



# ART HISTORY NEWSLETTER

## DEPARTMENT OF ART AND ART HISTORY

### UNIVERSITY OF MASSACHUSETTS AMHERST

DECEMBER 2005

## Summer Internship Initiative

### Letter from the Director

Happy Holidays from all of us in Art History! We celebrate the end of a busy 2005 and share some highlights with you in this newsletter.

The year got off to a great start with the hiring of our wonderful new secretary, Celeste Stuart, in February. We have also taken our first steps towards building a much needed library of digital images for our classes, and eventually the campus as a whole, in collaboration with the new Director of the W.E.B. Du Bois Library, Jay Schaffer, who has paid for subscriptions to AMICA, ARTstor and Luna Insight. (None of these commercial digital image databases are as complete as our Dorothy Perkins slide library, so we must supplement them with our own digital images.)

Lee and Will Bridegam have ably guided us through the technological challenges, both in handling the day-to-day scanning, cataloguing and posting of course images to the web as well as longer-term decisions about the structure and protocols for this virtual image library (see related stories inside).

And thanks to the vision and leadership of alumnus Bill McCrea (BA 1975), we have launched a new, national internship initiative (see cover article). So your generous gifts to the Program are especially important: if you have not yet sent your gift this year, please consider doing so before year end's, (details about giving inside) Thank you!

*Laetitia La Follette*



*William McCrea (BA 1975) and Michelle LaPointe (MA 2006) at work at the North Carolina Museum of History*

### *Paul F. Norton Internship at the North Carolina Museum of History*

*By William J. McCrea (BA 1975)  
Associate Director and Chief, Design Section*

Hardly a week that goes by that I do not use one of the skills I learned as an undergraduate art history major. Most often it is critical thinking and writing. Even more importantly though, my undergraduate studies led me to my true love – historic American architecture. From the University of Massachusetts Amherst I traveled south to the University of Virginia for a Master's in architectural history and then on to a twenty-year career in historic preservation.

Along the way, my work took a slight jog into the museum world. I now serve as the Associate Director at the North Carolina Museum of History. I have the great privilege of working with an extraordinarily talented group of professionals who help me hone those skills I learned at UMass Amherst. I'm involved in exhibit design, graphics, material culture, conservation, historical research, and yes, historic architecture. Within the museum's collection are two historic structures: a two-room 1750s yeoman farmer's house from eastern North Carolina and an 1850 slave quarter, both of which will be iconic artifacts within our forthcoming exhibit on the chronological history of North Carolina.

I have been fortunate to work in the field that I love. That love of history, cultural objects and

historic architecture began in the Program in Art History at UMass Amherst. Now it is time for me to give something back to a program that has been so pivotal in my life.

Last year, Dr. La Follette approached me about graduate internship possibilities. We were both committed to establishing a relationship between the Program in Art History and the Museum of History. The chronological exhibit (we need a catchy title soon!) provided an opportunity. I desperately needed someone to begin the image research for the exhibit and who better to do that than an art historian! Dr. La Follette quickly paired me with Michelle (Chellie) LaPointe, a North Carolinian whose family lives close to Raleigh.

Chellie was charged with completing the image research for three sections of the exhibit through close work with the museum's curators assigned to the exhibit. I challenged Chellie to be complete, thorough, and to create a model by which we would judge future image research on this project.

She met all of those goals within her eight-week internship so well that she has established a firm foundation for future internships. She brought into play all the core skills of a good art historian – thorough research, careful cataloguing, and a logical organization of information. Equally important, she represented the Program in Art History well in her work with the staff curators. The North Carolina Museum of History is dedicated to continuing its relationship with graduate students in art history at UMass Amherst through an annual internship focusing on curatorial or collections management work.

As another way of giving back, I have made a lead pledge to the fundraising effort to establish the Paul F. Norton Internship in honor of one of the department's distinguished faculty members who nurtured my love for historic American architecture. I challenge all my friends and colleagues to consider ways they can give back as well through similar internship opportunities or by pledging to the internship fund (see next page for details).

