While our Chair Laetitia La Follette is pursuing research both at home and in Europe during her much-deserved sabbatical, the new Department of the History of Art and Architecture is flourishing in Amherst. These are some of the stories we have to share with you this year:

Thanks to the support of Dean Julie Hayes of the College of Humanities and Fine Arts and of Commonwealth Honors College, we have achieved a long-term goal of moving Nancy Noble, our extraordinary Undergraduate Program Director, to full-time status, helping to ensure the continuing health of our undergraduate major in coming years. This past year our student-organized Mark Roskill Graduate Symposium was a great success, and in the spring we brought renowned expert on visual memory Amy Herman to campus for programs jointly sponsored by DHAA and the College of Nursing. Before our eyes the new South College Academic Facility (SCAF) that will house the CHFA Dean’s Office and Advising Center plus the Departments of Art History, English, Philosophy, and Women, Sexuality and Gender Studies, is quickly taking final shape in the middle of campus.

This year’s graduating seniors and new Master of Arts recipients have reaped a host of honors and are embarking on a variety of paths toward future study and future careers. This past year we had an unprecedented six talented adjunct faculty teaching courses as regular faculty were on leave. Courses taught by Tiffany Lee (East Asian), Jasper van Putten M.A. ’08 (Northern Renaissance), Clara Barnhart M.A ’05 (History of Photography), Meg Vickery (American Architecture), Kate Martineau (Modern Art), and Cecilia Feldman (Greek Art) greatly enriched the educational experience for our graduate and undergraduate students, and we are grateful for their talent and hard work.

With the help of graduate student and talented designer Kat Pillman (M.A. ’17) we are re-designing the Newsletter, and hope you enjoy the new look.

Our best wishes to all; please continue to share with us your thoughts, your hopes, and your accomplishments.

- Walter B. Denny, Distinguished Professor and Acting Chair
Under the joint sponsorship of the Department of the History of Art & Architecture and the College of Nursing, Amy Herman, the well-known creator of the professional development course *The Art of Perception*, visited the campus March 27-30 in the spring semester. Sparked by the interest of Professor Karen Kurczynski, who engineered the participation of Nursing, Amy Herman gave two professional training presentations for Nursing students, one at Amherst’s Mead Art Museum, and outlined her methods and goals in an animated and wide-ranging public presentation sponsored by DHAA.

While working in New York at the Frick Collection, Amy Herman, trained both as an art historian and as a lawyer, began using works of art as the focus for developing observation skills in student and professionals from many different fields, beginning with medical students. Today Amy Herman is perhaps best know for her training programs for law enforcement professionals, including the New York Police Department and the F.B.I.

Her talk for DHAA at the University was infused with humor, energy, and a myriad of insights. She included an element of audience participation, where pairs of audience members were called upon to demonstrate visual memory, analytical perception, and effective verbal communication of visual data. Herman, who is well-accustomed to making her points both with visual projection and with original works of art, was enthusiastically received by the audience, and her discussion of her analytical methods and their application to a wide variety of professional careers requiring expert visual analysis and visual memory, provoked both a lively discussion and an opportunity among some of the art historians present for useful self-reflection.
The 2015 Mark Roskill Graduate Symposium, *Plugged In: Art in the Digital Age*, investigated how the contemporary curatorial economy requires scholars, museums, and artists to consider their digital and analog engagement with art. Held at the end of September 2015, the symposium featured a 30-minute presentation by Dr. Anne Umland, the Blanchette Hooker Rockefeller Curator of Painting and Sculpture at the Museum of Modern Art, New York, followed by a roundtable discussion with Sara Greenberger Rafferty (Hampshire College), Dr. Sonja Drimmer, Bradley Bailey (then at the Mead Museum, now at The Ackland Art Museum at the University of North Carolina at Chapel Hill), moderated by Dr. Karen Koehler of Hampshire College. In addition to the presentation and panel discussion, there was a very successful networking reception immediately following the panel discussion and a sister event at Hampshire College the evening before the symposium, *Beyond the Page and the Gallery: Reading, Viewing, and the Mediated Platform*.

