

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,

This year, after fifteen years, Larry Goedde has stepped down as chair of the McIntire Department of Art. After a well-earned sabbatical, he will return to teaching in the Fall of 2011. When Larry took up the chair in the Fall of 1995, the art department was a very different place. Both studio art and art history were then housed in the far too cozy—and decidedly shopworn—confines of the old Fayerweather Hall. And since 1999, each year's newsletter carried news of building plans: that year Larry published Dagit-Saylor's initial plans for the renovation of Fayerweather; the 2000 newsletter featured the first plans for the Arts Grounds with a building for studio art. And the headline of Larry's 2004 Chair's Letter was "We are building at last!" Now, in 2010, both Fayerweather and Ruffin are facts, and we will graduate art and art history undergraduates who have no memory of either the old Fayerweather, or the Rugby Faculty Apartments and the Dells, the temporary homes of art history and studio art.

These have been signal changes for the department, but not the only ones, and maybe not even the most important ones that have occurred on Larry's watch. Larry's inaugural Chair's Letter was published in 1998, when the newsletter reemerged after a three-year hiatus. "The most important change in these years," he wrote, "has been the retirement of three senior

colleagues and the hiring of five junior faculty." The retiring faculty were David Lawall and also Lydia Gasman and Roger Stein, both of whom died this year. (The latter are remembered by their colleagues elsewhere in this issue.) The newly appointed faculty were Dorothy Wong, Maurie McInnis, Matthew Affron, Francesca Fiorani, and me. Over Larry's fifteen years, he would add to the five of us another seven new faculty members in art history and four in studio art. He has left us a younger department; nearly half of the faculty have known only one chair. And a significantly bigger one, not just because of new appointments in new areas—from nineteenth-century Europe and twentieth-century America to New Media and Cinematography—but because of the 2004 joining of the graduate PhD programs in art history and architectural history.

Thanks to Larry's efforts, and to the dedicated teaching of faculty in both studio and art history, we are also a financially healthier department—something that has become quite clear in the face of recent state budget cuts. The



HOWARD SINGERMAN

Aunspaugh Fifth-Year Fellowship, the capstone of the studio program, is now supported not only by the Aunspaugh endowment, but also by significant gifts from Anne Cudlip Finnegan (2003) and the Robert K. Moyer and India Z. Moyer Family Scholarship (2005); and in 2004 the banner “Carl H. and Martha S. Lindner Center for Art History” was added to the newsletter’s front page, acknowledging a major gift for art history. That gift continues to support faculty and graduate research activities and, in an increasingly difficult environment for academic publishing, it has allowed the department to help faculty defray the rising costs of photography rights and permissions, and black and white and color illustrations. This year saw the publication of three new books by the art history faculty—Paul Barolsky’s *A Brief History of the Artist from God to Picasso*, Douglas Fordham’s *British Art and the Seven Year’s War: Allegiance and Autonomy*, and Tyler Jo Smith’s *Komast Dancers in Archaic Greek Art*. Paul’s elegant little book has no illustrations; both Tyler’s and Douglas’ were supported with Lindner funds. Other recent gifts to the graduate program in art and architectural history include the very generous donations made over the past two years by Robert Craine (College 1974, Darden 1979) in support of research travel for students working in the Italian renaissance.

We are, in many ways, a very different department from what we were fifteen years ago, but our educational and research missions remain the same. And we have continued to meet success. In the past two years Francesca Fiorani has received both an ACLS/Burkhardt Residential Fellowship and a Guggenheim Fellowship for her research on Leonardo’s shadows. And among the 2010–11 senior fellows at the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, are two members of the graduate program in art and architectural history—Cammy Brothers and Sarah Betzer—and an alumna, Fredrika Jacobs, now professor emerita at Virginia Commonwealth. Even after

retirement, our faculty and students continue to do interesting and valuable work, and to receive recognition: Mac Bell has been awarded an Andrew W. Mellon Foundation Emeritus Fellowship in support of his Morgantina research. As recognition for their success in the classroom, John Dobbins was named Richard A. and Sarah Page Mayo Distinguished Teaching Professor, a three-year appointment funded by the National Endowment for the Humanities, and Paul Barolsky was named Cavaliers’ Distinguished Teaching Professor (2009–2011).

This is a tough economic climate for new graduates on any level, and from any department, but a number of our recent Ph.D. graduates have been successful in securing teaching or museum positions, and current graduate students have secured important fellowships. Three recent graduates in Classical Art and Archaeology, Kevin Cole (2009), Scott Craver (2010), and Eric Poehler (2009) have all taken up tenure-track teaching jobs this fall, Kevin at Miami International University, Eric at U. Mass Amherst, and Scott at St. Bonaventure in New York. Elena Pakhoutova, a 2009 Ph.D. in East Asian Art began in January 2010 as a curatorial fellow at the Rubin Museum of Himalayan Art in New York. Among this year’s successful graduate fellowship applications are: Leslie Cozzi’s Fulbright Fellowship in support of her dissertation research in Italy; Gabrielle Harlan’s Helen L. Bing and Andrew W. Mellon Foundation Fellowship at the Huntington Library in Pasadena; Jessica Stewart’s Dissertation Year Fellowship from the Graduate School of Arts and Sciences and Lydia Brandt’s from the UVA Faculty Senate; and Melissa Ragain’s appointment as a Core Critical Studies Fellow at the Museum of Fine Arts, Houston.

The most significant news from the studio program this past academic year was the results of its external review. Like all departments and programs in the University, art is evaluated at regular intervals by faculty from peer institu-

VISUAL RESOURCES COLLECTION NEWS

tions; this past year, the visiting committee was Lane Relyea, an art historian and critic in the department of Art Practice and Theory at Northwestern University, Foon Sham, a sculptor and professor at the University of Maryland, and Brad Smith, Associate Dean for Creative Work, Research and Graduate Education and Associate Professor at the School of Art and Design at the University of Michigan, Ann Arbor. Their conclusions about the studio program at Virginia were heartening and, I think, accurate:

The McIntire Studio Art Program is a vibrant and successful program, and all three reviewers came away very impressed. Despite being small relative to the size of the university it serves and in relationship to comparable art programs within similar sized institutions, the program excels because of a dedicated and talented faculty that works very hard with limited resources to provide a valuable experience in studio art to an academically gifted student population.

