GREETINGS from all of us to our many friends and alums. 2018-19 was another banner year. The faculty were showered with prestigious grants and awards. Gülrü Çakmak spent fall 2018 at the Clark, Walter Denny was named chair of the Met’s Advisory Group on Textiles, and Karen Kurczynski was awarded tenure and a Fulbright to Belgium for fall 2018. Sonja Drimmer and Nancy Noble won major teaching awards, and Monika Schmitter and Meg Vickery both submitted book manuscripts. And we have hired Ximena Gómez as our Americanist, who will bring her Latin American expertise to our increasingly global curriculum. Our biggest single event will be the celebration of the department this fall on the occasion of the 50th anniversary of the founding of the MA Program. Our wonderful media TA, Maggie North (curator at the Springfield Art Museums) has launched an Instagram feed for us, including “Throwback Thursdays” capturing special moments and people over the years. We hope you’ll join us on Saturday October 5th in the Great Hall of the Old Chapel for the annual Roskill graduate symposium in the morning and a special afternoon of round table discussion with alumni on the way the field has changed over the last half century, capped of course by a cocktail reception overlooking the campus pond. And for those of you close by, we are also hosting a special film series in October at Amherst Cinema, with commentary by the faculty.
Sonja Drimmer has enjoyed an exciting year, culminating long-term projects and launching new enterprises. Her book, *The Art of Allusion: Illuminators and the Making of English Literature, 1403-1476* was published by the University of Pennsylvania Press in October 2018. And in recognition of her expertise on medieval English manuscript illumination, she was invited to contribute to a panel discussion at the Beinecke Library at Yale University on “Visual-Textual Encounters,” as well as to present a keynote lecture for the Medievalists at Penn 11th Annual Conference, at the University of Pennsylvania.

In order to energize students with the intellectual challenge and thrill of hands-on study of medieval art, Sonja has collaborated with Special Collections and University Archives (SCUA) at the Du Bois Library to build a teaching collection of medieval manuscripts and facsimiles. In fall 2018, she held an undergraduate seminar in SCUA, where students learned the key skills necessary to understanding manuscripts and gained extensive experience handling objects that are up to 800 years old. Sonja was delighted to work with Director of SCUA, Rob Cox, to add two more gorgeous manuscripts to the collection. And she was honored to receive the Medieval Academy of America’s CARA Award for Excellence in Teaching for 2019 as well as the College Outstanding Teaching Award.

Public outreach has been an essential component of Sonja’s practice as an educator. In addition to offering quick lessons on medieval art via social media, she has contributed writing to the *Washington Post* and *The Atlantic* in past years, and was interviewed this year for a piece in *Forbes* online magazine on the appearance of women in what we might today call a drag performance at tournaments in the fourteenth century. She was also invited to write an essay for the newsletter of the International Center of Medieval Art, encouraging art historians to engage in public scholarship.

In spring 2020 Sonja will be in residence at the National Humanities Center to work on her next book, which examines the visual and material culture of politics during the Wars of the Roses.
Aimeé Froom (UMass, MA ’93 and Institute of Fine Arts, NYU, Ph.D., ’01) is the Curator and department head for Art of the Islamic Worlds at the Museum of Fine Arts, Houston. Previously, she has been the Hagop Kevorkian Associate Curator of Islamic Art at the Brooklyn Museum as well as a consultant for other museums. She has also published and taught at the undergraduate and graduate level at universities in New York, London and Paris.

Greetings! Since arriving in Houston in fall 2014, I have expanded and reinstalled the permanent galleries and the al-Sabah collection at the MFAH. There are now over 300 works of art from the Islamic world on permanent view. I am also a lecturer at Rice University, where I have had the privilege to teach semester-long courses on Islamic Art and Architecture. In July 2018, I was thrilled to have UMass alumna Maggie Squires join my team as curatorial assistant. Together we are studying, publishing and exhibiting a large collection of Persian art on loan to the MFAH.

Maggie Squires was a graduate fellow at the Museum of Fine Arts, Houston in the summer of 2017. After graduating from UMass, she was hired as Curatorial Assistant for Art of the Islamic Worlds.