During the panel discussion, speakers were asked to consider how the experience, exhibition, and curation of art is enhanced through new media and digital technologies. Dr. Umland talked about her experiences curating an exhibition on Picasso at MoMA and then producing a groundbreaking ebook with 3D images as part of her efforts. The other panelists discussed the intersections between analog and digital in art production, the increased accessibility of rare manuscripts when they are digitized, and how working with material objects might be enhanced by digital means. With their different backgrounds—two university educators, two curators, and a multimedia artist—and their different fields of expertise—from medieval manuscripts to the exchange of art between Japan and the West—the panelists had a lively discussion and Q&A session with the audience.

*Plugged In* was planned in a new format for graduate symposiums; until this point, the UMass graduate symposiums centered around calls for papers by students across the country. The presentation and panel discussion followed by a networking reception proved highly successful, and has influenced the planning for the 2016 symposium. The graduate students gained valuable experience writing grant proposals, and earned the support of the Five College community through their speakers and their sister event at Hampshire College.

*MA Candidates (L-R) Tyler Rockey, Elizabeth Hodges, and Emily Devoe, who helped to plan the symposium, in the audience of Plugged In.*
Nancy Noble Joins Faculty Full-Time

Thanks to the support of College of Humanities and Fine Arts Dean Julie Hayes and the Commonwealth Honors College, Nancy Noble (M.A. 1995), who has directed the DHAA undergraduate program and served as a part-time Lecturer for several years, will move to full-time status as Lecturer beginning in September of 2016. An accomplished teacher, advisor, and organizer, Nancy studied American painting as a doctoral candidate at the University of Delaware, and has for years divided her professional work between the University of Hartford and UMass/Amherst.

Since 2009, Nancy has brought to the Amherst campus a wide range of talents; under her tutelage, undergraduate advising in DHAA has expanded and flourished, and Nancy has helped to instill among DHAA majors a new level of esprit de corps and community activity, as well as directing the Department’s Commonwealth Honors College program. Her active participation in University and College undergraduate recruitment, internship development, and her development of new undergraduate courses such as the new departmental Practicum, have further enriched the depth and diversity of the undergraduate major.

Nancy also oversees curatorial projects for the new Greenbaum Gallery, an exhibition space under CHFA aegis in Elm House, part of the vast residential Commonwealth Honors College newly constructed in the inner campus, which will be just across Hicks Way from the new Art History departmental quarters in the South College Academic Facility. Her talents and imagination have brought Nancy and DHAA wide recognition on campus, and Nancy regularly assists the CHFA advising office and CHFA Associate Dean of Advising Nikki Stoia. Her transition to full time membership in DHAA, made possible by the effective and persistent efforts of DHA&A chair Laetitia La Follette, helps to fulfill a major Departmental goal that has existed since Nancy first joined us in 2009.

DHAA and the New York Professional Outreach Program

For decades the Studio Arts at UMass Amherst sponsored the New York Professional Outreach Program, which introduced young artists from the Amherst campus to the New York visual arts scene, based in a rented facility in Manhattan’s Chelsea district. More recently NYPOP has come under the aegis of the College of Humanities and Fine Arts. CHFA Dean Julie Hayes has expanded the NYPOP “umbrella” to cover all departments within CHFA; the New York facility on West 26th Street has been remodeled to serve as a multi-purpose venue comprising theater performances, art and design exhibitions, lectures and presentations by University faculty, and classroom facilities for UMass classes of all kinds. In addition to providing a venue for University activities in one of Manhattan’s most important cultural hubs, the facility serves as an extension of UMass expertise, resources, and creative activity into New York.

