



# ART HISTORY

## PROGRAM NEWSLETTER

Art History Program, Department of Art and Art History  
Bartlett Hall, University of Massachusetts Amherst  
Fall 2004

### A DYNAMIC TRIO AT THE MARK TWAIN HOUSE

In the minds of many art historians, Hartford Connecticut is identified with the venerable Wadsworth Atheneum, one of America's oldest art museums. Hartford's Mark Twain House, one of the city's most popular tourist destinations, has traditionally occupied the niche of a house museum based on the famous author's residence in Hartford. With the opening of a bold new museum building by A.M. Stern and new initiatives in exhibitions, community outreach, and expanded programs, the newly renamed Mark Twain House & Museum has under its present director John Vincent Boyer undergone a dramatic expansion and a major re-alignment of its mission. Participating in these changes are three graduates of the Master of Arts Program of the University of Massachusetts, Amherst: Debra Petke, Deputy Director of Internal Affairs and Chief Curator (M.A. 1983) ; Patti (Coogan) Philippon, Collections Manager (M.A. 2001) and Lynda Faye, Exhibit Coordinator (M.A. 1982).

For the past three years, Walter Denny's Graduate Seminar in Museum Studies has included the Mark Twain House as a site visit, not only because of the distinguished educational background of key members of its staff, but because of the profound changes necessitated by the institution's rapid expansion and ambitious redefinition of its mission. The original 19th-century mansion built for Samuel Langhorne Clemens (1835-1910), aka Mark Twain, and decorated by Louis Comfort Tiffany has been undergoing restoration, the new museum building has been in the process of construction and opened last year, the number of staff has greatly increased and the Mark Twain House & Museum has started an ambitious program of exhibitions in its new state-of-the-art galleries. These began with the inau-



Patti Philippon, Debra Petke and Lynda Faye

gural show *A. L. Coburn's Men of Mark: Pioneers of Modernism*, co-curated with Debra Petke by former Mark Twain House chief curator and UM/A 1982 M.A. graduate Diane Forsberg, accompanied by a handsome catalogue. The current show, *Modesty Died when Clothes Were Born: Costume in the Life and Literature of Mark Twain*, has been curated by Guest Curator Lynne Zacek Bassett, and is also recorded in an attractively produced catalogue published by the Museum. In July of 2004 Walter Denny traveled to Hartford to interview the three alumnae, asking them about their careers, the role of the University of Massachusetts in shaping those careers, and their advice to current graduate students contemplating a museum career.

Debra Petke's career has embraced internships, managing a gallery, teaching art history (Hartford College for Women and Central Connecticut State University) and museum work in archives, education and collections research at the Wadsworth Atheneum, Lyman Allyn Art Museum, and the New Britain Museum of American Art. She came to the

Mark Twain House as Director of Education in 1993, and became Deputy Director in 1996, adding the title of Chief Curator in March of 2004. When asked for her basic advice to prospective museum professionals, Debra, without a second's hesitation said "Do as many different kinds of jobs as possible." She explained that developing a career in museum work frequently depends on what might be described as lateral movement, from one aspect of a museum's operations to another; unlike academic institutions, where specialization is extremely important, as one moves higher in a museum's hierarchy an increasing premium is placed on breadth. At the Atheneum, her work in the Department of Education brought her into contact with colleagues from all the institution's departments, from administrative to curatorial, conservation, fund-raising, and membership development. "Everything I learned as an archivist, a museum educator, and a teacher has benefited my work as a curator and administrator," she says, adding that the opportunities for development as a museum professional to be found at the Mark Twain House, a small museum that has recently changed into one of medium size, have been unusually rich and varied.

For Debra, there are two aspects to one's early training that she finds "absolutely critical." The first is practicality -- "theory is fine, but there is no substitute for a practical approach to museum studies when it comes to developing a career." The second critical aspect is to integrate museum internships into one's formal education. In internships, she says, one starts learning how to build a network of contacts at the same time that one is able to observe the day-to-day workings of an institution from the inside. In a smaller institution, she adds, there is of necessity more transparency and less hierarchy, and an intern has the opportunity to learn about all aspects of the institution.