Beyond having to respond to the high demand for its classes from the university's general population, the program also carries a good number of majors. Its excellence in developing these students is attested by the fact that not only do many of the majors end up ambitious and confident enough to eventually apply to some of the highest-ranked graduate programs in the field, but many are successful in gaining acceptance. This speaks extremely well of the preparation that these students receive during their training at UVA, but particularly of the focused work that takes place in the program's fifth-year of post-baccalaureate study.

This is a rare accomplishment and has established a national reputation for UVA's studio program.

The report singles out the successes of the

This year's news from the Visual Resources Collection includes not only our annual update of digitizing progress and intra-University collaboration, but also a fond farewell to a long-time colleague and dear friend, Louise Putnam. Louise has accepted a new position as curator of the Visual Resources Collection at the University of Massachusetts, Boston. Her last day at UVA was Friday, September 10, 2010, and we said goodbye with a farewell fête that drew close to a hundred colleagues and friends.

As the assistant director of the VRC, Louise deserves credit for a great part of the success and growth we have experienced over the past twenty years. She began her work in the collection in 1986 or 1987, though even she doesn't remember the exact date. She worked with former director Judith Thomas in establishing a very early slide cataloguing database, from which all of the VRC's subsequent imaging initiatives have sprung. She and I worked together to transform that original database into a new, more robust format with a web-based interface in 1999, in conjunction with a Teaching + Technology Initiative grant supporting Prof. Larry Goedde's Baroque Art course. We called the resulting database ARTEMIS, and it continues to be our primary cataloguing tool. In turn, ARTEMIS provided the core of the Art Department's digital image collection now hosted within the subscription image database ARTstor (www.artstor.org). It is primarily through Louise's hard work and organizational skills that we are now hosting almost 30,000 images and data in ARTstor. The Fiske Kimball Fine Arts Library hosts an additional 40,000 images in ARTstor, which Louise shepherded through this migration, bringing our combined total of locally produced and commercially licensed images to more than 70,000.

Louise's loyalty and her absolute dedication to supporting the Department of Art's teaching mission characterized her career here. She could not rest until she knew that our faculty had at their disposal all the images they needed to stand up in a classroom and teach their subject matter. The faculty has known her for her tenacity and commitment, and for always rising to the task at hand. Louise's uncanny ability to remain cool under pressure, and her ability to manage the minute details without losing sight of the big picture made her invaluable as an employee and colleague, particularly as we moved into the digital age and an era of greater collaboration with units outside the Art Department. Student employees found in her a supportive and helpful supervisor, as well as an attentive, compassionate colleague and friend. Her departure leaves us much depleted but determined to continue the legacy of service she so exemplified.

Best of luck to you, Louise, in your new endeavours. You are greatly missed.

—Leslie Rahuba

Aunspaugh Fifth-Year Program; and indeed, over the past two decades, its alumni have gone on to some of the most prestigious M.F.A. programs in the country, from Cal Arts to Yale. Students in the 2009-10 fifth-year class have are now at the University of Iowa (one in painting and one in printmaking) and the University of Oregon. As

I write, Patrick Costello, a 2008-09 Aunspaugh fellow has a one-person show up at the Garage, a non-profit artists' space in downtown Charlottesville. The Garage was founded by Kate Daughdrill, a studio art and Political and Social Thought double distinguished major who graduated in 2008 and is now in the M.F.A. program at

ROGER STEIN

The McIntire Department of Art lost one of its most treasured colleagues this year when Roger B. Stein, 77, died of cardiac arrest on March 6, 2010 after a brave struggle with cancer.

Roger received his BA and his PhD in the History of American Civilization from Harvard. He was one of the pioneering generation of American Art historians who studied with Benjamin Rowland at Harvard. He taught at the University of Washington and SUNY Binghamton before joining the faculty in the McIntire Department of Art in 1986 where he taught until his retirement in 1998. He held numerous visiting appointments including one at Stanford University and another as a Senior Fulbright Lecturer at University of Leicester.

I was one of those lucky undergraduates in Roger's first semester at the University. I'll never forget his extraordinary energy and enthusiasm in the classroom. Certain paintings clearly held him enraptured and thus enveloped the students in Campbell 160 as well. The ones that stand out I now know were also closely related to his research and publications. Lectures on Thomas Smith's *Self-Portrait*, Charles Willson Peale's *An Artist in His Museum*, and numerous works by Winslow Homer, among many others, were particularly captivating. His articles on those subjects helped define the field.

Roger's work was from the beginning interdisciplinary. He brought to his study of American Art an unusually strong background in American literature and a concern for American politics and American social, cultural and intellectual history. His publications included *John Ruskin and Aesthetic Thought in America, 1840-1900* (1967), *Seascape and American Imagination* (1975) and, with his friend and colleague William H. Truettner, *Picturing Old New England: Image and Memory* (1999), among others.

Roger was always interested in engaging the public in thinking about American art and was involved in several museum exhibitions including shows at the Smithsonian, Metropolitan, Whitney Museum of American Art, and the University of Virginia Art Museum.

What we in the department will remember most is his passion for art history and learning. He remained an active and engaged scholar after his retirement acquiring new interests and subjects as he traveled the world with his companion Jenny Clay in the Classics department. Always an important presence at our departmental lectures and events, we were fortunate to have Roger as a vital participant in our intellectual community. Students were always rewarded by a conversation with him where his unusually broad knowledge allowed him to push them into new realms of inquiry.

Recently Roger had been at work on two projects. The first focused on the late 19th-century American excavations of Assos, a classical site on the Aegean coast of Turkey 30 miles south of Troy, where, beginning in 1881, the Archaeological Institute of America sponsored investigations. The second will be his last published essay, "Thomas Jefferson as Museum Maker." This essay will appear in a volume that Louis Nelson (Architectural History) and I are editing, which is forthcoming from University of Virginia Press in 2011. We are honored to have in our volume Roger's extraordinary synthesis of his years of engagement with Thomas Jefferson and Monticello. Like Jefferson, Roger was a man of broad and diverse intellectual interests and it seems somehow fitting that his last essay captures that breadth of learning for both men.

—Maurie McInnis

Cranbrook; her community-building, “relational” art events there have brought her twice to the attention of the *New York Times*.

Bill Bennett’s recent and current sculpture students, too, have been involved in public art projects. While still a third-year studio art and foreign affairs major, Andrew Salmon (2010) won first prize and a trip to Berlin in 2008 in an art contest sponsored by the German Embassy and German Information Center to commemorate the 20th anniversary of the fall of the Berlin Wall; his winning entry, *Without Walls*, beat out entries from over thirty different colleges nationwide, and is now installed in front of Ruffin Hall. For the past two years, Bill’s advanced sculpture students have also generated proposals for public sculpture for the Echoes of Nature Sculpture Park at Baker-Butler Elementary School in Albemarle County; this is a unique collaboration between the art department at UVA and the Albemarle County Public Schools, and the first of the sculptures were finished and installed this past year along the county’s Greenways trail in the 57-acre park adjacent to the elementary school.