This past semester, two Art History courses took advantage of the NYPOP facility and transportation arrangements to extend their reach into the New York area, traveling to New York on Friday mornings and returning on Saturday afternoons. Karen Kurczynski’s Contemporary Art class combined forces with a studio course taught by Professor Young Min Moon to enable students to encounter the exhibitions in museums and Chelsea galleries, and to hear from artists and critics from New York City in a classroom setting. Walter Denny’s graduate seminar in Museum Studies used NYPOP as a hub from which museum visits to the Metropolitan Museum of Art, Met Breuer, Whitney Museum, and the Newark Museum were arranged. A memorable behind-the-scenes visit to the Newark Museum on a Saturday morning in March was hosted by UM/A Art History graduate and museum Director and CEO Steven Kern (BA ’81). During the tour the class got an oral preview of Steven’s new article in the Antioch Review entitled “The American Art Museum was Invented in Newark.”
Laetitia La Follette travelled to Copenhagen, Paris and Rome during her spring sabbatical. She spent a wonderful week in Denmark in February studying and photographing the Roman portraits at the Ny Carlsberg Glyptotek with particular attention to the analysis of their marble. In May in Paris, she photographed related portraits at the Louvre. She then went on to Rome to conduct archival and other research at the Archivio Storico Capitolino, the Vatican and several other Roman museums and sites. Thanks to her French colleague Vincent Jolivet, she even got to visit the site of Portus for the first time.

Walter Denny’s exhibition “The Carpet and the Connoisseur: The James F. Ballard Collection of Oriental Carpets in the St. Louis Art Museum,” accompanied by a beautiful catalog, was shown in St. Louis in March, April, and early May of 2016. Walter continues his consulting work at the Metropolitan Museum, his active schedule of lecturing (in Washington, Boston, Los Angeles, New York, Newark, and St. Louis), and his extensive museum photography projects. Works in press include chapters for a two-volume survey of Islamic art (Blackwell, London) and for a book on Islamic architecture (Rizzoli, London). His new website can be found at www.wbdenny.com. He serves as Acting Chair of the Department from January 1 to September 1 2016.

After returning from a summer spent conducting research in London with the support of a grant from the National Endowment for the Humanities, Sonja Drimmer enjoyed a productive academic year and was on research leave in the spring. She published the article “Failure before Print” in Viator and “Questionable Contexts: A Pedigree Book and Queen Elizabeth’s Teeth” in a volume devoted to queenship studies, was invited to write multiple book reviews, is completing the manuscript of her book, Illuminators and the Making of Middle English Literature, 1403-1476, and gave invited lectures at, among other places, her alma maters, Brown University and Columbia University. In December she spent a week as an Andrew W. Mellon Fellow in Critical Bibliography at Harvard University, taking an intensive course on “Book Production and Social Practice in Early Modern Europe and America,” and as part of the same fellowship, she spent a week in April at a bibliographical field school in Chicago. Finally, Sonja received a grant from the Neil Ker Memorial Fund through the British Academy, which supports travel to and research in the United Kingdom. She looks forward to returning to the classroom in Fall 2016.

Karen Kurczynski made use of the summer and a Research Intensive Semester in Fall, 2016, to research her book on drawing in contemporary art provisionally titled “Drawing Is the New Painting,” with assistance from a Faculty Research/Healey Grant.
from UMass. The Grant funded travel to Williamstown, MA, New York, Paris, and Madrid, and enabled MA student Emily Devoe to work on the project as a Research Assistant. For her chapter on “Drawing and the Digital,” Karen researched the early computer drawings of Vera Molnar and the contemporary “computer paintings” of Albert Oehlen. She also visited the studio of artist Dan Rushton in New York, interviewed Pierre Alechinsky in Paris, and reviewed the exhibition “Constant New Babylon” at the Reina Sofia Museum in Madrid for Artforum. The ex-Cobra artists Constant and Alechinsky also feature in her ongoing project for the exhibition “Human Animals: The Art of Cobra” to go on view Sept. 14–Nov. 20, 2016 at the UMCA before traveling to NSU Art Museum Fort Lauderdale and the Bechtler Museum in Charlotte, NC, in 2017. She is also organizing a one-day international Symposium on the Cobra movement for Friday, Sept. 16, 2016 at UMass.