When the same request for basic advice was asked to Patti Philippon, the questioner was not surprised to get the very same answer: diversity of experience is a big plus. "Talk to as many people in the field as you can," says Patti, "and use the excellent resources and contacts of UM/A alumnae/alumni who are established in the field to learn more about it." Before coming to Amherst, Patti already had experience through internships and employment in three areas of museum work: public relations, education, and development. She continued to broaden her experience while at UM/A, taking the Graduate Seminar in Museum Studies, while at the same time doing museum internships. In 2000, as an intern, she recruited, trained and scheduled more than 400 volunteers to fill 500 shifts over a three-day Mark Twain Days Festival in Hartford. Like many UM/A graduates, she notes that the abilities she was able to demonstrate during her internship at a particular institution led directly to employment at that institution after graduation. Hired at the Mark Twain House as Registrar, she eventually added an entire portfolio of professional responsibilities as Collections Manager, including some difficult and unusual projects. In addition to dealing with conservation, storage, loans, and records, she was given the responsibility of moving the 9,000-pound iron and steel Page Compositor - the monster typesetting gadget the investment in which led to Twain's bankruptcy -- from the basement of the old house into the new museum. Shortly she will make a new lateral movement into the curatorial area, as co-curator of a show to be entitled *Twain, Tiffany, and other Treasures*. For Patti, there is one aspect of her job she finds the most special of all: "every once and a while a piece that belonged to Sam Clemens and was sold or lost after his death comes home to the collection. That is really exciting."

Patti is responsible for four seasonal rotations a year in the house itself, in which changed furnishings reflect the seasonally changing decor while Sam Clemens' family lived there. Her work encompasses tasks and works of art that require a knowledge of historic preservation as well as the whole spectrum of decorative arts acquired by Sam and Livy Clemens in the course of their travels around the world in the late 19th century. "I'm constantly asked to deal with a lot of things about which I know very little at the outset, but which provide me with the excitement of new challenges and new opportunities for learning."

When asked what her first piece of advice to a young student would be, Lynda Faye, the newest UM/A alumna member of the Mark Twain House team, instantly replied "Be flexible! Everything you learn helps you and gives you useful skills." Lynda's career in the museum world began in 1986-87 when she worked at the

now-defunct Holyoke Museum, but for sixteen years she applied her architectural history and historic preservation interests in another field, serving as a preservation planner for the Pioneer Valley Planning Commission from 1987 to 1990, and working for Amherst's Historical Commission and Zoning Board of Appeals as a project manager from 1990 to 2003.

Lynda moved into art history fifteen years after receiving her B.A. degree. Like many of our M.A. students, her entry into the UM/A program marked a changing of fields, in her case from elementary education to the history of art. This was not simply a changing of fields, says Lynda; "Taking that first U-Mass course in the History of Decorative Arts made me aware that I had a chance to change my entire life." She says that from the very beginning the UM/A graduate curriculum and the program's close connections with museums have been very important in her career, helping her to develop personal and professional networking. Her internships at Historic Deerfield, the Porter Phelps Huntington House Museum in Hadley, and the Holyoke Museum -- another case of an internship leading to full-time employment -- were a "critical" part of her training. "Now," she says, "as Exhibition Coordinator I have the best job you can have. I work with curators and experts, I get to participate in a *tangible* way in the most creative aspects of museum work. After working hard on the loan letters, the shipping, and the insurance, I watch the show take form in the installation process."

Today UM/A alumni and alumnae work in galleries and museums all over the world, and their many distinguished accomplishments not only reflect well on their professionalism and their training, but provide an invaluable source of mentorship and advice for younger individuals newly embarking on careers in the field. The Mark Twain House trio, a remarkable group of dynamic and committed professionals, are happy to share their knowledge and enthusiasm with students, and the mansion and museum on Farmington Avenue in Hartford will continue to be a favorite destination for Museum Studies Seminar site visits for many years to come.

## UNDERGRADUATE PROFILE: GINA MARIE PALUMBO

Gina Marie Palumbo, an Honors double major in art history and Spanish, graduated with highest honors (*summa cum laude*) in May, 2003, submitting a thesis entitled "Mill Imagery in American Landscape Painting, 1845-1860," with Bill Oedel serving as her thesis advisor. Laetitia La Follette interviewed Gina for the *Newsletter*, inaugurating a new

feature focused on undergraduate majors in Art History at the University of Massachusetts/Amherst. We plan to include an undergraduate profile in subsequent issues, and hope that this will encourage those who majored in art history as undergraduates to write to us and let us know of their activities.

LL: Gina, would you tell us about your thesis? How did you come to this topic?

GP: Well, as you know, I double-majored in Art History and Spanish, with a History minor. In my coursework, I concentrated mainly on 19th-century American art and cultural history, and Spanish literature of the Renaissance. My thesis topic came out of my work with Professor Oedel. I decided to view a variety of mill paintings in order to distinguish between mill portraits, rustic images and topographic views. I wanted to show that artists such as Frederic Edwin Church and Asher B. Durand depicted mills in an entirely new fashion, as positive aspects of American expansionism.

LL: Were you able to study the paintings you mention directly in person?

GP: Yes, I received a one thousand dollar research grant from Commonwealth College (the honors college at UM/A) to pursue my research, and was able to visit most of the works in museums. I was also able to present my findings as a paper at the Massachusetts Undergraduate Research conference this past spring.

LL: What are your plans for next year?

GP: I was accepted for Ph.D. work at the University of Delaware, where I have a research fellowship at the Center for Historic Architecture and Design, but I decided to defer for a year. I feel a little burned out from my senior year and need a breather before launching into my work for the Ph.D!