## *Report from the 2005 Summer Intern at the North Carolina Museum of History*

*By Michelle LaPointe (MA 2006)*

For in-depth understanding of the staff's working environment, Walter Denny encourages students in his museum studies seminar to immerse themselves in the daily operations of the institutions that they examine. Following his advice at the end of my summer internship at the North Carolina Museum of History, I jumped out of a plane with two senior curators. I reasoned the curators' monthly sky diving trips must enhance their ability to collaborate effectively in the museum setting. In fact, the emphasis on interdepartmental team work and maintaining a congenial work environment pervades both the museum's day-to-day operations and long-term projects and exhibits, resulting in exhibits that showcase the combined talents of the design, curatorial, education, and collections departments.

The Museum of History's mission is to interpret the history of North Carolina and its people through interactive exhibits consisting of historical artifacts and images supplemented by textual material. Recently, the staff has been planning a large scale exhibition which will present the chronological history of North Carolina. My summer project involved researching images that depicted antebellum North Carolina for this exhibit. Of the images that I had collected, the design and curatorial teams would select a few that would be used to highlight key points and enhance the mood that they intended to evoke in the exhibit's antebellum section.

To find historical images, I conducted research in various archives and libraries. At the State Library, I looked through contemporary newspapers, magazines, rare books, and period maps. I also traveled to other libraries, including the North Carolina Collection and Southern Historical Collection at the University of North Carolina, which contain images and documents that pertain specifically to North Carolinian or Southern history. My research in North Carolina's maritime and naval stores industries led me to the NC Maritime Museum in Beaufort and the Morehead City History Center. Located near the Outer Banks, both towns had crucial roles in antebellum industries and trade.

After six weeks of research, I had collected and catalogued over 200 images depicting



*Michelle LaPointe (MA 2006) at work with William McCrea (BA 1975)*

antebellum maritime history, the naval stores industry, and agricultural trades. I also noticed that I used my art historical skills in a slightly different manner in this research project than in my art historical studies, but that many similarities existed between curatorial graphic research, art historical research, and planning discussion sections for Art History 100. For example, the exhibit curators requested that I find images with characteristics that would enhance the 'rustic' mood that they were going to set in the antebellum section of the exhibit, when North Carolina had only one navigable river and no major roads or railroads. Similarly, when preparing for discussion section, I attempt to select a work of art or architecture with visual elements that will best enable my students to grasp an art historical concept. When writing an art historical research paper, I choose images that will most effectively illustrate my thesis.

My summer internship at the Museum of History was an effective complement to my graduate studies at UMass Amherst as I enhanced my art historical research skills and gained a greater understanding exhibition planning while working alongside an exhibit team. As a result, I returned to the Art History Program at UMass Amherst this fall with a more sophisticated conception of the didactic power of images in illustrating historical concepts and bringing them to life.



*Elizabeth Fleming, Christopher Currie, Rebekah Perry and Michelle LaPointe (all MA '06) at year-end party*

## *Hands-on experience worth a fortune!*

The Art History Program announces a new internship initiative to give our students interested in museum careers valuable hands-on experience. Most of you know just how important such practical experience has been in your own careers. **Now, the generosity of alumnus William J. McCrea (BA 1975) has made possible an annual, summer internship of six to eight weeks at the North Carolina Museum of History in Raleigh, NC, in honor of Emeritus Professor Paul F. Norton** (see feature article, page 1). The first such intern was Michelle (Chellie) Lapointe, who reports on her experience (see article left).

The success of Dr. McCrea's important first step has encouraged us to launch an Internship Initiative to expand the number of such opportunities nation-wide. **Please let us know if your institution would be interested in a hard-working intern this coming summer!** The more institutions we can add to our roster of honored hosts, the more students benefit. This initiative is also a way to broadcast the achievements of our Program in new parts of the country.