Since moving into the new studio art building last year, the art faculty has initiated an active and engaging exhibition schedule in the Ruffin Gallery. Last year saw a major installation by the Polish-born, Los Angeles-based artist and architect Berenika Boberska that engaged students from studio art, architecture, and landscape in a meditation reimagining post-suburban Detroit (See Dean Dass’s in-depth appreciation of her on

page 6), as well as an exhibition of recent work by the New York-based photographer Tim Davis entitled “My Life in Politics.” This year’s exhibitions include “Painting Paper,” an exhibit of five painters from New York and Virginia, curated by Megan Marlatt, with catalogue entries by current art history graduate student Michael Maizels, and a survey exhibition of paintings by Dick Crozier on the occasion of his retirement. Please join us for this or any of the other Ruffin Gallery shows. To find out more, you can check out the McIntire Department of Art Facebook page or the new Arts at UVA website at www.virginia.edu/arts/.

And please let us know your news.

Sincerely,



Howard Singerman
Chair

Thanks are due to Millie Dean, who supervised the newsletter’s production this year, as she has done for a decade; to Kate Crawford, who compiled the data for individual faculty and alumni entries; and to Paul Barolsky, who again this year reviewed and edited the text—he is our William Shawn. Anne Leigh Hilton (1991) is our designer. Finally, let me welcome Joe Earhart as the department’s new business manager; Joe was previously at the Curry School, the University’s Office for Sponsored Research, and, for a long time, at the Museum of Frontier Culture in Staunton.

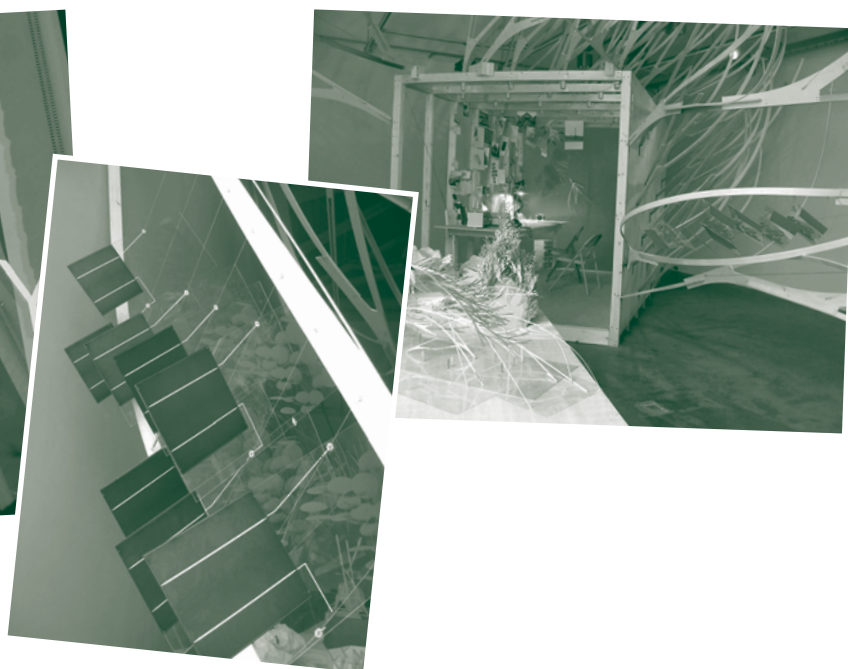
Fallow City Project:

FERAL STRUCTURES / SOLAR THICKETS: PROTOTYPES FOR DETROIT

We are entering year three of the Ruffin Hall Era. Even during the design phase almost ten years ago we foregrounded our Ruffin Gallery; we put it front and center in the building. Now, in coordination with Final Fridays events with the Art Museum and the School of Architecture, Ruffin Gallery is quite the destination. Studio Art is contemporary art and to exhibit that work is at the center of our mission. For students it is the culmination of the major and, as faculty, we must do everything we can to bring exciting and current work to our gallery. As we continue to develop a larger Arts Grounds consciousness we look for collaborative projects and courses. With this thought in mind, this past year we invited Berenika Boberska here and asked her to organize an exhibition in Ruffin Gallery as well as lead a 3 month residency/workshop involving art and architecture students. The idea of inviting artists to grounds for longer residencies has a great appeal for any number of reasons.

Berenika Boberska is well known for her innovative and prototypical architectural

structures, and for off-grid and interventionist strategies designed for London, Detroit and Los Angeles. Ms. Boberska (Polish, b. 1970) is simultaneously an artist and architect. For her these categories have simply collapsed. Her undergraduate degree is in architecture from The Bartlett School of Architecture and Planning University of London; her graduate degree is in art from The Royal College of Art, London. She worked for Frank Gehry from 2001–2007 and has now launched a studio of her own called Feral Architecture. In her work she is keenly attentive to what has “escaped the orthodoxy of design.” She often designs for forgotten or overlooked spaces, such as highway medians, underpasses and parking garages. She once “camped” on a pedestrian traffic median in London, transforming the space into a “national park.” Her proposal [which was rejected] for the landscaping program of a Gehry high-rise in Los Angeles was simply to allow the desert to return: visualize an enormous sand dune forming downwind of the building. This level of critique



DEAN DASS



characterizes
her works and
interventions.

Some of her
ideas (Fallow City and
Feral Design) have been developed recently and
were presented at the Netherlands Architecture
Institute as part of the follow up of the Archis
Intervention event in Detroit, in which she took
part.

Recently she has been working in Detroit
with a group of artists, organized by the Detroit
Unreal Estate Agency and Design 99. Her resi-
dency at UVa allows her to develop these ideas
and to bring them into our curriculum. Her
Fallow City Project here brought together a
research team of architects, artists, chemists and
engineers to develop the design of a solar struc-
ture prototype. The project aimed to develop a
structural system integrating photovoltaics in a
spatial and sculptural way. Ms. Boberska's research
team developed a potentially self-powering photo-
voltaic system that can work on existing facades or
can be used for new construction. In a sculptural
sense it can overgrow an existing house like ivy.
The student artists and architects on the team
experimented with combining photovoltaic cell
patterns with screen printed color patterns in a
Solar Thicket. The final functioning prototype of
the solar/structural system was shown at 1:1 scale,
spanning the height of the 18 foot high glass
curtain-wall in the Ruffin Gallery of the McIntire
Department of Art, University of Virginia. The
public exhibition opened in March of 2010. The
entire project will soon be archived in a publica-
tion documenting both the working process of the
research team as well as the final prototype.