LL: Very smart idea! I often recommend that students take a year off between finishing their undergraduate work and beginning graduate school. I did so myself. With whom will you be working at Delaware when you start there in fall 2004?

GP: I plan to work with Michael Leja. His research has focused on American art of the 1940s, but he has also done work on Thomas Eakins, and I hope to continue my research on that artist's portraits of women. I'm interested



in exploring the phenomenon of neurasthenia, a disorder considered to be in part a reaction to technological change in Victorian America. I'd also like to continue my work on mill imagery, and I have another project on the patronage of Fitz Hugh Lane and antebellum Whig/Republican politics.

LL: Do you have any sage advice for current undergraduates thinking about pursuing a thesis, based on your own experience?

GP: My advice would be not to be afraid to talk to professors about your ideas, to do it early, and to aim for a diverse thesis committee. I have found that once a student develops a particular interest, professors go out of their way to help. Starting early on the thesis is definitely a good idea; I had originally planned to research an entirely different topic (Islamic art in Spain) and then decided to concentrate on American art. Luckily, I had enough time to make the switch and not worry about finishing my research in time. Lastly, I had four professors from four different fields: art history, architecture, landscape architecture and history. Though this made for more work at times (having to deal with four different points of view) I wound up discussing issues in the thesis I never would have considered otherwise.

LL: Any last thoughts?

GP: Yes; as you know, I feel strongly about the importance of UMass Amherst, and I was part of a group of Honors students who went to talk to members of the Legislature to lobby for better state funding in April of 2002. You may not be aware that I transferred from an elite private women's college to UMass, not for financial reasons, but because I saw myself getting a better education at UMass. I believe that just as strongly today as I did when I transferred here in 1999. I have really benefited from scholarships, grants, and fabulous professors: all are out there, but it's up to students to find them.

LL: Thanks, Gina, and good luck to you!

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## LETTER FROM THE DIRECTOR

Greetings from the Art History Program: this fall (my seventeenth here in Amherst) marks my first as Director! As you see here, our graduate program is thriving: we have just sent off a prestigious group of graduates enrolling in PhD programs at Brown, Penn and University of Maryland.

Here at home, we bring you news of exciting developments happening in and around the campus: on the physical front, our new chancellor, John Lombardi, has initiated several new building projects, including the renova-



Laetitia La Follette poses next to the portrait statue of a Vestal Virgin of the second century C.E. The elated grin reflects her delight at successfully persuading the Italian museum authorities to open the crate where this young priestess has lived far from the eyes of the public for the last fifteen years.

tion and proper landscaping of the DuBois (university) library and (eventually) the construction of a new Studio Arts building.

On the intellectual front, professors Walter Denny (Islamic) and Monika Schmitter (Italian Renaissance, newly tenured!) head off to Turkey and Italy respectively on research leaves, while Craig Harbison is hard at work on a new survey text for Northern Renaissance art. Kristine Haney, our medievalist recently promoted to full professor, continues as our able Graduate Program Director for the fourth year; Bill Oedel takes on the Junior Writing seminar in addition to his famous courses in American art and Timothy Rohan (modern art and architectural history) returns from a productive research leave in Montreal. Finally, we are pleased to announce we have just received permission to search for a tenure-track Modern (20th c.) art historian who, if all goes well, would join the faculty as of Fall 2005.

In the two years since our long-time Modernist Anne Mochon's retirement we have been fortunate to supplement our offerings in nineteenth and twentieth-century European art with the help of Maura Coughlin (who received her PhD from Tufts on Millet) and Carol Solomon Kiefer, a specialist in 19th century European Art and frequent guest curator at the Mead Art Museum at Amherst College) whose active role as a museum professional has benefited many of our students interested in museum work. In the Dorothy Perkins Slide Library, Lee Bridegam is initiating a pilot project with her husband Will (newly retired as Librarian of Amherst College) to begin building our own Digital Image Database, drawing on the strengths of the slide library's large collections to supplement the digital images now newly available from the ARTStor database, to which the University has become a charter subscriber. On the web front, we have hired Marc Schmitter as our WebMaster and urge you to look at the beautiful job he has done revising and redesigning the Program's website ([www.umass.edu/arthist](http://www.umass.edu/arthist)).

We hope you'll enjoy reading more about our alumni here. Please do send us your news, especially if you are not featured here. We want to hear from you! And many thanks to so many of you for your generous contributions to the Alumni Fund, which supports the work of the Program in myriad ways, including underwriting this newsletter as well as graduate student research and travel. A list of specific contributors is provided elsewhere in this newsletter.