To make such internships, often unpaid, affordable for all our students, we are launching an Internship Campaign. **We have already collected some \$2,000 in cash gifts and pledges with full participation from the Art History faculty, as we move towards our goal of \$30,000.** This sum—the largest we have ever attempted to raise—will allow us to endow a \$1,000 stipend for students each summer.

**Please join us in this effort—every gift makes a difference, large or small.** You may give through [www.umass.edu/development](http://www.umass.edu/development) or send your check to the Development Office, Memorial Hall, 134 Hicks Way, University of Massachusetts Amherst, Amherst, MA 01003-9270. Please be sure to earmark your donation "Summer Internship Campaign, Art History".

**Thank you from all of us in Art History!**

## Faculty and Staff News

**Walter Denny** returned to full-time teaching this fall after a year of leave. He traveled to Turkey (3 times), England and France (twice), Austria and Sicily in connection with research and to publicize his new book, *Iznik* (English and German editions appeared in the spring). His new projects include contributions to three catalogues (Metropolitan Museum of Art, Huntington Museum, Khalili Collection) and several articles. His chapter on Islamic art in the new edition of Janson's *History of Art* will appear in 2006.

**Kristine Haney** served as Director of the Graduate Program for a fourth year. She especially enjoyed working with students on the annual Mark Roskill Memorial Symposium and hopes more of our alums will attend next year. Her research on Anglo-Norman illumination continues with several projects, including a book on Canterbury manuscripts.

**Craig Harbison** was on leave in fall 2004 during which he nursed his dying father, made some headway on the second half of his Northern Renaissance textbook, and planned a new course on Opera and Film. His important essay on the application of the iconographic method to early Netherlandish painting was published in English in *Early Netherlandish Paintings, Rediscovery, Reception, And Research*, Amsterdam University Press, 2005. He was the only American scholar asked to contribute to this volume. During the summer of 2005 he moved to the first floor of a renovated 1846 shoe factory in Montague, MA.

**Laetitia La Follette** continues in her second year as Director of the Art History Program. She co-chaired a CAA panel on "Blending new technologies into the art history survey" in Atlanta in February and gave a Mellon seminar at the Hood Museum, Dartmouth College, last April on her proposed exhibition on the Vestal Virgins in ancient Roman religion and their afterlife. She was asked to provide feedback for a State Department panel investigating the renewal of the Memorandum of Understanding struck between Italy and the United States, that bans the

import of antiquities from Italy in exchange for greater cultural exchanges and loan exhibitions. She continues to enjoy running, although both her daughters who now run cross country for the Amherst regional middle and high schools are much faster than she is!

**Tim Rohan** had a productive year that included traveling, speaking, and continuing his research on post-war architecture. In the fall, he spoke on the American architect Paul Rudolph and modern architecture in the South



at Skidmore College. In April, he chaired a panel on the architectural movement known as Brutalism at the Society of Architectural Historians annual conference in Vancouver, BC. He also delivered the keynote address for a symposium on Paul Rudolph at the University of Massachusetts Dartmouth. Rudolph designed the entire campus and a considerable part of Tim's dissertation and research has been devoted to it. Over the summer, his entire family celebrated his brother Miles' wedding with a party at Tim's house and a wedding and reception in Amherst. He was also busy as undergraduate program director and organized a tour of the Smith College Art Museum's newly renovated facilities with the Art History Club.

During her sabbatical year, **Monika Schmitter** continued work on her book about the sixteenth-century Venetian art expert Marcantonio Michiel and other projects. She traveled several times to Italy, conducting research in archives and libraries in Venice, Florence, and Turin, and gave presentations on her current research at Wesleyan University, the Massachusetts Center for Renaissance Studies, and the Villa I Tatti, Harvard University Center

for Italian Renaissance Studies in Florence. Her article on non-noble art collectors in Venice appeared in the Fall 2004 issue of *Renaissance Quarterly*.