I’ve been fortunate to come here at a very exciting time for the MFAH; in addition to our growing permanent collection and the selections from the al-Sabah Collection that have been on view here since 2013, the recent long-term loan of the Hossein Afshar Collection has more than doubled our holdings of Islamic art. There is so much to learn from this little-studied collection, and I am really enjoying working on bringing it to both public and scholarly attention through exhibitions, research, and publications.

I am very grateful for the education and many opportunities I received at UMass Amherst, and to the people who helped me along the way.
ALUMNA SPOTLIGHT: Madeline Fuehr ('17 BA)

I can’t believe it has been two years since graduating! Time flies when you’re working hard and having fun doing so. Shortly after graduating in May 2017 I moved to New York City to begin an internship with Mason Lane, a small art advisory firm. My internship was all-encompassing, and I was exposed to every facet of the art world and operating a small business. My previous internship experiences in marketing, PR, and gallery work were key to my success in eventually being hired and now having a role as an advisor. As an advisor, I have two main jobs. The first is to form professional relationships with galleries, art dealers, and artists. I do so by visiting galleries and artists’ studios and attending art fairs to network (I recently attended Art Basel in Miami—what an experience!) My second job is to assist our clients in building their art collection. I spend a lot of time researching artists and understanding their careers so I can give informed suggestions during my presentations. Other times, it is much more aesthetic based, and clients are looking for art that looks good in their homes. Visual analysis and research are an integral part of art advisory and I am thankful for the writing and researching tools the Art History department has given me. This is certainly not an 8-5 job and I spend a lot of time traversing the city to meet with clients, oversee art installations, or attend gallery openings. However, I love that no two days are ever the same; it keeps things interesting! I can’t wait to see where my career takes me and will always be grateful for UMass and my professors in the Art History Department!

ALUMNA SPOTLIGHT: Kara Westhoven ('18 BA)

After graduation I spent my summer pounding the pavement, doing a lot of networking and job searching. Having thoroughly enjoyed my experience in the UMass Art History Department and being exposed to the art world in various capacities throughout my undergraduate career, I was committed to staying the course. After a whirlwind few months, I started this past fall at VIA Art Fund in Boston as their Program and Engagement Coordinator. VIA is a non-profit organization that is backed by a collective of donors, providing grant support to contemporary artists and arts organizations. We’re a small team so I wear many hats, but my current role is mostly focused around planning opportunities for our partners to engage with the artists we support, whether that be visiting them in the studio or seeing their work in its final iteration at a museum, biennial, or some other venue. It’s been an amazing learning experience to be a part of an innovative philanthropic organization, and one that is so committed to supporting groundbreaking, engaging work. My role at VIA has given me the incredible opportunity to see projects in their nascent stages and also to be a part of their ultimate realization: being enjoyed by the public. I draw upon my experiences from UMass every day, whether it be in content knowledge or critical thinking skills, and am so grateful for the enthusiasm and support I received from the Art History Department during my four years. I still have a great deal to learn within my current position but feel confident that I’m headed in an exciting direction and staying true to my passions, all very much sparked by my time at UMass.
2019 Mark Roskill Graduate Symposium
Artificial Selections: Art, Natural History and the Taxonomy of the Museum

The 19th annual Mark Roskill Symposium illuminated the ways in which a shared history of creativity, curiosity, collection, and categorization influences, informs, or problematizes our study of art and science. The keynote talk was given by Assistant Professor of Architecture and History Elisa Kim of Smith College. Additionally, commentary from panelists Rachel Jirka, College Archivist at Amherst College; Elizabeth Bradley, Program Coordinator at the Emily Dickinson Museum and Cheryl Harned, a PhD candidate in the Department of History at the University of Massachusetts made for a fascinating discussion.

After the keynote and panel discussion, the event continued with a tour of the exhibition Pau Atela’s (Re) Creations and MathStudio in the galleries of the University Museum of Contemporary Art. This tour was accompanied by refreshments.

Graduate Curatorial Fellowship

Co-curated by Kayla Peterson ('20 MA) and Siyu Shen ('20 MA), What's So Funny? How Humor Makes Us Think was the Twelfth Annual Curatorial Fellowship Exhibition at the University Museum of Contemporary Art. The exhibition, which was on view from March 21 - April 28, explored how humor can be used to provoke serious conversations on topics surrounding the political and social climate of our world.