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## NEWS FROM THE ART HISTORY FACULTY



**Assistant Professor Tim Rohan** returns to campus this fall as Undergraduate Program Director. He had a busy and productive year's leave in 2003-2004, under the auspices of two prestigious grants, to pursue his research on the American architect Paul Rudolph in the U.S. and Canada, the latter in residence at the Canadian Centre in Montreal. In 2002-2003 Tim was nominated for a University Distinguished Teaching Award. In addition to publishing several articles, and active participation in Five College architectural activities, in the spring of 2003 he succeeded in gaining access for his students (and a few faculty colleagues) to the Baird House in Amherst, a work of Frank Lloyd Wright that had previously been closed to visitors for many years. In the fall of 2004 he moved into the Baird House as a tenant.



**Associate Professor Monika Schmitter**, outgoing director of the undergraduate program, received tenure from the Board of Trustees in

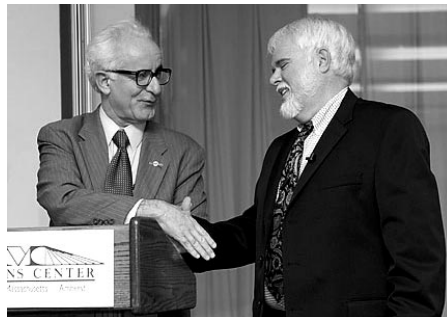
spring of 2004, and starts a year of research and sabbatical leave in the fall, beginning with a research trip to Italy. In the previous two years she published several articles, including studies on painted Italian palace facades, and the dating of Marcantonio Michiel's notes on monuments and collections in Padua. Monika's new book, tentatively entitled *A Collection of Collections: Marcantonio Michiel and the Mapping of Art in Renaissance Venice*, is now nearing completion.

**Laetitia La Follette** begins her first term as Director of the Art History Program in the fall of 2004. She continues to be active in the application of new technologies to art history, through panels and papers co-sponsored by the College Art Association and the new national society Art Historians interested in Pedagogy and Technology (AHPT), as well as online projects involving the digital image database ARTstor, a project of the Mellon Foundation. Laetitia is working on a new grant-funded digital teaching module on Buddhist art, which is being developed in collaboration with the Department of Computer and Information Science, the Center for Computer-based Instruction Technology (CCBIT) and the Department of Art at U-Mass Boston. Laetitia has also started a new research project on the image of the Vestal Virgin in antiquity and in later times, which was the topic of her graduate seminar last spring.

**Associate Professor Bill Oedel** was twice a finalist in the last three years for the University's Distinguished Teaching Award. He has offered a new undergraduate seminar on American art of the 1920s and '30s, as well as his graduate seminars on Homer, Eakins, and antebellum landscape and genre painting, with special sessions at the Clark Art Institute and the Metropolitan Museum of Art in New York. He has served lately on many committees, including particularly the search committee for the director of the University Gallery and the guidance committee for the new studio arts building to be designed by Graham Gund. Bill recently published a piece on Impressionist Edmund C. Tarbell and gave a talk on John Vanderlyn and expansionism. He is especially proud of the many students, both undergraduate and graduate, who have pursued their interest in American art.

**Professor Kristine Haney**, Director of the Graduate Program, served for a third year as Director of the Graduate Program. She especially enjoyed working with students and faculty on the highly successful Mark Roskill Symposium, held on April 30, 2004. She completed an invited book review to *Studies in Iconography*, served as an external reviewer for *Speculum*, and continues her research on an Anglo-Norman City of God manuscript.

**Professor Craig Harbison** returns to regular faculty duties this fall after a demanding term as Director, a position he assumed after his successful sabbatical year in Amsterdam and Rome during the 2001-2002 academic year. During his chairmanship the Program saw the acquisition of a great deal of new equipment for teaching and research, including faculty computers, digital instruction equipment, and a host of new infrastructure improvements in the slide library. His landmark essay on the history of the application of the iconographic method to Early Netherlandish painting (previously only available in Dutch) was published in English by the Amsterdam University Press in the fall of 2003. Craig continues to work on his new Northern Renaissance survey text, while finding time to visit his twin grandsons, born in October of 2002.