The landscape of the suburbs is "like the farm-
ing of a certain type of house. It's representative



HOW TO DRAW COYOTES BY RICHARD CROZIER

On the first day of the fall semester I announced to my print-
making class that Richard Crozier was retiring at the end of the
semester. After the stunned silence, one of our Studio Art majors,
Hannah Barefoot (CLAS 2012) said "The reason I am even at
Virginia studying art is that my mother studied with Richard
Crozier in the 1970s."

Immediately I wrote to Hannah's mother, Wendy Miller (CLAS
1977). Ms. Miller wrote back enthusiastically: "My first university
art class was with Dick Crozier. He was my favorite professor.
When we started working off still life set ups, the crazy, outland-
ish arrangements of things Dick put together in the middle of the
room was legendary. Heaps and piles of everyday objects, ropes
intertwined with chairs, glassware, fabric, wood, metal, and parts
of mannequins mixed in with unidentifiable stuff that was always
threatening to topple. There wasn't an easy angle or place to set
up an easel."

Richard Crozier was an undergraduate at the University of
Washington. After being thrown out of the pre-dentistry program
he signed up for graphic design courses. "I had to sign up for
something my parents would consider legitimate. But then I real-
ized those courses also required neatness." Crozier finally did
graduate in 1968 with a BFA as a painting major. After two years
with the U.S. Army in Korea, he enrolled at UC Davis, where he
received his MFA in 1974. At UC Davis Crozier studied with Wayne
Thiebaud, William T. Wiley and Roy De Forest. *Just imagine.*

"One day I was walking down the hall in the art building at
Davis when the Chairman yelled out his office door 'Crozier do
you want a job?' Three days later I was in Charlottesville teaching
drawing and painting. Apparently Frederick Hartt, Chairman of the
Art Department at Virginia, had been calling around, looking for a
last minute replacement." *So much for search committees.* Crozier
began teaching here in the fall of 1974 and continued through the
fall semester 2010.

"We were all teaching in Fayerweather Hall in those years.
Everything was jerry-rigged and kind of screwball. Expectations
were pretty low, shall we say. But there were good people and
the faculty even then worked really hard, pulling all-nighters with
students, as they tried to build a Studio Art program. We just
weren't on anybody's radar at Virginia and were pretty much just
left alone to do whatever it was we were doing."

In 1980 Crozier married Margie Balge, an art historian then on
the faculty.

Obviously our Studio Art program has grown enormously since
the '70s and we now find ourselves, miraculously, in a building
designed just for us. When we see Crozier walking the halls of
Ruffin it is easy to reflect on our history. We typically now have
more than 80 Studio Art majors. Yet each semester we have
hundreds of students, mostly from the College of Arts & Sciences.
It seems every student in the College wants to take a drawing
course; no matter how many Drawing sections we offer, they fill



of the American dream and aspirations.” “Suburbs are ubiquitous in the United States and have been cloned throughout the world,” Boberska said.

“If they collapse, what happens? That’s an interesting question for an architect. It’s also an interesting circumstance for an artist to consider.”

During her UVA residency, Boberska and her team explored the “moment of catastrophe, when you are allowed to change things and intervene” in a collaborative project.

The Fallow City Project focused on Detroit, with the aim of developing new scenarios and opportunities for public experiences. As in agriculture when land lies fallow awaiting a rebirth, Boberska envisions decaying suburbs as an opportunity for the birth of ideas. “I am interested in this time when other things can flourish—perhaps public spaces.”

Deploying strategies found in fairy tales, Boberska’s “solar thickets”—fanciful, hair-like appendages dotted with solar-collecting cells—grow out from a house, facilitating enchantment and transformation. Out of fallow earth grows miraculous creations.

Recently Berenika Boberska has been nominated for the Chernikhov Prize in Architecture, in part as an outcome of her Fallow City Project at UVA.



Dean Dass
Associate Chair of Studio Art



RICHARD CROZIER *CONTINUED*

to overflowing. I asked Crozier about teaching these non-specialists, the vast majority of our students. What do you hope to accomplish? What do you want to communicate to your students?

“I want them to realize that art is something they can do. I want them to keep their minds open, to look at art. For the rest of their lives, no matter if they become doctors or businessmen or anything really, if they continue to look at art then we will have accomplished something. They will think that is something I did. One looks at art in a very personal way when one has drawn and painted. There is a real conversation taking place.”

But we don’t really imagine Crozier in the halls of Ruffin. We are more likely to see him outside painting, in Albemarle County, or anywhere around Charlottesville. The day I talked to Crozier for this essay he had just come back into the building after a morning spent painting downtown. I asked Crozier about the consistency in his paintings, about his painting project in the larger sense: “my project is a way to understand what is going on around us. What has changed? What are the consequences of these changes? In a very direct way I am trying to record - to

create a visual record - of what goes on right here where we live.

Over 36 years Richard Crozier has conveyed this message to countless Virginia students. He has helped Studio Art become what it is today. It is nearly impossible to put what that means into words.

It is nearly impossible but not quite. Wendy Miller continued her reminiscence: “Early in the class Dick was teaching perspective drawing and using the chalkboard to set up single and two-point perspective examples. In his great voice, he was deliberately and carefully explaining the process of establishing the horizon line and placing objects on the ground plane. Meanwhile, he was drawing a perfect line of fully rendered coyotes receding into the distance. At first there were a couple of chuckles, but by about the third or fourth coyote, the class was laughing. Dick’s dry delivery of visual jokes was one of my favorite parts of the class.”

Please join us in thanking Richard Crozier and wishing him all the best. At the very least we expect him to be a more productive painter in the near future.

– Dean Dass

Matthew Affron recently gave two lectures: “Pure Color,” at a symposium for the exhibition “Picasso, Matisse, Dubuffet, Bacon... Les modernes s'exposent,” at the Musée des Beaux-Arts de Lyon and “Collecting the Modern: T. Catesby Jones and Art in France” at the Museum of the Shenandoah Valley in conjunction with the traveling exhibition “Matisse, Picasso, and Modern Art in Paris.”

Paul Barolsky's book, *A Brief History of the Artist from God to Picasso*, was recently published by Penn State University Press.