### *A Fond Farewell to the Program*

By *Nathalie Bridegam (MA 1975)*



*Lee and Will Bridegam*

After 24 wonderful years in the Slide Library, I will retire at the end of this school year. In June I will turn 65 and will have accumulated 25 years as a state employee. I still remember taking Iris Cheney's class through Continuing Education shortly after the birth of my first child. Five years later I completed my Masters Degree. When the opportunity arose to work as Louise Bloomberg's assistant, I knew that I had found a job that I could love. In the fall of 2004 my husband, Will Bridegam, retired as the Librarian of Amherst College and within weeks was volunteering his time in the slide library for the purpose of starting a digital image database for the program. By the time "we" retire next June, the slide library will truly be a Visual Collection depending more and more on digital images. Will and I plan to do much more traveling abroad as well as continue with our many community activities. Visiting children and grandchildren in San Francisco and Atlanta will be other draws. It is the combination of working with an outstanding group of faculty members and Celeste Stuart, our secretary, as well as the years and years of truly wonderful grad students, that have made these 24 years such great ones.

## Undergraduate News

### *Taking the First Step*

*By Greta Kuriger (BA 2005)*

When I heard there were job openings in the slide library, I jumped at the chance, mainly because I was broke, but also because I was interested in the slide library and the role it played in my art history courses. I was sorry to learn no position was available for non-work study students, but I was so interested I decided to volunteer. Volunteering can be an excellent way of learning something new and making important connections.

After a semester of volunteer work for the wonderful Lee Bridegam (Curator of Visual Collections), mainly helping to organize and return slides to their rightful homes, I didn't quite feel like moving on. I wanted to get something more out of working there, so I asked about working for credit. I was sent to the Director of the Art History Program, Walter Denny at the time. Professor Denny seemed even more enthusiastic about the idea than I was. In my internship with him the next semester, I learned how to take pictures with a camera stand and more about the intricacies of the slide library such as the database system and the process of numbering and labelling slides.

After my work in the slide library, I was looking for a museum internship, so I went to an internship workshop advertised on campus. In the workshop we learned about the process of getting an internship through a computer-based internship listing. I was set up with an advisor and she showed me how to write a resumé. This was very helpful, but I didn't feel a strong drive to work at many of the places listed and I felt my chances

were slim. Looking for guidance, I asked the advice of Prof. Denny. He asked where I was from and when I said "Fitchburg MA," he recommended the Fitchburg Art Museum. I "cold-called" and was soon sitting in the office of the associate curator, Kristina Durocher (MA 1999), an alumna of the Masters Program here.

So I interned for the summer at the Fitchburg Art Museum, helping set up exhibits, compiling and entering data into a digital database. As graduation loomed and I was figuring out what I might want to do as a future career, the Director of the Fitchburg Art Museum, Peter Timms, suggested I meet Paul Royka, who runs Royka's Auctioneers and Appraisers, to become acquainted with the buying and selling part of the art world. I was able to volunteer there in January 2005 for a few weeks and found it to be a great experience.

I am still unsure about my future plans, but after graduation I plan to take a year off and then apply to graduate schools. Overall, my undergraduate experience as an art history major at the University of Massachusetts Amherst has taught me a lot about who I am as a person, but the most important lesson I learned was that if you find something you want to do, taking the first step is always the hardest. But if you ask people for help, guidance and advice, you will find that they are more than willing to help you achieve your goals as long as you are serious about putting in the time and effort to attain them.

### *Art History majors outside the classroom*



*Molly McFadden '06, at the Smith College Museum of Art helping to conserve and redisplay Rufino Tamayo's mural, "Nature and the Artist" in Spring 2005*



*Justine Brown '06 and Sarah Fortini '06 working on a full-sized transcription of H. Bosch's "Garden of Earthly Delights" Fall 2005 (shown above and below)*



## Undergraduate News

### *“Quick Now, Here Now, Always”*

*April 4-8, 2005, Student Union Gallery*

*By Alexandra Culliton (BA '05) and Amanda Smith (BA '05)*

#### *Curators' Statement*

“Quick Now, Here Now, Always” is an exhibition featuring printmaking and photography by undergraduate students from the University of Massachusetts Amherst and Smith College. We have sought to examine the parallels of reproductive artmaking in these two media.