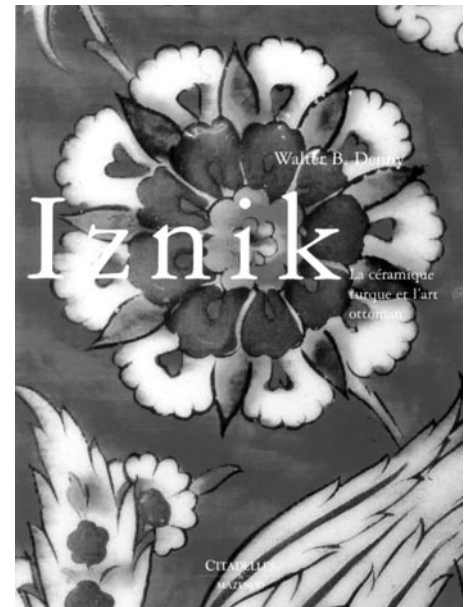


**Professor Walter Denny** embarks on a semester of research leave in the fall of 2004, to be followed by a sabbatical semester in the spring of 2005. His latest book *Iznik: La céramique turque et l'art ottoman* will shortly appear from Citadelles & Mazenod in Paris, with the English version *Iznik: Turkish Ceramics and Ottoman Art* to follow shortly thereafter from Thames & Hudson in London. Walter has projects afoot with collections in Qatar and London, and plans to begin work on a new monographic history of Islamic carpets during the coming year. His new exhibition of carpets opens in the Birmingham Art Museum in early October. He serves as Charles Grant Ellis Research Associate in Oriental Carpets at The Textile Museum (Washington) and Consulting Curator on Islamic Art at the Smith College Museum of Art, and will be a Fellow of the Kahn Institute at Smith during the coming year. In October 2003 he delivered a Distinguished Faculty Lecture, "Islamic Art, European Artists, and American Art Historians."

**Professor Emeritus J. Leonard Benson** continues publishing: in September 2004 *The Inner Nature of Color Studies on the Philosophy of the Four Elements* (pp. 222, 3 pls. and text illustrations; available at [www.steinerbooks.org](http://www.steinerbooks.org) or [amazon.com](http://amazon.com)). This builds on, and expands in every possible direction, the central thesis of his 2000 internet book *Greek Color Theory and the Four Elements*, that is, the universality of the

Empedoklean-Aristotelian philosophy of the four elements, even in the present freefall of civilized norms.

**Professor Emeritus Paul Norton** was reappointed a member of the Amherst Historical Commission. The first appointment was in the early 1970's when he was able to have architectural history students' help with research on individual buildings in town. Now that there is an active national Register of Historic Buildings, local significant buildings take on a new importance, as many become selected for the National list. Professor Norton recently published an article on stained glass windows manufactured by Gorham Co. adding something to what fame Gorham has had in the field of silverware. Their windows, mostly manufactured between 1900 and 1930, and designed by skillful New York artists, were sold in almost every state in the Union. He will also be lecturing on the stained glass windows in St. Raymond's Church, Providence, RI in November. The artist was Arthur Dallin, son of the well-known American sculptor Cyrus Dallin. For fun and health, Professor Norton plays indoor tennis all winter in Amherst and golf all summer in Vermont.



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## FUNDRAISING

The University records the following donors as having given gifts since our last newsletter; we apologize in advance for any omissions, and give our heartfelt thanks to all who help us keep this program's quality high: Jane E. Abts, Claudia J. Bach, Angela F. Binda, Louise Bloomberg, Nathalie W. Bridegam, Daniel Buttrick, Jessica Casey, Ellen C. Childs, Pegotty C. Cooper, Ernest R. Coulombe, Niloufer Daruwala, Peter Weis & Ann Feitelson, Joanna Filewicz, Gretchen G. Fox, Mary H. Franks, Marion H. Grant, David & Patricia Graves, Betsy Hewlett, Naoko Hino, Lindsay M. Joost, Patricia Keyes, Karen A. Kincaid, Karen M. Kothe, Pamela J. Korza, Gary & Kathleen Krol, Laetitia La Follette, Shawn L. Macannuco, Janis Manzo, Elizabeth F. Martin, Linda Flint McClelland, William J. McCrea, Peter Hawes & Janice McDonough, Nancy J. Noble, Linda M. Ott, Areti N. Papanastasiou, Elizabeth Avery Radke, Mrs. Amy B. Ritterbusch, Jane D. Samuel, Joy M. Sprague, Roxanne Stanulis, Paul J. Staiti, Senofer E. Stead, Timothy C. Stifler, Wendy M. Watson, Pamela Whitehead, Mrs. Jeanne L. Williams, Barbara L. Wojcik.

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## NEWS FROM GRADUATES

**Jennifer Allen** (BA 1999) is the Project Manager for the Carpenter Grant, a major grant given to the Harvard University Art Museums for the documentation of the Museums' Asian and Islamic art collections, and has now turned to the documentation of Harvard's Ancient Art collections as well. Previous to this job, she worked for two years in the Department of Islamic and Later Indian Art at the Sackler Museum at Harvard.

**Ashley Atkins** (MA 1997) is completing her dissertation in Art History at Rutgers. She is working with advisor Matthew Baigell on a thesis on issues of aestheticism in the work of Winslow Homer, a topic stemming from her work with Bill Oedel. She also works as an Arts Administrator at Johnson & Johnson, where she is in charge of the corporate collection and curates regular rotating exhibitions at the corporation's World Headquarters Gallery.

In 2002 **Julia Bailey** (MA 1983) left the Museum of Fine Arts, Boston after eight years as a curator in the departments of Asian Art and Textiles, to become the managing editor of *Muqarnas*, a major journal on Islamic art published by the Aga Khan Program in Islamic

Architecture in the Department of the History of Art and Architecture at Harvard University.

