

# n e w s

FALL 2008 • WINTER 2009

UNIVERSITY OF VIRGINIA

MCINTIRE DEPARTMENT OF ART

CARL H. AND MARTHA S. LINDNER CENTER FOR ART HISTORY

## chair's letter

*Dear Alumni, Colleagues, and Friends,*

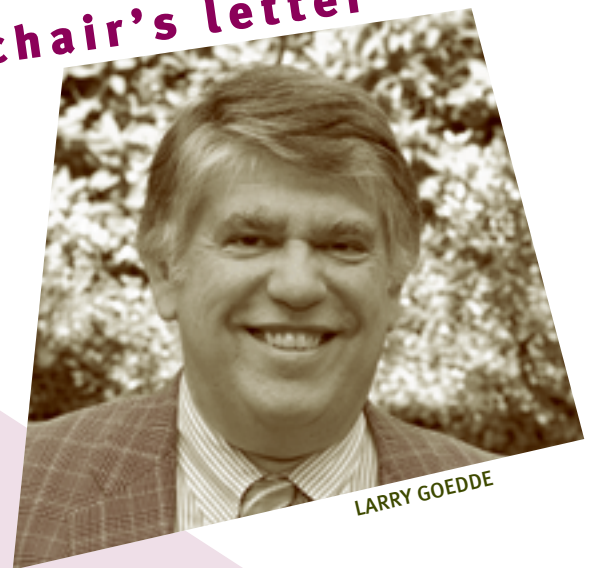
### **RUFFIN HALL, THE MAGNIFICENT NEW HOME OF STUDIO ART AT THE UNIVERSITY OF VIRGINIA, IS NOW OPEN!**

**O**n August 26th, after a month of strenuous effort moving and installing equipment and furnishings, classes met for the first time in Ruffin Hall, and for the first time at the University of Virginia, art classes met in studios that were specifically designed for teaching the many art forms we practice in this department. The move to Ruffin from Brooks Hall and our temporary studios in the Dells was complex and arduous, involving the packing of tools, furnishings, and supplies, many accumulated over decades, and the transport of equipment ranging in scale from printing presses weighing tons to welding equipment to beakers used in photography. Adding

to the difficulty of the task was the fact that the building was still under construction at the time of the move, meaning that in many cases equipment and materials had to be stored in one part of the building and moved again.



ERIC SCHMIDT



LARRY GOEDDE

While all the Studio faculty and number of student workers participated in making the move a success, **Eric Schmidt**, our studio and safety supervisor, deserves special mention. He organized, supervised, and carried out the move, which required heavy physical work on his part, as well as a remarkable fund of patience and humor and the ability to make snap decisions in response to a construction situation that presented unexpected challenges every day. I know my artist colleagues and, indeed, the entire Art Department, join me in thanking Eric for his leadership and skill in completing the move and making it possible for us to meet our classes on the first day of the new academic year. We are very much in his debt!

## RUFFIN HALL

### The New Home of Studio Art

- ▶ A three-story, 42,000-square-foot facility
- ▶ Designed by Schwartz/Silver Architects of Boston
- ▶ Project cost: \$25.9 million, financed with state and private support, including a \$5 million leadership gift from the Peter B. and Adeline W. Ruffin Foundation, for whom the building is named.
- ▶ Construction began November 2006 and was completed in August 2008.
- ▶ The Studio Art Program in the McIntire Department of Art offers classes in drawing, painting, sculpture, printmaking, photography, new media/digital art, film, installation, and performance art.
- ▶ Each semester, the 11 Studio Art faculty members are joined by visiting faculty members working in a variety of media.
- ▶ Each year, roughly 800 students enroll in Studio courses, and about 90 students major in Studio Art.



BILL BENNETT WORKS IN THE EXTERIOR SCULPTURE SPACE



THE NEW WOODSHOP

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THE EXTERIOR OF RUFFIN HALL



STATE-OF-THE-ART DARK ROOM

At this writing, while we are still sorting out the location of furnishings and supplies and work continues on the punch list, it's becoming ever clearer that we've occupied a remarkable facility. Ruffin Hall (42,000 sf) takes advantage of its site, the sharp slope that drops from the top of Carr's Hill to the level of the Drama Building, to provide exterior access to all three floors. It's also strikingly varied as seen from different angles, appearing to be the scale of the Museum and fraternity houses on Rugby Road when seen from Bayly Drive, but when seen from the north or west, to be the scale of Campbell Hall and Drama. Its varied massing and roofline even suggest the concept of a village of workshops that Studio faculty articulated in programming discussions with the architects.