Christine I. Ho taught a new course on modern and contemporary Chinese art in the fall. Together with students, she examined Smith Art Museum’s contemporary Chinese art collection and, for another class, Buddhist works in the Mount Holyoke Museum. She gave several talks, including an artist interview in New York and co-chairing a panel on East Asian design for the Association of Asian Studies in Asia conference. For most of the spring term, she has been conducting research across China, where she is expanding her book manuscript on Maoist-era drawing and sketching, Drawing From Life, and conducting interviews for her next project on twentieth-century collective art in China. In September, she published an article, “The Jiangsu Chinese Painting Academy’s The People Eat for Free and the Art of Collective Production,” in The Art Bulletin. As the weather has warmed up in Asia, she has enjoyed several hikes, including along the Great Wall and the historic Edo-period highway, the Nakasendo in Japan.

Timothy M. Rohan pursued new projects during his sabbatical year. He researched a book project about Manhattan residential interiors designed by architects between 1967 and 1987 while a Newhouse Fellow at Wellesley College. At Wellesley, he was part of a team that developed a conservation plan funded by the Getty Foundation for the College’s Jewett Art Center (1955-58), a building designed by Paul Rudolph, which Tim has written about. The activities of the team will culminate in a conference about the postwar campus at Wellesley College in October 2016. Tim continued to lecture about his book on Rudolph in Boston, Milwaukee, Palm Springs, and Sarasota. Moving on to other new topics, Tim spoke about mannerism and modern architecture at the Society of Architectural Historians conference in Pasadena. He attended additional conferences in places as different as Dublin and Detroit, taking great pleasure in seeing everything from Rococo stuccowork to the curtain walls of the General Motors Technical Center. Turning his attention

Top: Karen Kurczynski with artist Dan Rushton during a research trip at his one-person show "Variance" at Dutton gallery in NYC on Nov. 21, 2015; middle: Tim Rohan at Castletown House, County Kildare, Ireland; bottom: Christine I. Ho in front of Amherst House at Doshisha University.
to the traditional city, Tim revisited London and Bath before joining his partner Richard for a walking tour of the Cotswolds.

Undergraduate Program Director Nancy Noble offered a new class, “American Art & Popular Culture, 1900-1940,” developed and taught a new version of “Methods of Art History,” which used a case study approach to explore various intellectual and inter-disciplinary methodologies, and team-taught a new “Digital Images: Issues and Practices” practicum with Image Collection librarians Brian Shelburne and Annie Sollinger. Under her direction, majors curated Greenbaum Gallery’s 2015-16 exhibitions, “Sit In, Stand Up: Activism at UMass Amherst, 1967-1975,” and “Greetings from Massachusetts: The Art of Selling Leisure in Early 20th Century Postcards.” With University Museum of Contemporary Art staff and Assistant Professor Karen Kurczynski, she is planning a new Museum docent program for majors. She is currently developing an exhibition on the work of early 20th century American painter Eugene Higgins and a new course on the history of illustration in the U.S.

As one of only two tenured faculty not on leave, Monika Schmitter had a very administrative year. She served a second year as Graduate Program Director, was Chair of the Personnel Committee, and continued in her position on the Faculty Senate. She served on the Nominating Committee for the Faculty Senate and the Advisory Council of the Massachusetts Center for Interdisciplinary Renaissance Studies. She is especially pleased to have ushered in a new program to help fund summer internships for graduate students between their first and second years in the program. Meanwhile, she continued work on her book on the Venetian collector Andrea Odoni and gave an invited lecture at the University of Richmond on hieroglyphics and alchemy in the art of Lorenzo Lotto. In the midst of a research trip to London and Italy, she also had time for a bit of relaxation in southern Tuscany.