Sarah Betzer received the Ailsa Mellon Bruce Senior Fellowship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, DC for 2010–2011, and presented a paper, “Untimely Collectivity,” at the College Art Association Annual Conference (CAA). She also has a forthcoming article in *Art History*, “Afterimage of the Eruption: An Archaeology of Chassériau's *Tepidarium* (1853).” She also welcomed the arrival of Madeleine Crane Betzer in April.

Anastasia Dakouri-Hild lectured on “Recent work on the House of Kadmos” to UVA's Classics Department and presented the papers “Craft and Sensory Play in Late Bronze Age Thebes” at the Center for Archaeological Investigations Annual Conference, and “Making a Difference: Production and Consumption of Prestige Artifacts in Late Bronze Age Boeotia” at the Kosmos Conference on jewelry and ornament in Aegean prehistory. She also had two projects accepted by SHANTI and collaborated with the Greek Archaeological Service for the improvement and public enhancement of the archaeological site of the House of Kadmos, Thebes.

Dean Dass had one-person exhibitions in 2010 at the Schmidt Dean Gallery in Philadelphia and at the Babcock Gallery at Sweet Briar College in Amherst, Virginia. The Philadelphia show garnered a review in the *Philadelphia Inquirer*.

Kevin Everson's feature-length film *Erie* was screened in 2010 at the International Film Festival Rotterdam in the Netherlands, along with two of his other, shorter films, *Citizen and Company Line*. *Erie* was also shown at the Images Film Festival, Toronto, Ontario and the Buenos Aires Festival of Independent Cinema in Argentina.

Douglas Fordham presented papers at CAA and the American Society for Eighteenth Century Studies in Albuquerque on new research topics including an altarpiece by William Hogarth and the allegorical qualities of eighteenth-century history painting. His book, *British Art and the Seven Years' War: Allegiance and Autonomy*, has recently been published by the University of Pennsylvania Press. Research continues this year on a second book dealing with the global trade in eighteenth-century engravings and the contribution of print culture to the concept of a distinctively Western aesthetic.

Larry Goedde completed his fifteenth and final year as department chair in August 2010. In May he travelled with a Cavalier Travels cruise on the Rhine and Moselle Rivers, from Amsterdam to Basel. He lectured on Dutch art in Amsterdam museums, Romanesque and Gothic architecture in Cologne, the Rhineland, the Cologne School of late-Gothic painting, and Mathis Grünewald's *Isenheim Altarpiece*. He has more recently travelled with other groups to Russia, visiting Moscow and St. Petersburg, and to Tuscany.

Megan Marlatt's recent paintings were featured in a one-person exhibition at Piedmont Virginia Community College in Charlottesville, and in group exhibitions in Baltimore, Richmond, and Lincoln, Nebraska, in a show entitled “I Don't Want to Grow Old and Bitter Alone. I Want to Grow Old and Bitter with You.”

Maurie McInnis was recently appointed Associate Dean of Undergraduate Programs for the College of Arts and Sciences. She also gave conference papers at the Museum of Fine Arts, Houston and CAA and was a fellow at the Virginia Foundation for the Humanities, while on leave completing her next book, to be published in 2011 by University of Chicago Press.

Lydia Moyer has mounted two one-person shows over the past year, in the Atrium Gallery of the Western Michigan University in Kalamazoo, and a multi-channel video installation in the John Wood Studios at Alfred University in New York.

Akemi Ohira participated in two exhibitions: “Disclosed” at the Chroma Projects Art Laboratory in Charlottesville, VA and “and White Was the Night,” part of the Helsinki/United States Traveling Print Exhibition at the Eva G. Farris Art Gallery at Thomas Moore College in Hills, KY.

NEW BOOKS FROM FACULTY

This has been a very productive year for faculty in both the graduate program in Art and Architectural History and in Studio Art. This year's new books include:

Paul Barolsky's *A Brief History of the Artist from God to Picasso* (Penn State University Press) is a playful book about artistic obsession, about art history as both tragedy and farce, and about the heroic and the mock-heroic. The book insists that the history of the artist is inseparable from historical fiction about the artist and that fiction is essential to the reality of the artist's imagination.



Douglas Fordham's *British Art and the Seven Years' War: Allegiance and Autonomy* (University of Pennsylvania Press) argues that war and political dissent provided potent catalysts for the creation of a national school of art in Britain in the years between the Jacobite Rebellion and the American Revolution.

Tyler Jo Smith's *Komast Dancers in Archaic Greek Art* (Oxford University Press) takes a fresh look at *komasts*, the revelers depicted on black-figure vases and throughout Archaic Greek visual and festival culture, and concludes that the meaning of the dancing figures differs among Greece's different regions.



Pam Pecchio's *509* (Daniel 13 Press) is a limited edition book of color photographs that carefully and evocatively document one man's childhood home in Burlington, North Carolina.



Bill Wylie's *Route 36* (Flood Editions) collects a series of fifty-four black-and-white photographs taken along Route 36 across the Kansas prairie, capturing the region's strong light and registering the detailed textures of its dry, rolling landscape and stark, vertical structures.

Eric Ramírez-Weaver has a forthcoming book chapter, "Cistercian Stained Glass" in *Cistercian Arts* (Editoriale Jaca Book of Milan); an article, "Creative Cosmologies in Late Gothic Bohemia: Illuminated Diagrams and Memory Tools for the Court of Wenceslas IV," in *Manuscripta*; and a book review published in *Prague and Bohemia: Medieval Art, Architecture and Cultural Exchange*. He also organized a session and presented a paper at the Saint Louis Conference on Manuscript Studies and co-organized and presented at the conference "Cultural Crossings: China and Beyond in the Early Medieval Period," hosted by UVA.

Tyler Jo Smith published *Komast Dancers in Archaic Greek Art* with Oxford University Press, as well as articles in *Archaic Greek Culture: History, Archaeology, Art and Museology* (British Archaeological Reports), *The Annual of the British School at Athens*, and *Bulletin of the Institute of Classical Studies*. She has received numerous fellowships and honors including the Mead Honored Professor at UVA, research grants from the Mediterranean Archaeological Trust and the Association for the Study and Preservation of Roman Mosaics.