The interior of Ruffin is even more dramatic, with strikingly high ceilings and large windows and skylight monitors providing ample light and splendid vistas towards the Blue Ridge and the Lambeth Colonnade. Finishes in the interior are minimal, and the effect is at once industrial, with structural steel, ductwork, plumbing, and cable trays exposed, and also airy and open, with a sense of light and generous space throughout. Ventilation, dust collection, plumbing, and



INNER STAIRWELL

electrical and data service were built to the very different needs of the varied artistic media we practice. There is a fine gallery space with its own skylight monitor on the top floor for formal exhibitions of visiting artists' work, but all the hallways and the central stair are intended for the display of student work. The monumental central stair is also designed to draw students through the building and to serve as a focal place for student gathering. Already, the patios on the top and middle floors are drawing students outdoors in fine weather, and it's clear that the whole of Carr's Hill will become an extended studio for art students in a number of media. Several of my artist colleagues have commented that we're just beginning to learn how to use this building.



Schwartz/Silver Architects, a Boston firm, designed Ruffin Hall, and I would like to acknowledge the work of Warren Schwartz, Chris Ingersoll, Peter Kleiner, and Nelson Liu, and particularly their sensitivity to my Studio colleagues' understanding of their program and their goals for their students. The building the architects designed is in many respects a physical embodiment of the faculty's collective vision of their identity as makers and teachers of art. I also want to acknowledge the work of the contractors, Donley's, Inc., of Cleveland and Richmond, and particularly Kurt Weinfurther, Kurt Gould, Clay Owen, Allan Martin, and Ivor Bork. I also

want to thank the many U.Va. Facilities Planning and Construction planners and project managers with whom I've worked on Ruffin Hall since planning for the building began in 2000. These include Jo Lawson, Jody Lahendro, Dick Minturn, Craig Booth (who is now with his National Guard unit in Iraq), and finally bringing the project to completion, Shannon Barras-Espie and Steve Ratliff. The professionalism and skill of the architects, contractors, and Facilities Management staff were critical to the successful completion of this extraordinary facility. I also wish to recognize the role of two successive Architects of the University, Pete Anderson and David Neuman, who shepherded the building to completion through a variety of difficulties and crises. The Art Department is also deeply indebted to Melvyn Leffler, who, as Dean of the College of Arts and Sciences, made new facilities for the arts, and particularly a new studio building, a priority and who provided development support at a crucial juncture. Another Dean of Arts and Sciences, Edward Ayers, also provided critical funding at still another moment of crisis. The McIntire Department of Art, especially the program in Studio Art, is deeply indebted to all for their vision, hard work, and support.

Ruffin Hall is named for Peter B. Ruffin and his wife, Adeline W. Ruffin. Peter Ruffin attended the University in 1927 before going to New York City, where he pursued a career in real estate. In 1948, he became a partner in the Galbreath-Ruffin Corporation, developers of landmark skyscrapers including the Socony-Mobil Building, the Continental Can Building, and the Merrill Lynch Building in Manhattan; the U.S. Steel Building in Pittsburgh; the Union Bank Building in Los Angeles; and the Erievue Tower in Cleveland. The Ruffins were members of the Lawn Society, and Peter Ruffin was a Darden School Sponsor Trustee. The Ruffins are now deceased, but the Ruffin Foundation, which provided the lead gift towards the construction of Ruffin Hall, has continued their dedicated

#### IN MEMORIAM

### James Garrison Hagan (1936-2008)



While we celebrated the opening of Ruffin Hall for Studio Art, we also mourned Jim Hagan's death on September 13th, 2008, just weeks before the dedication of the new building. A gifted sculptor whose work attracted national critical attention, Jim joined the faculty of the McIntire Department of Art in 1963 and retired with the rank of Full Professor in 2001. In the 1980s, Jim became increasingly absorbed in the possibilities of digital

media for creating art. He taught the first courses in electronic media in this department in 1987 and developed a major concentration in the field, long before most faculty members were even using e-mail. Now, thanks to Jim's vision, new media is an established part of our Studio curriculum. Boating, boat design, and boat-building (perhaps to be seen as Jim's sculpture career in another form) occupied his retirement years. He is survived by Erla, his wife of 45 years, and his children and grandchildren. A colleague, mentor, and friend, Jim Hagan will be sorely missed in this department that he did so much to build. We are planning a memorial exhibition of Jim's work during Reunions Weekend, June 4-8, 2009, in the Ruffin Gallery.