Dr. Gülru Çakmak submitted her book manuscript *Jean-Léon Gérôme and the Crisis of French History Painting in the 1850s* to an academic university press, and is expecting to have her book published in 2017. She has also contributed to publications by the Santa Barbara Museum of Art and Fondazione Canova in Possagno, Italy. She received a Five College Blended Learning Initiative grant for 2016-17 supported by the Andrew W. Mellon Foundation, to work with the UMass Amherst IT Department to create a digital exhibition platform. The digital exhibition will showcase student research projects on 18th- to early 20th-century sculpture in the Five Colleges Museums Collections. In June 2016 she was a Visiting Research Fellow at the Yale Center for British Art in New Haven, working on her next book project on British and French sculpture at the end of the nineteenth century.

*Top: Nancy Noble in discussion; middle: Monika Schmitter relaxing in southern Tuscany; bottom: Dr. Gülru Çakmak at the Yale Center for British Art, photographed by David Lewis.*
Professor Emerita Kristine Edmonson Haney’s scholarly commentary facsimile of the renowned Winchester Psalter in the British Library in London. The edition, limited to 980 copies, has been published by the Folio Society in London, and follows Haney’s 1986 scholarly monograph on the same manuscript, *The Winchester Psalter: An Iconographic Study*. Thanks to UMass/Amherst librarian and good friend of DHAA Peter Stern, a copy of this lavish and costly publication has been ordered for the University Library.

From Professor Emeritus Craig Harbison: Several years before I retired in 2006 I came out and have been divorced and living on my own ever since, now in a picturesque 1840 small farm house in Hadley, surrounded by fields of asparagus and cows. It is a challenging new life but fulfilling and, of course, honest. A few years ago I taught part-time, courses in Northern Ren and Baroque at Amherst and Smith Colleges and then Grad Methods at UMass. UMass students are by far the best, smart, inquisitive and original—I’m so glad I taught for so many years with you. I still might write art history again; mostly I’ve been absorbed into my role as local opera queen. I still have my old UMass email craighar@arthist.umass.edu and would love to hear from you if you are so inclined. The recent photo shows me reflected in a lithograph I bought from a UMass MFA student, Michael Gillane, in 2003—it’s title is “A Skewed Heart,” reflecting my love of multiple meanings, can you see them all?

Regina Bortone de Sá joined us this past year as our departmental administrator. Born in Rio de Janeiro, Regina has worked in education in Brazil and California before coming to UMass. Since July, she has been a valued member of our DHAA family. If you need information about DHAA, or simply want to reconnect, you can benefit from her friendly and expert assistance at 413-545-3595.

**Student & Alumni News**

Art history majors Madeleine Fuehr and Rachel Maynard met up with Laetitia La Follette in Rome in early May. Both have really enjoyed their spring semesters studying there. Highlights included Maddie’s internship at an Italian art gallery and Rachel’s course on Roman funerary monuments. Madeline Fuehr is also interning at the Springfield (MA) Museums this summer. She’ll be working on public relations and outreach for the new Dr. Suess Museum that the Springfield Museums will open in Spring 2017.

Zoë Burnett (MA ’17) will be working this summer as an Americana Foundation Intern with the Boston
Furniture Archive, cataloguing Boston-made furniture from 1630-1930 in local collections.

Lucy Gong (MA '17) will be interning at the Philadelphia Museum of Art and assisting the East Asian Art curatorial department with curatorial work in certain areas of the Chinese and Southeast Asian collections.

Rachel Young (MA '17) traveled to London in May to see two exhibitions: “Botticelli Re-imagined” at the V&A and “The Age of Giorgione” at the Royal Academy. She spent the rest of her summer at the MFA Boston, where she worked as a curatorial intern in the Art of Europe department. Her position involved researching objects in the permanent collection and updating their files, and researching and planning for a major Italian Renaissance exhibition upcoming in spring of 2017.