The title of the show is meant to embody the theme of reproduction in these art forms. The quotation is taken from two poems by T. S. Eliot, *Little Gidding* and *Burnt Norton*. For us, the central theme of these poems deals with present, past and permanency. It confronts the existence of the artists beyond his lifetime, just as the permanency of a negative or original plate can be used to perpetuate the artist.

Quick now: an urgent act, the initial capturing of the image in its original form, through either the printmaker's hand or the camera's shutter. Here now: the process of reproducing the original image, at once a banal and singular act. Always: the permanency acquired in reproducing the image, the intimation of infinite reproduction.

We came to this project through a series of dialogues, during which we discussed our mutual interest in curatorial studies and in printmaking and photography. We are both majoring in art history and have also practiced these media. We wanted to give undergraduate artists the opportunity to show their work in a gallery as we feel that both undergraduates and these media are underrepresented in the university gallery setting.



*Amanda Smith and Alexandra Culliton (both '05) at the opening of their show, “Quick Now, Here Now, Always.”*

We formatted the show in a way which we feel is accessible and informative to the general public. The work is displayed with its original (plate, block, etc. for printmaking, or contact sheet for photography) to aid in the viewer's understanding of the process.

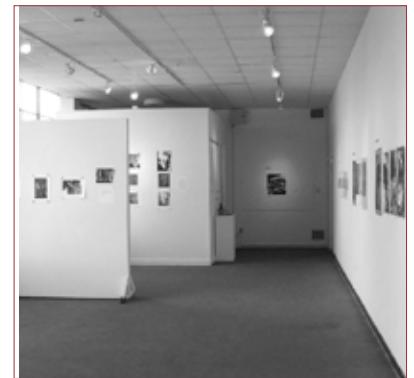
We selected a group of prints which represent the processes of monotype, collagraph, lithograph, woodcut, linocut and intaglio. This range of processes gives the viewer an idea of the intricacy and breadth of printmaking as a whole. Printmaking is represented by the work of Sean McCusker, Emma Weisman, Peter Russo, Tony Pasquarosa, Margaret Chiarelli, and Melinda Stylos-Allen.

Victoria Fiorini's work in digital collage and polymer photogravure represents the crossover between the two media. Three large digital collages were printed as photographs, burned onto plates, and then printed through traditional polymer printmaking techniques.

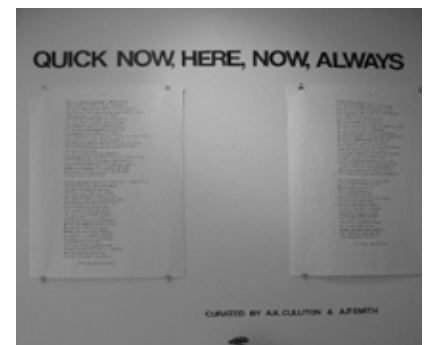
The photography we selected represents traditional black and white photography in a small yet concentrated selection of its many forms. These include 35mm, medium format, negative printing, and

double exposure. The photographers are Annie Schentag, Umayyah Cable, Gordon Smith, Nicole Steiner, and Kate Merrill.

The show was a great success. We had over 125 people in attendance at our closing reception, an indication of the students' desire to see the artwork of their peers in a gallery setting. We received positive feedback and a number of underclassmen have voiced interest in taking on similar projects. This project has only reaffirmed our own interest in curatorial studies and this exhibit has proved an invaluable experience for our futures.