RETIRED

## Marion Roberts

When Marion came to Virginia in September 1968, she was the first of the new faculty members in Art History hired by Frederick Hartt. Marion was a familiar presence to generations of our undergraduate and graduate students as Professor of Medieval Art, and she capped her long career in the department with her service as Graduate Director for six years, a period that saw a significant strengthening of the Art History graduate program in every respect. Marion's scholarly focus has long been English medieval art, and her concern with documenting buildings and monuments that have been altered, damaged, or destroyed over the centuries led her to study the seventeenth and early eighteenth-century antiquarian scholars of the English medieval heritage. Her work on this material resulted first in the exhibition and catalogue at the University Art Museum, "The Emergence of Clarity: Cathedrals Illustrated 1650-1850" (1988); then in the exhibition in Alderman Library Special Collections, "The Seventeenth-Century Restoration" (1993); and culminating in her book, *Dugdale and Hollar: History Illustrated* (University of Delaware Press, 2001). Marion has made another major contribution

to scholarship through her Salisbury Cathedral website (<http://salisbury.art.virginia.edu/>). I strongly urge you to log on to this website and spend some time exploring the immense photographic archive and its innovative manner of presentation. Marion and her husband, Robert Sargent, made the vast majority of the photographs themselves, and one important result of this labor is that the thousands of images are free of copyright and available to all. Over the decades, Marion played a major part in shaping the careers and ambitions of many scholars in the academic and museum worlds, who have commented on her careful attention to their writing, her sound advice, and her willingness to commit time to working with students closely and often. The fruit of Marion's life and work is written in our students' lives and careers, as well as in her own scholarship.



support of the University. I want to thank the trustees of the Ruffin Foundation for this generous support and to recognize particularly the role that Brian and Mary Beth MacAnaney played in making this extraordinary new building a reality.

### FACULTY NEWS

While there are many faculty and student achievements listed in this newsletter, I want to highlight a few major developments among the faculty in the last year:

- ▶ Just weeks before the dedication of Ruffin Hall, **James Hagan**, Professor Emeritus of Sculpture, died from a recurrence of cancer. More on the life of our long-time colleague, mentor, and friend, on page 4.
- ▶ Our colleague **Marion Roberts**, Professor of Medieval Art, retired in May 2008 after a career spanning 40 years in this department. An appreciation of Marion's career also appears on this page.

Last year, we hired two new assistant professors:

- ▶ **Eric Ramirez-Weaver**, a specialist in Carolingian art, joined us this fall as Assistant Professor Of Medieval Art. Eric did his Ph.D. at the Institute of Fine Arts of New York University, and comes to us after positions as curator of exhibitions at the Museum of Biblical Art in New York; research assistant at the Metropolitan Museum of Art where he worked on the exhibition and catalogue, "Prague, the Crown of Bohemia 1347-1437"; and museum technician at the Munson-Williams-Proctor Museum in Utica, N.Y. His work has focused on medieval and Renaissance iconographies rooted in scientific theories, philosophy, and theology.



ERIC RAMIREZ-WEAVER





PAMELA PECCHIO

► **Pamela Pecchio** also joined us this term as Assistant Professor of Digital/color Photography. Pam completed her M.F.A. at Yale University School of Art, after taking her B.F.A. at the University of Georgia at Athens. Prior to her appointment at Virginia, she taught at the University of North Carolina at Asheville, and she was an instructor at a number of schools including Duke University, Elon University, and Louisiana State University. She has exhibited her photographs widely in this country and abroad, and in 2008, had a solo exhibition titled “Habitat” at the Daniel Cooney Gallery in New York. An exhibition of her work with the same title was the second show at our own new Ruffin Gallery (October 31st–November 28th, 2008). Pamela expands and enriches our photography program in a most welcome way.