As a Curatorial Fellow, I was able to interact with and research contemporary works on paper that, as someone largely focused on pre-modern fields, were completely new to me. The opportunity was an exciting chance to delve deeply into the UMCA collection and create an exhibition idea that was entirely "our own." I am especially grateful that we were able to work with Lyle Denit, the Facilities and Installation Manager, and Jennifer Lind, Collection Manager and Registrar, for a hands-on experience of setting up and installing almost all the works ourselves.

- Siyu Shen

My time as a Curatorial Fellow was an excellent way to gain hands-on experience in the curatorial field. As an ancient art major, working with contemporary art not only brought me out of my comfort zone, but broadened my appreciation and love of the genre. The highlight of my experience was working directly with the art while gaining valuable knowledge in the skills necessary to store and install the works.

- Kayla Peterson
The Department’s undergraduate lab exhibition space, the Louis and Hilda Greenbaum Gallery, featured a number of student-curated exhibitions.

In the fall, the Art History Society curated *A Day Without Art*, an exhibition that commemorated World AIDS Day. The exhibition, pictured above, showcased works by artists who are living with or have died from HIV/AIDS, chosen by students because of their emotional character, aesthetic beauty and historical importance, as well as some important and iconic images from the AIDS crisis of the 1980s. One of the cases displayed these works, while the other two were covered with a black sheet, to represent the toll that the HIV/AIDS crisis took on the artistic community. Student participants included Charlotte Seaman, Constance Roberts, Brendan Robinson, John White, Katie Tumang, Phoebe Strobino, Natalie Richards, and Rachel Sweeney.

In the spring, undergraduate students Constance Roberts, Allegra Pericles, and Niamh Tangney curated *Send the Word: The Visual Correspondence of the Great War*, an exhibition featuring postcards from the World War I and after. Grouped thematically around concepts such as "Home" and "Architecture of the War," the exhibit examined how postcards conveyed images of the war and the various purposes the postcards served, for both the soldiers away fighting and their loved ones on the home front. The exhibition also drew parallels between postcards from opposing sides of the war, revealing their shared humanity.

The department would also like to recognize Natalie Richards (’20 BA) and Constance Roberts (’19 BA). Natalie Richards received a scholarship from the Preservation Society of Newport County to attend the symposium *Travels Across America: Art, Nature & the Pursuit of Beauty*. Constance Roberts received a prestigious Rising Researcher Award for 2019 from the University, one of only six this year. Constance is the third art history major to be awarded such an honor in last four years.

We are delighted to announce the following undergraduate awards:

**Academic Achievement Awards**: Elizabeth Filshtinsky (’19 BA) and Alexis Sprowl (’19 BA)

**Academic Achievement and Spirit Award**: Allegra Pericles (’19 BA)

**Sustained Research and Academic Excellence Award**: Constance Roberts (’19 BA)

**Young Professional Award**: Melanie Soter (’19 BA)
Gülru Çakmak spent Fall 2018 at the Clark Art Institute as the Florence Gould Foundation Fellow, working on her book project *Process, Materiality and Facture in English and French Sculpture at the End of the Nineteenth Century*. At the Clark, she gave a public lecture on another research project on the late nineteenth-century Ottoman artist Osman Hamdi. She also curated an exhibition at Santa Barbara Museum of Art, on view from March through June. Entitled *Out of Storage and into the Light: Sculptures That Tell Stories*, the exhibition draws on the museum’s collection of Ancient Greek and Roman, African, European, Southeast Asian, and Pre-Columbian art.

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Walter Denny, now enjoying a new right knee, has just accepted the chair of the Metropolitan Museum’s newly-established Visiting Committee for the Department of Textile Conservation. Among his new publications are contributions to *A Nomad’s Art* (The Textile Museum, Washington, 2018) and *The Khalili Collection: Carpets and Costumes* (Nour Foundation, London, 2019), with other contributions to collection catalogs to be published shortly in Geneva, Houston and Genoa. He continues his digital photography (examples at www.wbdenny.com) and museum consulting around the globe, and his teaching in the Islamic and Museum Studies fields as well as the introductory course Art History 115.