Dorothy Wong was guest curator for two exhibitions at the University of Virginia Art Museum: "Treasures Rediscovered Chinese Stone Sculpture from the Sackler Collections at Columbia University," and "Expressions of the Buddhist Faith" (Jan 16–March 14). In conjunction with the exhibitions she organized an international and interdisciplinary conference, "Cultural Crossings: China and Beyond in the Medieval Period" and a workshop on "Digital Projects in Asian Art and Humanities" (March 11–13; co-organizers: Gustav Heldt, Japanese literature; Eric Ramírez-Weaver, Medieval art). She also published the following articles published this past year: "Buddha Names and Repentance Rituals" (Chinese, trans. Zhang Shanqing). *Dunhuang yanjiu*, no. 2 (2010): 6–16; and "Two Works of Japanese Art at the University of Virginia Art Museum." *Orientalism* 41, no. 1 (Dec 2009/Jan 2010): 61–64. She also presented papers at the International Lotus Sutra seminar, held in Hawai'i, and at the "Cultural Crossings" conference and workshop.

William Wylie's photographic series "Carrara" was shown in a one-person exhibition at the Jenkins Johnson Gallery in San Francisco. In 2009-10, his photographs have been acquired by a number of museums and galleries, including the List Art Center at Brown University; the Museum of Fine Arts, Boston; the Nelson-Atkins Museum of Art, Kansas City; and the Museum of Fine Art, Houston.

LYDIA GASMAN

Lydia Csato Gasman taught 20th-century art in the McIntire Department of Art for twenty years, from 1981 to 2001. Her passionate teaching centered around Pablo Picasso, to the understanding of whose work her scholarship and publications have made a major and ever-growing contribution. After her retirement, Professor Gasman continued to live and work in Charlottesville, maintaining close contact with her students. She died on the morning of January 10, 2010 at the age of 84.

Lydia Gasman was born in Focsani, Romania, and as a teenager during the Second World War survived both Nazi occupation and Russian liberation. In 1948 she was awarded her degree in Humanities and Law from the University of Bucharest. She also took a degree from the Academy of Fine Arts in Bucharest in 1953, and became a member of the Romanian Union of Artists. She was thus trained according to the principles of Socialist Realism, but, although she was regarded as one of the most promising painters of her generation, she exhibited her lifelong aversion to administrative control by leaving Romania (at considerable personal risk) to join members of her family in Israel in 1961. Lydia Csato met Daniel Gasman (now Professor Emeritus of History at the City University of New York) on the Athenian Acropolis in 1962, and, after their marriage in 1963, she returned with him to the United States.

Lydia Gasman's encounter with Western European avant-garde art was clearly life-transforming, and this is perhaps most evident in her painting, which, far from Socialist Realism, she pursued in a cubist-expressionist-surrealist mode with intermittent passages of delicate drawing. She believed in the depth and essential freedom of art, a belief that certainly led to her intellectual and scholarly engagement with the art of Pablo Picasso. Lydia Gasman completed her monumental, four-volume dissertation, *Mystery, Magic and Love in Picasso, 1925-1938: Picasso and the Surrealist Poets* at Columbia University under the direction of Theodore Reff in 1981, when she joined the faculty at the University of Virginia. While writing her dissertation, she had taught art history at Vassar College (1968-72) and at the University of Haifa (1972-75).

If the truth be said, Lydia Gasman never stopped writing her dissertation. Its importance was recognized at once, and, as Picasso's biographer John Richardson noted, it has been mined by a generation of Picasso scholars. Nonetheless, while publishers' contracts and deadlines came and went, and while editor-colleagues pleaded with her to stop, she continued to revise, refine, and expand her arguments. How might this be understood? Lydia Gasman experienced much of what was most terrible about the 20th century at close hand, and her work and the intensity with which she pursued it always struck me as an attempt both to grasp why so much of her life had been taken from her, as she felt it had, and to make up for lost time. Her book *War and Cosmos in Picasso's Texts, 1936-1940*, is a heroic attempt to understand Picasso's words, but also to interrogate the dreadful century she shared with an artist she regarded as a prophet.

Lydia Gasman was a brilliant scholar and teacher. She spoke five or six languages and read several more, and moved easily at the frontiers of her field. Her sense of style was perhaps a little exotic, but Lydia was a lady, and was always hurt and puzzled when she was not treated like one. Her passion could and did exceed usual bounds, sometimes to her own detriment. She was, however, a woman of the greatest intelligence and moral seriousness, and her teaching deeply touched the lives of many, as her scholarship will touch the lives of many more.

—David Summers

Bernadine Barnes (1986) is currently a professor in the art history department at Wake Forest University in Winston-Salem, NC. Her book, *Michelangelo in Print: Reproductions as Response in the Sixteenth Century*, was published by Ashgate in 2010.

Serving as the staff liaison to the Friends of Art, the Virginia Museum of Fine Arts' young professionals support group in Richmond, VA, **Elizabeth Broadbent Cruickshanks** (2009) also married Allan Cruickshanks (College, 2007) in August 2009.

Ellen Daugherty (2004), an assistant professor of art history at the Memphis College of Art, has a forthcoming essay in *American Art*, "Negotiating the Veil: The Conflicted Image of the Booker T. Washington Monument" and has lectured at the Southeastern College Art Conference. She also welcomed baby Beatrix Daugherty Jackson in March.

Andrew Graciano (2002) is an assistant professor and graduate director in the art history department at the University of South Carolina in Columbia, SC. He has two books in press: *Joseph Wright, Esq.: Painter and Private Gentleman* (Liverpool University Press, 2011) and *The Memoir of Benjamin Wilson, FRS: Painter and Electrical Scientist*, an edited volume (Walpole Society, 2012).

Professor of Italian Renaissance and Baroque art history at the University of Missouri-Columbia, **Norman Land** (1974) recently published "Raphael's Mistakes" in *Discoveries in Renaissance Culture* and "Michelangelo as Apelles: Variations on a Tale by Pliny" in *Forum Italicum*.

Susan Maxwell (2002) is an assistant professor of art history at the University of Wisconsin, Oshkosh, and will be promoted to associate professor by the end of 2010. She chaired the session "Munich at the Crossroads" at the May 2010 Conference of Historians of Netherlandish Art in Amsterdam and received a UWO Faculty Development Teaching Grant. Her book on sixteenth-century court art in Germany is in press at Ashgate.

Deanna McAlexander (1985) is a middle school social studies and language arts teacher.

The Elizabeth F. Cheney Director of Education at the Chicago History Museum, **D. Lynn McRainey** (1985) published *Connecting Kids to History with Museum Exhibitions* (Left Coast Press, 2010) with co-editor John Russick.

Gretchen Krehling McKay (1997) is an associate professor of art history, assistant to the president for special projects, and director of the Center for Faculty Excellence at McDaniel College in Westminster, MD. She published "Illustrating the Gospel of John: The Exegesis of John Chrysostom and Images of the Ancient of Days in Eleventh-century Byzantine Manuscripts" in *Studies in Iconography*.