► We also moved **Sarah Betzer’s** position to the tenure track effective August 2008—she had taught for us the prior year as a visiting assistant professor. Sarah completed her Ph.D. at Northwestern University, and joined us after prior appointments at the University of Vermont and the University of California Santa Cruz. She is a specialist in the work of Ingres and his school, and, in addition to courses on nineteenth-century French art and culture, she is offering courses on gender issues and critical theory. Recent courses include such welcome additions to our curriculum as “Paris: ‘Capital of the Nineteenth Century,’” “Art History’s Feminisms,” “Manet and the Modern,” and “Nineteenth-Century European Art: Gender and Genre.”

For more on our new colleagues, please see the faculty listings in the Art Department’s website: [www.virginia.edu/art/home.html](http://www.virginia.edu/art/home.html)

## MCINTIRE DEPARTMENT OF ART Alumni Weekend 2009

### ***James Hagan Memorial Exhibition***

Sculpture. Drawings. New Media. Boats.

May 22 – June 7, 2009

Ruffin Hall Gallery

3rd floor of Ruffin Hall, New U.Va. Studio Art Building  
Carr’s Hill across from Culbreth Theater

#### Receptions:

Final Friday Reception: May 29, 5:30 – 7:30

Alumni Weekend Reception: Friday, June 5, 5:30 – 7:30

#### Hours:

Gallery: Monday – Friday, 9:00 – 5:00

Alumni Weekend: June 6, June 7, 10:00 – 5:00

*James Hagan, 1936-2008, Sculptor, Draftsman, New Media Artist, and Boat Builder, founded the Sculpture and New Media Concentrations in the U.Va. Art Department and taught generations of U.Va. students in those areas from 1963 – 2001.*

## GRADUATE FELLOWSHIPS

This past year, our graduate students again garnered a number of notable awards and appointments:

- ▶ **Scott Craver**—Two-Year Rome Prize of the American Academy in Rome
  - ▶ **Burak Erdim**—Dumas Malone Fellowship
  - ▶ **Jennifer Van Horn**—Henry Luce/ACLS Doctoral Dissertation Fellowship in American Art
  - ▶ **Catherine Walden**—Chester Dale Fellowship of the Center for Advanced Study in the Visual Arts, National Gallery of Art
- Congratulations to all!

## DEPARTMENT STAFF CHANGES

In March 2008, our long-time department administrator, **Sylvia New Strawn**, retired. Sylvia joined the department in 1984 and worked under four chairs, participating in and supporting the many changes this department has undergone in those 24 years. She reports that she is traveling, gardening, walking, reading and contemplating the universe. She would also love to hear from anyone by e-mail at [snstls@gmail.com](mailto:snstls@gmail.com) or by phone at 434-977-8252.

In July, we hired a new business manager, **Kristen Minnis**. Kristen did her B.S. in Engineering at U.Va., and completed her M.B.A. at Virginia Tech. Before joining us, she worked at a number of firms in the Washington, D.C. area, including the College Board, Freddie Mac, and Booz Allen Hamilton, and she brings to us a strong background in project management and budgeting.

As always, this newsletter depends upon **Millie Dean**, who supervises the production process each year. **Justin Faircloth** compiled the data for individual entries. Special thanks go to **Paul Barolsky**, who reviewed and edited the text. **Anne Hilton Matthews** (1991) is our designer; and Fifth-Year photographer **James Scheuren** provided photographs of Ruffin Hall and the



KRISTEN MINNIS

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faculty. If we misspelled, omitted, or otherwise misrepresented anything in your news, please accept our apologies. We'll happily make corrections next year. And please keep us informed of your changes of address.

The completion of a new home for Studio Art marks a new beginning in the story of the Art Department, for with it, both wings of the department, Studio Art in Ruffin Hall and Art History in Fayerweather Hall, have occupied exciting spaces that inspire the creative passions of artists and scholars, students and faculty alike. In building, furnishing, and equipping our new spaces, we've encountered many unexpected expenses, and we've met those challenges in large measure through the gifts of our alumni and friends. As we move now into a period of significant reductions to the state budget, we appreciate more than ever your continued support as we take advantage of our remarkable new facilities to provide our students with educations that move them to new levels of creative expression and insight.