Junior Maria Bastos-Stanek had an outstanding year. She was a Field Alumnae Prize winner, presented two papers on the artist Paul Cadmus (at the state-wide Undergraduate Research Conference and the UMass Amherst Graduate History Conference), curated a “Day With(out) Art” exhibition at Greenbaum Gallery on World AIDS Day and developed related student programming. She was awarded a prestigious summer internship at the National Endowment of the Arts in Washington, D.C., which was offered to Five College students through the sponsorship of the Arts Management program; she's being funded by stipends from the Women for UMass Amherst Fund and the History of Art and Architecture Department. While she's in Washington, Maria will also be employed by the Image Collection Library to take photographs of various monuments, memorials, museums, and federal buildings.

Sophomore Michaela Koller is interning at the Porter-Phelps-Huntington Museum in Hadley, MA, this summer.

Since 2014, Sara Garber (BA ‘08) and Mary Fichtner (MA ‘05) have together managed the public and professional programming team at BSA Space, Boston's leading center for architecture and design. Home to the Boston Society of Architects and the BSA Foundation, BSA Space hosts exhibitions on design and architecture, walking tours, lectures, films and other programs that foster exchange around the importance of design.

Emily Devoe (MA ‘16) is continuing her work as Professor Kurczynski’s research assistant this summer and applying for museum jobs. The main projects that she’s assisting Professor Kurczynski with include writing wall labels and creating didactics for the exhibition she is curating at the University Museum of Contemporary Art that will be on view this fall, Human Animals: The Art of Cobra and Its Legacy, and continuing her research on contemporary drawing practices, the topic of her forthcoming book.

Gretchen Halverson (MA ‘16) is interning this summer at the Minneapolis Institute of Art, working on the Period Room Initiative.
this multi-year initiative, MIA is reinvigorating its period rooms for today’s visitors, placing the past in dialogue with the present, while simultaneously broadening the conversation to include other histories—of marginalized people, of the senses, and even of time itself. Gretchen will be working on a few additional projects focused on museum mapping and digital tools.

Amanda Dietz (MA ’11) was recently appointed Exhibitions Manager at the Rubin Museum of Art in New York City. Before joining the Rubin Museum of Art, she worked as the Senior Exhibitions Associate at the Institute for the Study of the Ancient World. In her new role, Amanda is responsible for organizing, preparing and coordinating exhibition schedules, budgets, procedures and information related to the Museum’s in-house and traveling exhibitions programs.

Sarah Oh (BA ’15) is now a development assistant at the deCordova Museum; Sarah interned with Creative Time and completed an Arts Management certificate while at UMass.

Kaelan Burkett (BA ’16) is just beginning a paid one-year internship at the Metropolitan Museum in the Digital Department. While at UMass, Kaelan won the Quint Prize for writing and completed an outstanding Honors Thesis on the intersection of 20th century modernist architecture and photography.

Michael Pratt (BA ’15) will begin graduate studies at Williams College in the fall. Michael won the Quint Prize and Rising Researcher Award for his Honors Thesis work on Edward Weston while at UMass.

Nicole Murphy (BA ’16) will begin her M.A. in Early Childhood Education at UMass in the fall.
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 Roundtable on Careers in Art History with its celebratory dinner of students, faculty, alumni and friends (to which YOU are cordially invited!), and the Commencement prizes for graduating seniors. Gifts to the Anne Mochon Internship Fund provide our students with grants that help them gain the hands-on experience so critical to their professional development. We are grateful for your financial assistance in the purchase of a high resolution projector for use in our new classroom in the South College Academic Facility. You know what your Art History education means to you. Please help us continue to assist students by making a gift at www.umass.edu/arthistory/give. Questions about giving? Contact Jess Usher at 413-545-0385.

We wish to thank the following individuals for their generous donations this year:

We apologize if we have inadvertently omitted any donor’s name below. Please let us know so that we may properly acknowledge the gift in a future newsletter.

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