Associate Curator of American Art at the Virginia Museum of Fine Arts, **Elizabeth O'Leary** (1993) is the lead author on *American Art at the Museum of Fine Arts* (University of Virginia Press, 2010), the first scholarly publication of key fine and decorative arts in the VMFA collection of American art.

Mary Shepard (1980) is the lead editor for the forthcoming book *The Art of Collaboration: Stained-Glass Conservation in the Twenty-First Century* (Brepols, 2010).

Gerald Silk (1976) is Chair and Professor of Modern and Contemporary Art at the Tyler School of Art at Temple University in Philadelphia.

Sue Scott Stanley (1980) is the owner of Sue Scott Gallery and the publisher of Due Syc Pug Monotypes.

Curator of Interpretation at the First Center for the Visual Arts in Nashville, TN, **Anne Taylor** (2002) recently presented "Listening to our Audience: Production and Evaluation of Audio Tours and Podcasts" at the National Art Education Association and the Tennessee Association of Museums Conference.

Associate Professor of Art History, Theory, and Criticism at Dominican University in River Forest, IL, **Kim Theriault** (2000) recently published *Rethinking Arshile Gorky* (The Pennsylvania State University Press) and contributed to the Arshile Gorky retrospective exhibition catalogue. She has lectured in association with this work at the University of London, Oxford University, and UCLA.

Jeanne Trimble (2005) currently serves at the Information Services Lead at the MITRE Corporation in McLean, VA.

Paula Warrick (1988) is the Director of the Office of Merit Awards at American University in Washington, DC.

RECENT BOOKS BY ALUMNAE

E. Luanne McKinnon's *Eva Hesse Spectres 1960* (Yale University Press) takes as its subject an artist best known for her sculptural evocations of the body, formed in latex, resin, and string, focusing not on Hesse's now canonical sculptures but on her early—and equally evocative—figurative paintings. In addition to Luanne's essay, the book includes essays by Elisabeth Bronfen, Louise S. Milne, and Helen A. Molesworth; it is the catalogue for an exhibition curated by Luanne that will travel from the Hammer Museum in Los Angeles to the University of New Mexico Art Museum, where she is director, and the Brooklyn Museum of Art in New York.

Kim Theriault's *Rethinking Arshile Gorky* (Penn State University Press, 2009) examines themes of displacement, self-fashioning, trauma, and memory in the life and works of Arshile Gorky, a survivor of the Armenian genocide who became one of the most influential American artists of the 1930s and '40s.

Bernadine Barnes's *Michelangelo in Print: Reproductions as Response in the Sixteenth Century* (Ashgate) focuses on the choices that print-makers and publishers made as they selected which works would be reproduced and how they would be presented to various audiences. Addressing the prints as important indicators of public reaction to Michelangelo's works, Barnes emphasizes reception and the construction of history, and adds to the growing body of scholarship on print culture in the Renaissance.

alumni news

undergraduate art history

Kelly Accetta (2010) began her graduate studies at the University of Cambridge, pursuing a Master of Philosophy in Egyptology. She writes, "In the coming terms, I will be learning Middle Egyptian, the Historical Archaeology of Egypt (focusing on everything before the New Kingdom), and Landscape, Built Environment and Material Culture. I will also write a dissertation over the summer of 2011, which I hope will expand upon memory and built environment at Amarna. I am very excited, as I seem to be in the perfect place! I am in Sidney Sussex College; and for those not familiar with the college system, it is similar to Harry Potter houses, only we have 31 instead of 4. Just last night I had my official matriculation ceremony and dinner, at which I was happy to discover I was seated next to our Master, Professor Andrew Wallace-Hadrill, who is a well known Classical archaeologist."

A PhD candidate in the History of Art at the University of Pennsylvania, **Lacey Baradel** (2004), recently presented a paper at the "Southern Nation" student conference hosted by the Princeton University Program of American Studies and will be the Wyeth Foundation Predoctoral Fellow at the Smithsonian Museum of American Art beginning in September 2010.

Theresa Choi (1997) will be starting a master's program in the History of Art at the Courtauld Institute of Art in London in October 2010.

Lee Kimball Clark (1977) is the Head Cataloguer at the Dumbarton Oaks Research Library and Collection in Washington, DC.

Living in Virginia Beach, VA, **Jennifer Concepcion** (1996) is an ERISA Consultant.

Eda Elbirlik (1987) received her dental degree from Virginia Commonwealth University in 1991 before doing a General Practice Residency at Mount Sinai Hospital and an Endodontic specialty at New York University School of Dentistry.

Shannon Emerick (2007) will be starting medical school at Ohio State University in August 2010.

Molly Eppard (2005) is the Art in Public Places Coordinator for the Town of Vail, Colorado. Prior to moving to Vail, she was the Associate Director of Hollis Taggart Galleries in New York City.

After retiring from Monticello, **Betty Goss** (1979) is now spending her time as grandmother to grandchildren in Denver and Boston.

Polly Gravely (1996) is at Portland State University getting a Master's degree in counseling with a specialization in couples and family therapy.

Cary Kelly (1979) is President of Cary Gray Kelly, LLC, an executive coaching and consulting firm serving non-profits and small businesses.

undergraduate art history continued

Curator of the Department of the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art in New York City, **Alisa LaGamma** (1984) recently published *Design Without End: The Essential Art of African Textiles* (Metropolitan Museum of Art), which received a publication award from the Association of Art Museum Curators. She is also a fellow at the Center for Curatorial Leadership and the Chair of the Forum of Curators, Conservators, and Scientists at the Met.

Jennifer Minogue (2006) is a sales planner at ABC Network Television in New York City.

President of Beese Quast Design located in Loudoun County, VA, **Barbara Quast** (1982), practices interior design and is an award-winning painter. Her paintings are currently on display at the Art of the Mill show in Millwood, VA, as well as the Art in the Foothills in Bluemont, VA.

Carolyn Stettinius Rankin (1999) is a registered nurse in Atlanta, GA.

Currently working as an AmeriCorps volunteer with the "I Have A Dream" Foundation of Boulder, Co, **Aliya Reich** (2009) received a University Fellowship from Washington University in St. Louis, MO, for her MA/PhD in Art History beginning in the fall of 2010.

Courtney Severin (2006) is the Assistant Director at Betty Cunningham Gallery in New York City.