After spending fall semester in Ghent, Belgium as a Fulbright Scholar at the University of Ghent, Karen Kurczynski is currently back in Amherst, writing the text of her book *Reanimating Art: The Cobra Movement in Postwar Europe*. In spring 2019, she gave a paper in Copenhagen on Else Alfelt for a conference on International Women’s Day and reviewed an exhibition on “Foreign Artists in Paris, 1948–1968” at the Reina Sofia Museum in Madrid. She is also following up on her 2018 op-ed in the Hampshire Gazette calling for a revision to the Massachusetts State Seal, since several local towns recently voted their support to change the outmoded imagery on the Seal.

Sonja Drimmer: See the faculty spotlight on page 2 of this newsletter for Professor Sonja Drimmer’s update.
Laetitia La Follette had the great pleasure of successfully nominating Sonja Drimmer for College Outstanding Teacher and Nancy Noble for the University’s Distinguished Teaching Award. She is busy planning the department’s celebration of 50 years of the MA program this coming fall (see chair letter). She continues to make progress on her book on the Licinian portraits in Copenhagen, while her work for the AIA (Archaeological Institute of America) ramps up in anticipation of her assuming the presidency in January 2020. She cochairs the steering committee for the Antiquities Provenance Project and is the PI of a grant for the AIA’s series, Selected Papers on Ancient Art and Architecture.

Nancy Noble continued to serve as Undergraduate Program Director for History of Art & Architecture and taught Methods of Art History, Honors introductory surveys, and Careers in Art History. This past year, she was awarded the University’s prestigious Distinguished Teaching Award for 2018-2019. In addition, under her direction, majors curated Greenbaum Gallery’s, Send the Word: Visual Correspondence of the Great War, a selection of World War I postcards from private and University Archives collections; served on the HFA Careers Advisory Board and Arts Management Curriculum Committee; and organized “Success Stories: The World Beyond the Major,” an evening of networking for undergraduates and recent alumni. She completed her second year as Assistant Dean for Advising in the College of Humanities and Fine Arts. She is currently curating an exhibition featuring early 20th century Connecticut women artists that will be on view at the St. Joseph University Art Museum in summer 2020.

Timothy M. Rohan helped celebrate Paul Rudolph’s 100th birthday with lectures at conferences organized by the Library of Congress, the Sarasota Architecture Foundation and the Palm Springs Modernism Conference. He spoke about his new research about modernist interiors for the annual Design History Conference Interior at Parsons School of Design in September. Tim completed articles about subjects ranging from Brutalism to Frank Lloyd Wright and was also busy serving on committees for national organizations and the University. He explored wonderful buildings from Buffalo to Helsinki. Having completed his term as Graduate Program Director, Tim wishes the entering class of 2019 well.

Karen Kurczynski and Steven Jacobs, Professor of Kunstwetenschappen at University of Ghent, with Nuages en Pantalons (Clouds Wearing Pants), 1957, by Pierre Alechinsky in storage at SMAK (Stedelijk Museum voor Actuele Kunst), Ghent, Belgium. Photograph by PhD student Griet Bonne.

Professor Nancy Noble receiving the 2018-2019 Distinguished Teaching Award. Photo credit L. La Follette.

To further awareness of Brutalist architecture at UMass, Professor Timothy Rohan and Professor Meg Vickery (pictured in the top photo), along with other colleagues, led a walking tour of campus on October 20th. The event, cosponsored by the international modernist preservationist group, DOCOMOMO, and supported by the Department of the History of Art and Architecture, the tour drew over sixty participants from Amherst and well beyond. The successful event concluded with a lively discussion about preserving Brutalist buildings.
Monika Schmitter completed the manuscript of her book *Portrait of a Collector: Andrea Odoni and his Venetian Palace* while on sabbatical leave in spring 2019. This was after a final research trip to Venice in January-February 2019, funded by the Renaissance Society of America and the Gladys Krieble Delmas Foundation. She was an invited speaker at 2018 New England Renaissance Conference, presenting the paper, “The Idol and the Crucifix: ‘Soft Iconoclasm’ in Lotto’s Portrait of Odoni.” She also gave a talk on Lorenzo Lotto’s ‘signature acts,’ as part of the Department’s W.T. Oedel Faculty Lecture Series. And she is delighted to be giving a public lecture at the Hartford Atheneum Museum of Art this summer in conjunction with a special exhibition of Giorgione’s *La Vecchia* (May 15 – August 4, 2019). On a more personal note, during summer 2018, she traveled for the first time to Corsica, France, where she was able to visit the Musée Fesch in Ajaccio (see photo).