*Pictures from the exhibition held at the Student Union Gallery, April 4-8, 2005*



## Alumni News

**Angelina Altobellis** (BA 1998) finished a two-year appointment as a development officer for the Center for the Study of Southern Culture at the University of Mississippi before moving to Cambridge this summer to begin working as a Conservation Technician at the Widener Library at Harvard. This fall she began the Master's of Library Science Program at Simmons College.



*Innis and his mother, Christy Anderson (MA 1986) at the year-end party*

**Christy Anderson** (MA 1986) is now Associate Professor in the Fine Arts Department at the University of Toronto, teaching Renaissance and Baroque architecture. Her book, *Inigo Jones and the Classical Tradition*, is coming out with Cambridge University Press next summer and she has begun a new project on architecture and alchemy. Christy lives in Toronto with her husband, Kevin Gallagher and their son, Innis.

**Daniel Bouchard** (BA 1991) published *Some Mountains Removed*, his second book of poems in January 2005, with positive reviews in the *Chicago Times and Publishers Weekly*. The collection includes a meditative poem on the work of contemporary French photographer Sophie Ristelhueber, whose work graces the book's cover. He is a Senior Production Coordinator at the MIT Press in Cambridge and lives in Somerville.



*Lesley Keiner '06, Anna Grant '06, Jon Carfagno (MA 2005) and Matthew Denny at the year-end party*

**Jonathan Carfagno** (MA 2005) is the Teacher Programs Coordinator of the Museum of Fine Art, Houston. He is planning programs that will teach area educators how to use the MFAH's collections/exhibitions and is also working on a website tool for teaching.

**Ellen Cutler** (BA 1976) is an adjunct professor of art history at the Maryland Institute College of Art and a staff writer for *Sculpture Review Magazine*. She has a freelance writing business (LNB Associates) and does a lot of work for language arts programs and standardized testing.

**Monica (Zimmerman) Eastridge** (MA 1995) moved from San Diego to a town just south of Riverside called Moreno Valley. On May 6th, she had a baby girl, Madeline, who joins her three-year old twin big sisters, Gracie and India. She teaches art history survey courses part-time at two local community colleges: Riverside Community College and Mount San Jacinto College. Another highlight of last year was attending fellow alumna Kelly Swett's (MA 1996) wedding in Chicago last October. It was great to see Juan-Juan Chen (MA 1996) there too!



*Mary Fichtner (MA 2005), Anna Warbelow '06 and Clara Barnhart (MA 2005) at the year-end party hosted by Tim Rohan in May*

**Mary Fichtner** (MA 2005) has started work as the gallery manager at the Hurst Gallery in Cambridge, Massachusetts.

**Beth Goldberg** (MA 1982) is curator of exhibitions at Falkirk Cultural Center, a contemporary art center and National Historic Site in Marin County, just north of San Francisco. She also directs Learning to Look, an arts education program for Marin County elementary schools. The program uses Visual Thinking Strategies, a research-based, nationally recognized method for teaching visual art interpretation. In March 2005 she published

an article in *Arts Education: The Journal of the National Art Education Association*, entitled "Art of the Narrative: Interpreting Visual Stories".

**Jennifer Hegarty** (MA 1992) is a Marketing Manager for Payette, an architectural firm in Boston, where she works on business development, project proposals, client interviews, and public relations. With her husband Jamie, she celebrated her ten year anniversary and bought their first home in Boston.

**Christine (Guertin) Huey** (MA 2000) married on April 2, 2005 in Tucson, Arizona. She teaches AP Art History and Humanities at Salpointe Catholic High School in Tucson, and is Chairperson for the Humanities department there.

**Henriette Kets de Vries** (MA 2003) is an assistant curator of special projects for the Smith College Museum of Art. She has also worked part-time at the Mead, mostly on the print collection. She traveled throughout Europe to do provenance research for a private New York dealer on a painting believed to be by Van Dyck. She also contributed research and translations for the accompanying book for a PBS three-part documentary based on *The Rape of Europa* by Lynn H. Nicholas, a book on the looting of art by the Nazis during the Second World War. Currently, she is working at Smith on a deaccessioning project and is doing extensive provenance research for a possible future museum acquisition. Henriette's daughter has been thriving through all of this and turns two in September!