Joshua Smith (1997) is an anesthesiologist at Old Pueblo Anesthesia in Tucson, AZ.

alumni news

undergraduate studio

Isabella Bannerman (1980) is a cartoonist for King Features syndicate comic strip called "Six Chix" (www.thesixchix.com). She also gave a seminar about the tenth anniversary of Six Chix at the Reubens Awards and National Cartoonists Society, and was in a group show called "Neo-Integrity" at the Museum of Comic and Cartoon Art.

Lauren Barkume (2005) is the Regional Program Manager for Aid to Artisans South Africa Trust in Johannesburg, South Africa. She also published a feature photo essay on South African gay pride called "The Color of Love" in *Bound Magazine* and a photo of Soweto Gay Pride in *The Yale Journal of Human Rights*.

Brian Bishop (1995) is a Systems Engineering Manager for Factset Research Systems in Redding, CT.

Fred Bosserman (1975) is the president of APR Associates, an architectural firm in McGaheysville, VA.

The Director of Exhibitions for Arlington Arts Center in Arlington, VA, **Jeffrey Cudlin** (1994) curates exhibitions of contemporary art for this large private nonprofit arts organization. His interview with Mel Chin was published in the March 2010 issue of *Sculpture Magazine*, and he was listed as one of ten DC artists to watch in the December 2009 issue of *DC Magazine*.



"PAY IT FORWARD"

Please take a moment to join UCAN, the University Career Assistance Network, if you're not already a member. UCAN Contacts agree to allow students and other alums to contact them for career-related advice. UCAN Contacts share their insight and experience about majors, internships, graduate and professional education, careers and jobs.

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Hoosonline is an online community provided by the Alumni Association at no charge to all UVa alums. It includes an alumni directory, career center, job listings, social network, research library and more.

NEWS ABOUT CURRENT GRADUATE STUDENTS

Kimberly Dylla (2005) is working in visualization of the digital humanities for the Institute for Advanced Technology in the Humanities at UVA Publications.

Mary Hamrick (2004) is a 2011 MFA Candidate at the CalArts School of Theater program in Set Design in Valencia, CA.

KK Kozik (1979) had a solo exhibition at Black \$ White Gallery in New York City.

Chris Mona (1983) is a Professor of Art at Anne Arundel Community College in Arnold, MD. He recently had a solo exhibit, "Millennial Dreams & Dramas," at the Creative Alliance in Baltimore, MD.

An art teacher for kindergarten through fifth grade in Virginia Beach City Public Schools in Virginia Beach, VA, **Sarah Moss** (2003) was awarded Teacher of the Year for 2010–2011.

Since receiving her MFA from Yale School of Art in Spring 2008, **Janine Polak** (2005) has participated in numerous exhibitions including, most recently, "Anything Whatever" at Storefront in Brooklyn, NY.

Alyson Seiz (2008) is the Special Events Assistant for Smithsonian American Art Museum Publications.

Michael Stinson (1992) is a freelance web designer and graphic artist in Gladstone, VA.

Whitney Tigani (1999) is the Senior Graphic Designer at Circle S studio, a branding and design firm in Richmond, VA. She is also a partner with "popptags," wine gift tags.

Kazaan Viveiros (1992) most recently participated in a solo exhibition at the Athenaeum in Alexandria, VA and group exhibitions at Page Bond Gallery in Richmond, VA, Zieher Smith Gallery in New York City, and Torpedo Factory Art Center in Alexandria, VA, as well as a residency at Weir Farm Art Center in Wilton, CT.

In addition to receiving a Faculty Senate Dissertation Year Fellowship from UVA for 2010–2011, **Lydia Mattice Brandt** has recently published "Woolen Mills Village Historic District," a National Register of Historic Places and Virginia Landmarks Register nomination that passed in December 2009. She also gave numerous lectures and conference papers in the last year.

Jennifer Elliott recently received a Public Humanities Fellowship in South Atlantic Studies from the Virginia Foundation for the Humanities and a Short-Term Research Fellowship from Winterthur Museum and Country Estate in Winterthur, DE.

Renee M. Gondek recently presented "Lifting the Veil: Identity and Dress of Brides on Athenian Vases" at the 42nd Annual Chacmool Conference at the University of Calgary in Alberta, Canada and "Adorning the Bride: Dress, Gender, and Ritual on Athenian Vases" at the Classical Association of the Midwest and South annual meeting. She looks forward to starting her new job at UVA as one of Hereford College's Residential Coordinators.

Krista Gulbransen was recently awarded the Theodore Rousseau Fellowship at the Metropolitan Museum of Art for research throughout Europe starting in November 2010.

Mari Yoko Hara received a Beatrice, Benjamin and Richard Bader Fellowship in the Visual Arts of the Theater from the Houghton Library at Harvard University for 2010.

Having recently received a Council of American Overseas Research Centers Multi-Country Research Fellowship for 2010–2011, **Ismini Miliarexis** also presented at the Department of Classics Graduate Student Colloquium at UVA.

After participating in a NEH Summer Institute at the Newberry Library in Chicago during the Summer 2010, **Christopher Oliver** received a McNeil Dissertation Fellowship from Winterthur, a VMFA Graduate Student Fellowship, and a Historic American Visual Culture Fellowship from the American Antiquarian Society for 2010 – 2011.

Carrie Sulosky co-authored "An Early Byzantine 'élite' tomb in a domestic context at Kaukana, Sicily," recently published in the *Journal of Roman Archaeology* and presented "Constructing Identity: The Significance of Banquet Scenes on Roman Marble Cineraria" at the Toronto Society of the Archaeological Institute of America. She also received an Etruscan Fieldwork Fellowship.

Dan Weiss recently published "The Dynamic Frontier: Romans and Dacians on the Digital Map" in a festschrift dedicated to Mr. Alexandru V. Matei on his sixtieth birthday and presented "Edge of Empire or Center of Commerce? A case study for interaction across the *limes* in northwestern Dacia" at the International Federation of Classical Studies Congress at Humboldt Universität zu Berlin.



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DEPARTMENT REUNION AT CAA

This year's Department Reunion at the College Art Association Annual Conference celebrates an exhibition of recent photographs by Pam Pecchio, assistant professor of art.

Friday, Feb. 11, 6:00 – 8:00 p.m.

Please join us in Chelsea at Daniel Cooney Fine Art
511 West 25th Street, Suite 506.

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

We look forward to seeing you in New York!

CONTACTING US

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

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By e-mail: mwd2f@virginia.edu

You can reach the Chair by e-mail at hs3x@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

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