**Barbara Apelian Beall** (MA 1991) is Chair of the Department of Art and Music at Assumption College. She presents papers regularly at national and international conferences, and continues to be active in research and publications. Her new book, *A Guide to the Study of Manuscripts*, will be going to press early next year.

**Lara-Renee Inouye Bruce** (BA 1991) is working in the Development Department of the Japanese American National Museum in Redondo Beach, CA, after 5 years in the art auction business in California (Butterfield's) and one year in New York (Swann Galleries).



**Juuan-Juan Chen** (MA 1996) is working as a conservator of photographs at the George Eastman House in Rochester, NY, where she serves as Assistant Director for Conservation Education.

**Elizabeth Carlisle** (MA 1984) is retired from teaching and living in Leverett, Massachusetts. Her new book, *Earthbound and Heavenbent*, was recently published by Scribners.

**Ellen Childs** (MA 1982) continues to teach the history of art at the University of Hartford, giving lectures in the art historical segment of a course entitled "The Art and Thought of Ancient Greece." She also continues to pursue her work as a painter, and is actively involved in a local art gallery.

After the completion of his doctoral dissertation at Virginia Commonwealth University on the work of Yoko Ono, **Kevin Concannon** (BA 1983) received an appointment at the Myers School of Art of the University of Akron, where he is an Assistant Professor specializing in modern and contemporary art.

After a year teaching art history at Mount Wachusett Community College in Gardner, **Gisela Carbonell-Coll** (MA 2002) is enrolled in the doctoral program of the Department of Art History in the School of Art and Design at the University of Illinois, Champaign-Urbana, where she has held a number of prestigious research assistantships and won a pre-doctoral research grant for study in Spain.

**Ellen Cutler** (BA 1976) is ABD in Art History at the University of Delaware. She has lectured at a number of institutions, most recently the Maryland Institute College in Baltimore, including a wide spectrum of both general courses and those concentrating on modern art.

**Jean Ann Dabb** (MA 1981), after receiving her Ph.D. at the University of Michigan in 1992, joined the Department of Art and Art History at Mary Washington College in Fredericksburg, VA, where she is now Associate Professor of Art History.

**Lloyd DeWitt** (MA 1993) spent the fall of 2003 in the Netherlands on a Samuel Kress Fellowship for dissertation research in preparation for the writing of his Ph.D. thesis for the University of Maryland at College Park. In July of 2003 he was appointed Assistant Curator of the Johnson Collection of Dutch and Flemish Paintings at the Philadelphia Museum of Art.

**Kristina Durocher** (MA 1999) is Associate Curator at the Fitchburg Art Museum in Fitchburg, MA. She is overseeing the digitization of the Museum's collections and the production of a new CD-ROM. She also regularly curates exhibitions, including *New England/New Talent*, a juried exhibition of contemporary art that opened in February of 2004.

**Monica Eastridge** (MA 1995) worked for four years as Director of The Artists Gallery in La Jolla, followed by a year at a design firm in San Diego. After some time off following the birth of twin girls in August 2002, she has returned to teaching at a local community college, and is enjoying it greatly.

**Catherine Egenberger** (MA 1985) continues her career as an art educator, and teaches at a local community college in Rochester, Minnesota as well as at Augsburg College. She has two children in high school, volunteers at a regional homeless shelter, and writes us lovely letters from time to time.

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**Kimberly Elman** (BA 1996) completed the Master of Architecture degree at Columbia in spring of 1999, and entered the Ph.D. program in architecture the following fall. In 2002-2003 she spent a year in the Czech Republic doing research under the auspices of a Fulbright Fellowship.

**Shawna Erickson** (MA 1998) is Director of Program Development at the Worcester Center for Crafts; she received the United Way Community Builder Award in 2002, and the Worcester Public Schools Thomas Jefferson award in 2003. She will shortly earn a second master's degree in Non-profit Management.

**T. Charles Erickson** (BA 1976) has been working as a professional photographer since 1979, moving from a position as the university photographer at Yale in the 80's to a free lance career as a theatre photographer. He writes that he hopes that his huge archive of photographs will some day result in a large and impressive book.

**Ann Feitelson** (MA 1990) has written a standard work on Shetland knitting (*The Art of Fair Isle Knitting*, Interweave Press, 1996) and has more recently turned to the art of quilt making; one of her works recently won a quilting prize and was exhibited in 2003 at the Memorial Hall Museum in Deerfield.

**Nancy Frazier** (MA 1995) continues her career as a prolific free-lance writer from Amherst. In a thoughtful letter for the AQAD review, she writes to us about one of her recent works: "...I heard the voices of all of the teachers with whom I studied as I wrote *The Penguin Concise Dictionary of Art History*, which was published in 2000."