**Jessica Marten** (MA 2001) is the assistant curator at the Memorial Art Gallery of the University of Rochester, NY. She teaches an art history/art appreciation course for non-majors at Nazareth College.

**Nathaniel Martin** (MA 2000) is in his sixth year as a high school visual arts teacher, and fifth year of teaching the art history class he wrote. He lives in Waltham, MA with his wife, who is a second-grade teacher. Recently they traveled to Sicily and France and Nathaniel has started exhibiting photographs and collages at local galleries.

**Elizabeth (Trehella) McDonald** (MA 1992) got married in August 2004 and works for a production and marketing company on Cape Cod doing website development. She lives with her husband in Eastham, MA.



*Timothy Rohan and guests at the year end party he hosted in May*

**Kevin Murphy** (MA 1998) completed his Ph.D in Art History at the University of California, Santa Barbara with emphases in art and the economic history of the United States, and has been teaching upper division American art courses and lower division surveys at UCSB and UCLA.

**Jim Olson** (MA 1997) is the coordinator of technology at the Davis Museum and Cultural Center at Wellesley College. He manages all technology-related projects for the museum. His most recent projects include a touchscreen computer kiosk on a recently acquired eighteenth century Mexican exvoto painting depicting a woman undergoing a mastectomy; the installation of a visitor information kiosk in the museum lobby; a podcast tour of the museum and its collections; and redesigning the museum's website. Jim lives in Wakefield, MA with his wife, Rosanne Guerriero and beagle, Hope.

**Christin Ronolder** (MA 1995) spent a month and a half in Southeast Asia last summer. Through connections made working at Wheaton College, she was fortunate to travel to the Royal Kingdom of Bhutan. While in Bhutan she visited and worked at Sherubtse College, which is located in the easternmost part of the country. The extended stay gave her the chance to be a part of the community and to enjoy the stunning views of endless mountains. All in all it was an amazing summer for her!

**Kimberly Southern** (MA 1997) has been teaching for the past eight years art history and history of architecture classes at Montgomery College in Rockville, MD. She also teaches art history part time at Northern Virginia Community College in Annandale and last January started teaching on-line courses for them. Kim and her husband, David, celebrated their tenth wedding anniversary last year with a trip to Rome

and Florence—absolutely fantastic! Their son, Robby, starts kindergarten this fall.

**Roxanne Stanulis** (MA 1997) left the Biggs Museum of American Art in Dover, Delaware for a position of curator of collections at the Krannert Art Museum at the University of Illinois, Urbana-Champaign. Roxanne married Rick Stewart on July 10, 2004 and they celebrated the birth of their daughter, Lily Marie on April 28, 2005.

**Rachel Wadsworth Stazi** (MA 2004) is in the PhD program at the University of Maryland, College Park with a focus on American art. This fall (2005) she will do an internship at the Phillips Collection in Washington, D.C. She traveled to Florence this past winter (2004) to visit another alum, Amparo Martinez Russotto, and had a great time.

**Brett M. Van Hoesen** (MA 1998) spent last fall in Berlin and Bremen finishing her dissertation research. Last spring she taught, "Intro to Modern and Contemporary Art" at the University of Iowa and over the summer gave a conference paper at the University of Durham, UK, to be published in an upcoming volume on the history of photography entitled, *Thinking Photography (Again)*. This year, she will be finishing her dissertation from the Graduate College at the Univ. of Iowa: *Visualizing the Legacy of German Colonialism: The Intersection of Cultural Policies and Human Rights Politics during the Weimar Republic*.