Meg Vickery’s work on (*Translations*) *Architecture/Art: Works of Sigrid Miller Pollin* (ORO Publications) is nearly complete and the book should be out next year. Her chapter, “Collaborations: The Architecture and Art of Sigrid Miller Pollin” has passed the final hurdles and will be the final piece in *360 Perspective: Women in Architecture and the Arts* to be published by Routledge Press in the Fall of 2020. Her book, *Landscape and Infrastructure: Re-Imagining the Pastoral Paradigm for the 21st Century* (Bloomsbury Press, London) will be out on October 3, 2019. Meg is particularly excited about teaching a new course next fall, titled “Architecture Now” in which she and her students will explore the history of sustainable architecture and what that history can mean for the present.

### Alumni News

During 2018, Jonathan Greenberg’s (’79 MA) work in the Valuations department at Sotheby’s took him to many parts of the country. The year began in LA and Malibu, where he participated in the estate appraisal for Frank Sinatra’s widow, Barbara Marx. He then traveled to Mexico City to conduct an insurance appraisal for a prominent family collection. There, he enjoyed visiting some of the city’s excellent museums. More recently, Jonathan traveled to rural Pennsylvania to visit Fallingwater, the home built for the Kaufmann family by Frank Lloyd Wright. He enjoyed seeing the splendid Diego Rivera painting in the entrance hall and the two large Lipchitz bronzes. For Jonathan, the highlight was the fantastic landscape by José María Velasco, one of Mexico’s finest landscape painters, whom he had learned all about in Mexico City.

Ann Feitelson (’90 MA) exhibited a quilt inspired by Wayne Thiebaud’s paintings of cakes and pies at the Schweinfurth Memorial Art Museum, in Auburn, NY. The quilt, called *Piece of Cake* at the, was featured in an exhibition *Quilts=Art=Quilts* and won Best Use of Color at the 2018 Vermont Quilt Festival. The quilt was also exhibited at a festival in Nashville called QuiltCon and reproduced in the *QuiltCon* magazine.

In January, Jennifer L. Hegarty (’92 MA) started her 20th year at Payette, an award-winning architectural design firm in Boston where she is Director of Marketing. Payette has been recognized
with the 2019 Architecture Firm Award, the highest honor the professional organization can bestow on a practicing architecture firm. This award recognizes the firm’s long commitment to design excellence, improved building performance and a culture of mentorship and equity.

Kathy Quick (’01 MA) received her Ph.D. from Brown University in 2010 and is now Senior Lecturer at the University of Rhode Island. Recently, she published an article titled, "The Average Child: Lewis Hine, Statistics, and ‘Social Photography’" in Visual Studies.

Ashley Williams (’18 MA) is the John Wilmerding Intern in American Art at the National Gallery of Art. At the NGA, Ashley has researched nineteenth-century female artists in the collection, worked with the Lilly Martin Spencer Papers at the Archives of American Art, and provided research for a revamp of docent training that will consider immigrant artists in the American galleries. In the fall, Ashley will begin her Ph.D. studies at Columbia University.

Sierra Conniff (’19 MA) was recently hired as the Education Associate at Newport Art Museum. In Newport, she assists with object-oriented lesson plans for school tours and leads the museum’s Saturday morning youth program. One of the largest aspects of her job is organizing and running the Museum School, which offers tuition-based art and design classes to local teens and adults. Sierra and the Director of Education have a shared commitment to museum equity and inclusivity. They provide opportunities for people from all backgrounds to form a connection with the museum and take part in its exciting exhibitions and events.