**Aimée Froom** (MA 1993) is Hagop Kevorkian Associate Curator of Islamic Art at the Brooklyn Museum of Art. She worked this past year with Walter Denny to complete the first survey of the Museum's carpet collection, that will eventually result in an exhibition, and is planning a major reinstallation of the Museum's Islamic galleries. Neils Raphael Louis Lévy-Thiébaud, born on February 14, 2003, joins his big brother Charles-August (now 4), mom, and dad Alexandre in the New York household.

**Jenny Gilbert** (MA 1995) is the new director of the New England Quilt Museum in Lowell, MA; in recent years her responsibilities have grown to include more grant application writing and administrative work. She lives with her husband Paul and her son Jack in Medford MA.

**Beth Goldberg** (MA 1983) is presently Curator at the Falkirk Cultural Center in San Rafael, California, located in Marin County near San Francisco. She also directs a program called *Learning to Look*, an arts education outreach program for children in the Marin County public schools.

**Christine Guertin** (MA 2000) teaches art history as part of a Humanities Honors Program at Salpointe Catholic High School in Tucson, Arizona, where she also teaches a broad variety of humanities courses. In addition, she reaches an introductory art history course every semester at Pima Community College in Tucson. She enjoys spending her free time biking and hiking out in the Arizona desert, but when she finds time to sleep is a mystery to all of us.

**Richard Habbab** (BA 1986), a member of the Hampshire County and Massachusetts Bar Associations, is practicing law in Easthampton MA, and is a member of the Board of Directors of the Amherst Survival Center.

**Jennifer Hegarty** (MA 1993) spent a year after graduation at the Hampden Gallery at UM/A, moving to the position as Head of the Slide Library in the Department of Art and Architecture at Northeastern University. Since 2000 she has worked as Marketing Manager for Payette Associates, an architecture firm in Boston specializing in academic science, research and healthcare projects.

After a year in Seattle, Washington working at the Chihuly Studio, **Christine Hughes** (MA 2000) returned to her native Hawaii, where she worked as Operations Manager for the Travel Institute of the Pacific. Another part-time job has led Christine in the direction of Clinical Psychology, and she hopes to begin graduate work in this new field in 2004.

**Jean Hunt** (MA 1997) is teaching at St. Stephen's & St. Agnes School in Alexandria, Virginia, including Advanced Placement art history courses and a humanities course combining the study of music and art. Her position was recently funded by a million-dollar endowment from the Scott Oppler Foundation. In addition to her art-historical activities, she has found time to direct theater, a choir, and even to coach tennis.

**Bridget Kelly** (MA 2002) writes that she has begun a full-time museum job at the Schenectady NY Museum of Art. Bridget's wedding in 2003 was a major

art historical event attended by a number of UM/A grads, and the lovely photographs taken by alums received in Amherst remind us that our graduates are not only professional and intelligent, but uncommonly attractive as well.

**Marsha Kunin** (MA 1992) continues her work as a successful free-lance in the area of publishing, working for a variety of scholarly, specialty and commercial publishers, doing everything from rewriting and substantive editing of manuscripts to copy editing, proofreading and cold reading. Her work encompasses a huge range of subject matter, which Marsha regards as a marvelous opportunity for study and personal growth, as her interests continually change in her exploration of the world around her. She lives in Granby MA.

**Carrie LeBlanc** (MA 2002) has completed her first year of Ph.D. study in the field of contemporary British art at the University of Manchester in England. She returned to the United States briefly in the summer before resuming her studies in England in mid-September.

**Ming-Chien Liang** (MA 1990) teaches Oriental Brush Painting at the Worcester Art Museum, and lectures widely for a number of organizations and institutions, including the College of the Holy Cross and the Lexington Chinese Language School. Her art has been exhibited at a number of solo and joint exhibitions in the Boston area.

**Jessica Marten** (MA 2000) has been working full time at the Memorial Art Gallery of the University of Rochester (NY), doing both curatorial and registrarial projects. She successfully completed work on an exhibition entitled "Leaving the Country: George Bellows at Woodstock," which after its Rochester opening traveled to three other museums in 2003 and 2004.

**Anne Monahan** (MA 1998) is completing her dissertation on American figurative artists and politics in the 1960s at the University of Delaware.

**Kevin Murphy** (MA 1998), finishing his dissertation at the University of California at Santa Barbara in early 2004, held a fellowship from the Terra Foundations for the Arts and the American Council of Learned Societies for support of his study of American artists and the art market in the later 19th and early 20th centuries.

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**Rosemary Noon** (MA 1982) is the Director of Communications and Cultural Affairs at Regis College in Weston, MA, where she also serves as curator of the Carney Gallery. She co-teaches a Museum Studies course in a new Museum Studies major at Regis, and is a member of boards of the Pollard Memorial Library in Lowell, the Library Foundation, and the New England Quilt Museum. She lives in Lowell, MA.