**Katherine C. Woltz** (MA 1999) is currently finishing her Ph.D. and writing her dissertation about early American history painting at the University of Virginia. She is an ACLS/Henry Luce Doctoral Fellow in American art, and also a doctoral fellow at the Robert H. Smith International Center for Jefferson Studies/Monticello (2004-06).



*Janis Manzo (MA 2005) and Bill Oedel at the year-end party in May*

## *Recent Gifts to the Program*

We would like to recognize 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: Claudia Bach, Timothy & Wende Beck, Angela Binda, Louise Bloomberg, Ernest Coulombe, Brian and Mary Curran, Gretchen Fox, Mary Franks, Katherine Gilow, Marion Grant, Peter Hawes, Carmenita Higgenbotham, Christine Huey, Faith Lee, Charlene James, Amanda Keighley, Patricia Keyes, Karen Kothe, Linda McClelland, William McCrea, Rosemary Noon, Gina Palumbo, Kim Ritson, Timothy Ritterbusch, Gloria Russell, Paul Staiti, Laura Voight, Wendy Watson, and Barbara Wojcik.

*Many thanks from all of us in Art History!*

## *Thank you, Will!*

The Program is deeply grateful to Will Bridegam who has volunteered for the past year to help us begin digitizing our slide collection. Will retired as Head of The Robert Frost Library, Amherst College in 2004. During the past year he has shepherded us through the digitization process and helped us build important allies across the campus in this expensive and time-consuming effort. Will, we couldn't have done it without you!



*Ilisabe (Schlingensiefen) O'Connell (MA 1992) since graduating has pursued her singing/songwriting career. You can find out more about her and purchase her latest CD at [www.littlelostcause.com](http://www.littlelostcause.com)*

### *To Contact Us:*

Art History Program  
Department of Art and Art History  
130 Hicks Way  
317B Bartlett Hall  
University of Massachusetts Amherst  
Amherst, MA 01003-9269  
Phone: (413) 545-3595  
Fax: (413) 545-3880  
<http://www.umass.edu/arthist>

### *Faculty*

---

**Walter Denny**  
Islamic, Museum Studies, Orientalism  
[wbdenny@arthist.umass.edu](mailto:wbdenny@arthist.umass.edu)

**Kristine Haney**  
Medieval, Decorative Arts  
[khaney@arthist.umass.edu](mailto:khaney@arthist.umass.edu)

**Craig Harbison**  
Graduate Program Director  
Northern European  
[craighar@arthist.umass.edu](mailto:craighar@arthist.umass.edu)

**Laetitia La Follette**  
Director - Art History  
Ancient Art, Art History and Cybertechnology  
[laelaf@arthist.umass.edu](mailto:laelaf@arthist.umass.edu)

**William Oedel**  
American Art  
[wtoedel@arthist.umass.edu](mailto:wtoedel@arthist.umass.edu)

**Timothy Rohan**  
Undergraduate Program Director  
Architecture  
[tmrohan@arthist.umass.edu](mailto:tmrohan@arthist.umass.edu)

**Monika Schmitter**  
Italian Renaissance and Baroque  
[mschmitt@arthist.umass.edu](mailto:mschmitt@arthist.umass.edu)

**Loretta Yarlow**  
Adjunct Professor  
Contemporary Art  
Director, University Gallery

**J. Leonard Benson**  
Professor Emeritus  
Ancient Art

**Anne Mochon**  
Professor Emeritus  
Modern, Contemporary

**Paul F. Norton**  
Professor Emeritus  
American and European Architecture

### *Staff*

---

**Nathalie Bridegam**  
Curator of Visual Collections  
[nathalie@arthist.umass.edu](mailto:nathalie@arthist.umass.edu)

**Celeste Stuart**  
Art History Secretary  
[cstuart@arthist.umass.edu](mailto:cstuart@arthist.umass.edu)

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Art History Program  
Bartlett Hall  
University of Massachusetts Amherst  
Box 30505  
Amherst, MA 01003-0505  
A105155



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