focus on history and art.

**Viesturs Osvalds (1976)** is the owner and sole proprietor of Osvalds Stained Glass at the McGuffey Art Center in Charlottesville.

**Janine Polak**, an undergraduate studio art and economics major (2005), currently attends the M.F.A. program at the Yale School of Art having received the Yale School of Art Scholarship. As a former U.Va. Aunspaugh Fellow, Janine displayed her work, *Homesickness*, in the U.Va. Off-Grounds Gallery.

**Suzi Benoff Pomerantz (1991)** works as an executive coach and CEO of [www.innovativeleader.com](http://www.innovativeleader.com). Her most recent publication, from a list of approximately a dozen, is "The Ten Keys to Building Your Coaching Business Beyond the Next Level" in *International Journal of Coaching in Organizations* 2005.

After receiving a master's in humanities, concentrating in English, **Paula M. Ransone (1976)** works as the vice president and proposal specialist of Ransone Associates. Ransone was also included in the *Who's Who Executive Registry*.

**Danielle Riede (1998)** works as an adjunct professor at VCU and has received the Virginia Commission for the Arts Fellowship in sculpture. Her most recent exhibitions include "A y Regarder de Pres" at the Espace d'art Contemporain "Gustav Fayet" in Serignan, France and "Counterpoints" at the Benaki Museum in Athens, Greece.

**Marc Robarge (1982)** is an art teacher for the Thomas Jefferson Elementary School. His recent exhibitions include "Options 2005" (WPA/Corcoran Biennial, Washington, D.C., 2005), "Déjà vu" (Arlington Arts Center 2006) and "Verve" (Falls Church Arts 2006).

**Kara Nuss Saperston (1997)** is a urology resident and plans to focus on pediatric urology in UT.

**Chris Sturgill (1997)** works as the senior artist at Crystal Dynamics in San Francisco, Calif.

After graduating in 1999 as a studio art and French major, **Jennifer Robin Merritt Uesfeld** works as a stay-at-home mom.

**Kazaan Viveiros (1992)** pursued a M.F.A. in printmaking at the San Francisco Art Institute. Her work has been featured in many solo exhibitions, the most recent being the G 2 Gallery in Scottsdale, Ariz. (2006) and Kathryn Market Fine Arts in New York City (2005), and a number of group exhibitions, such as the show *Less* in Trudy Labell Fine Art, Naples, FL (2006) and *Print/Group* in the Page Bond Gallery, Richmond, VA (2005). In addition to all of her exhibitions, Viveiros' work has been published in numerous magazines and journals, the most recent being "Fine Things" in *ARTnew Magazine*, (December 2005). For more on Kazaan Viveiros see [www.kazaan.com](http://www.kazaan.com).

**Kathy Husband Woodard (1994)** currently works as a ceramic artist and the sole proprietor of Lake Anna Pottery. She has exhibited her work in the Artisan Members Exhibition (2006) at the Artisans Center of Virginia. Some of Woodard's work can be seen at [www.lakeannapottery.com](http://www.lakeannapottery.com).

**Karen Aiton Zudans (1996)** after first working as an elementary school teacher, is currently a stay-at-home mom in FL.

## OBITUARIES

We regret to announce the death of **Marie E. Tawes**, a studio art major who graduated in 1975. In 1979, after taking post-graduate courses at VCU, Tawes first worked as a stained glass artist in Williamsburg and then, in 1983, moved to the McGuffey Art Center in Charlottesville, where she named her business Firelight Glass Art and remained for 22 years. Some of her work has been displayed in the U.Va. Hospital, the Brand Library in Los Angeles, the Parson's School of Design, the American Crafts Council in New York, the White House in 1997, and various churches. Before she died in September 2005, Tawes had two exhibitions despite ovarian cancer: one at the U.Va. Dell Gallery in honor of her 30 years as a professional Virginia artist and the other as the featured artist at the McGuffey Art Center's summer show.

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- Pics of the newly renovated Fayerweather Hall
- News about faculty
- Updates from your fellow alums

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