**Barrie Pendergast** (MA 1998) is back at work part time after the birth of her daughter Abby on June 6, 2003. She teaches at the Shipley School in Ardmore, PA, where she offers one or two art history courses each year as well as courses in algebra and geometry.

**Amanda Phillips** (MA 2002) spent a year in Turkey on a Fulbright Fellowship in 2002-2003, working on various projects including one at the Center for Anatolian Ethnography and Textile Studies in Istanbul. In the fall of 2004 she will begin graduate study at Oxford University at the May Hamilton Beattie Center for the Study of Oriental Carpets at the Ashmolean Museum.

**Kathy Quick** (MA 2001) is working on her doctorate in art history at Brown University, where her dissertation is focusing on early 20th-century photographs of immigrants on or around Ellis Island.

**Stacy Rodenberger** (MA 1996) is Coordinator of School Programs at the Portland Museum of Art in Portland, Maine. She has successfully originated and found grant support for a number of new programs, and administers a variety of exciting resource projects for teachers, including an elementary school project awarded the 2003 Award for Excellence in Educator Resources by the Committee on Education of the American Association of Museums.

**Christin Ronolder** (MA 1995), the Slide Curator at Wheaton College in Norton MA since the fall of 1997, is leading the planning efforts for a campus wide management of digital resources. She is on the travel awards committee for the international Visual Resources Association (VRA) and a member of the steering committee forming a new regional New England chapter of the VRA. She also enjoys traveling, spending time in the great outdoors, and lives in Providence RI with two orange cats: Marsden and Hartley.

**Gloria Russell** (MA 1983), after retiring from teaching at Springfield College, is still writing art reviews for the Springfield, MA newspapers. She has many responsibilities as a member of boards of various art and music organizations, and serves on the arts advisory boards of Holyoke Community College and WBGY, Massachusetts Public Television, in Springfield.

**Alison Sobke** (MA 2002) serves as Membership Coordinator for the Rose Art Museum at Brandeis University, Waltham MA. She was married in July of 2003, and notes with great satisfaction that the reception was held in a building designed by Henry Hobson Richardson.

**Christopher Sokolowski** (MA 1997) is living in Cambridge MA and working as a paper conservator in Andover at the Northeast Document Conservation Center. He writes that his job "is terrific fun, and well worth all those years in school (though I thought those were fun too.)"

**Suzanne Sweeney-Reilly** (MA 1982) has been teaching art history for 19 years in the Boston area, and is currently offering courses at Lasell College in Newton and the Showa Language and Culture institute in Jamaica Plain.

**Liz Trewhella** (MA 1992), whose contributions to social life in the UM/A graduate program are legendary, writes from East Orleans, MA, that she worked for some years in a major art gallery on Cape Cod, and subsequently has become Marketing and Promotions Manager for GC Publishing, which publishes four regional food trade newspapers. She also has her own graphic design business, Starshine Services, which can easily be found on the Web.

**Akiko (Hirata) Tsunoo** (BA 1999) after working for the Japanese Ministry of Foreign Affairs and the Osaka Municipal Museum of Art, is now working for NHK Media Plan, a subsidiary of Japanese National Television, involved in the production and filming of art exhibitions. Her projects include a traveling exhibition "Alexander the Great: Cultural Contacts from Greece to Japan," and shows of contemporary works by the textile artist Ayako Miyawaki, ceramists Hazan Itaya and Kenkichi Tomimoto, and paintings by Isson Tanaka.

**Brett Van Hoesen** (MA 1998) has returned to the United States from Berlin after completing research for her Ph.D. degree from the University of Iowa. Her project deals primarily with visual culture during the Weimar Republic.

**Sally Whitman** (MA 1995) received her Ph.D. from the University of Texas, Austin, in May of 2003. The title of her dissertation was "Empathetic Construction in Early Netherlandish Painting: Narrative and Reception in the Art of Hans Memling."

**Katherine Woltz** (MA 1999) is completing her dissertation, "Framing the New Republic: History Painting and American Cultural Politics, 1765-1825" at the University of Virginia. Along the way, she has taught an undergraduate seminar on Winslow Homer and has done research for an exhibition on Lewis and Clark at Monticello.

**Hyewon Yi** (MA 2000) won a highly competitive lecturer position at the Metropolitan Museum of Art in July. She has completed her second year of doctoral studies at the CUNY Graduate Center, while somehow finding time to co-curate an exhibition at the Elmhurst Hospital Center in Queens, lecture for a Korean-American foundation, and teach art in the Eastern School of Music and Art in Little Neck.

**Breta Yvars** (MA 2002) moved to North Adams MA after graduation, working as Assistant Curator of Education at the Clark Art Institute. Recently married, she has moved to Brooklyn NY, where she has joined the staff of the Brooklyn Museum of Art.



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