Thank You for Your Generosity

We are grateful for the generosity of our many alumni and friends. Your gifts to the Department of the History of Art & Architecture Fund support annual events like our guest lecture series, the fall Mark Roskill Graduate Symposium, the “Spring Success Stories: the world beyond the major,” and the Commencement prizes for graduating seniors. Gifts to the Anne Mochon Internship Fund and the Walter Denny Fund provide our graduate students with grants that support them in summer internships and help them gain the hands-on experience so critical to their professional development. You know what your Art History education means to you. Please help us continue to assist students by making a gift on our website.

For gift inquiries, please contact Lucia Miller, Director of Development at 413 - 577- 4421, luciam@admin.umass.edu.

We wish to thank the following individuals for their generous donations from May 2018 - April 2019:

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Karen Papineau
Joanne Phillips
Jill Roberts
Timothy Rohan
Gloria Russell
Kenneth Safir
Frank Samuel
Jane Samuel
Monika Schmitter
Susan Sidlauskas
Betsy Siersma
Paul Staiti
Aimee Taberner
Rachel Vigderman
Wendy Watson
Jeanne Williams
Diana Worthington
In Memoriam

Craig Stephen Harbison, age 74, died unexpectedly of cardiac arrest on May 17, 2018. A prominent scholar of Northern Renaissance Art, Craig grew up in Carlisle, Pennsylvania and attended Oberlin College, where he majored in art history. There he met his wife of 37 years, Sherrill Rood, whom he married after graduation in 1966. Craig went on to pursue a PhD at Princeton, becoming one of Erwin Panofsky’s last students. He received his degree in 1972, two years after taking his first teaching job at the University of California, Davis. From 1972 to 1974 he taught at Oberlin College, his alma mater. He began his career at the University of Massachusetts immediately thereafter.

Craig authored two widely read and admired books on Northern Renaissance Art: *Jan van Eyck: The Play of Realism* (1991, paperback 1995) and *The Mirror of the Artist: Northern Renaissance Art in its Historical Context* (1995), which was published in six languages. He also wrote many articles reflecting a wide range of interests and contributed to several BBC television programs on Northern Renaissance Art. Craig’s remarkable teaching and mentoring skills benefited undergraduate and graduate students, as well as junior faculty, at the University of Massachusetts and elsewhere. Awarded the College of Humanities and Fine Arts Outstanding Teaching Award in 1998, Craig served on more than 50 MA and MFA committees, chairing more than 15. He served twice as director of Art History’s graduate program, and chaired Art History three times. After his retirement, Craig came out as a gay man and spent the next 15 years growing into himself. He had a lifelong love for live and recorded opera. He was a chef, an artist and photographer, and an avid reader. He was a generous and thoughtful friend, and unconditionally loving father and proud grandfather.

- Monika Schmitter

Gretchen Gause Fox (MA’94) who, along with her husband, John O. Fox, opened her home to friends, family, and many members of the Amherst community, died there on November 2, 2018. Born in Crescent City, California, Gretchen’s early years amid the redwoods instilled a lifelong love of the outdoors and adventure. At five, she moved to San Francisco with her family. After high school and college, she lived in New York, London and South Carolina before returning to San Francisco. She married John Fox in Santa Barbara on September 1, 1964. They remained happily married for 54 years until his death on September 12, 2018.

The Foxes spent the first 20 years of their marriage in the Dupont Circle neighborhood of Washington, D.C., where their two children were born. Dedicated to the arts and historic preservation, Gretchen worked at the National Endowment for the Humanities and volunteered at Don’t Tear it Down where, in the 1970s, she helped preserve historic buildings in downtown Washington.

Gretchen and John fell in love with Amherst, Massachusetts, and moved there in 1984. Gretchen studied art history at the University, received her MA in 1994 and went on to teach at Elms College in Chicopee. She was a loyal supporter of the Art History Program and hosted the department’s first fundraiser at her lovely house on Fearing Street.

Gracious conveners of people, Gretchen and John hosted meetings, poetry groups, dinner parties, and out-of-town friends and family, highlighted by sleepovers with their granddaughters on their screened porch. In recent years, Gretchen studiously researched town records in a successful effort to acquire historic status for their close-knit neighborhood. She also volunteered as an advocate for children in the foster care system and donated her time to the Bement School, which her children attended.