Sincerely,

Larry Goedde  
*Chair*



### *Together in a Space Just for Us*

I remember when Adam Wolpa first started teaching at Calvin College and we were discussing how he would begin teaching there in a dank basement, and in studios that he was basically going to have to construct himself. He was perfectly cheery about the prospect — after all, he said, remember that my undergraduate years were spent in Fayerweather Hall. After that experience, there is nothing left to fear.

Most of you remember trying to work in Fayerweather Hall. Fewer of you remember the past four years spent in the temporary metal sheds. Actually, in many ways, they were an improvement for us. And we remember for years, decades for some of us, how, every spring when the fourth years and the Aunspaugh Post-baccalaureate students would hang their exhibitions, the quality of the works created would astonish us. Our students were not so dismayed by the dismal and crowded conditions of our studios as to be prevented from making powerful and wonderful works of art. But we always wondered what might happen if we could provide a place, in the full sense of the word, for these students to work.

Quietly, just among ourselves, and increasingly for a number of years, we have been thinking that we have something special going on in our Studio Art programs. We thought our students were really smart and talented. We thought they were producing really superior work, and that this was true despite the fact that very few students come to Virginia thinking they would study art. All of this was like our little secret. We were like a secret program. We bonded together in these conditions. Then we noticed that increasingly our students began to apply to graduate schools. Being Virginia students, they applied only to the very best gradu-

ate schools — and they were getting accepted. That seemed like a fairly objective criterion for the quality of our programs and our success began to reinforce our grand ideas of what we were doing. We've always been really ambitious in our thinking about what could be Studio Art at Virginia. And we were led by the truly visionary thinking of Jim Hagan.

Yet I remember the Provost telling me that he had been at Virginia for 18 years before he knew there was a Studio Art program. I even remember, and it was not so many years ago, the Associate Dean of the College of Arts & Sciences asking me what would artists do with computers anyway? And once, during one of those many outside evaluations of our programs, the evaluator said that it was like wolves had raised us. So it's been quite an uphill struggle. Our identity as a program was formed somewhat in an adversarial relationship with the College. You remember what it was like.

Many of us have been talking about a Studio Art building for many years; a building *designed for our purpose*. And now we have arrived. Let me tell you, every day as I walk toward Ruffin Hall, I am amazed. Can it really be true? I don't know when this feeling will wear off. You must come see for yourself.

Now watch us. Watch what we will accomplish. We are all in one building. Cinematography students now talk to painting students in the halls. Classes in all disciplines see each other's work. The post-baccalaureate students are together in their own wing of the building. We're growing



## VISUAL RESOURCES COLLECTION Into the Digital Age

into these large spaces. We're feeling our way, for the dynamic of everything in the program has changed.

Of course, Ruffin Hall will not solve all of our problems. We still need more faculty as we still turn away so many students every semester.

In fact, the one misconception about our new building I hear the most is that now we will be able to teach so many more students. No, we are still the same few faculty. Our students now just have the facilities to work in that they always needed. Our goal is to have two faculty teaching in each discipline. We need an expanded endowment for our new gallery and our visiting artists program. We are no longer embarrassed to invite visiting artists to Virginia; we no longer apologize when they arrive. Ruffin Hall has spacious studios ready for visiting artists. We need an expanded endowment for our post-baccalaureate program and for scholarships to attract the best students here. Yes, that's right — now we work together with the Admissions Office in order to recruit students. I'd like to talk to you about all of these issues in more detail. We need your help in realizing our vision of Studio Art at Virginia. But now we have a home and it does feel like we have really launched something.



Dean Dass  
*Associate Chair for Studio Art*

**IT'S HARD TO BELIEVE** that a year has passed since our last report for the newsletter. This has been an extremely productive time for us. As the faculty steadily move away from teaching with 35mm slides, the demand for high-quality digital images continues to increase. While many of the canonical images can be found through the University's subscription to the digital image database ARTstor, the need remains for additional images specific to each individual's course content. To meet those needs, we continue to scan and purchase digital images, adding them first to our in-house database and subsequently exporting them to our institutional collection within ARTstor.

Our partnership with ARTstor to host selected digital images from our collection has grown to include both the Fiske Kimball Fine Arts Library and the University Art Museum. Among the three collections, more than 25,000 images created or purchased by the University are now available through ARTstor to fulfill the needs of our faculty and students.

With increasing use of digital images in the classroom, though, comes increasing demand for technological support and training. To this end, we offered a week of ARTstor training sessions just before the start of the new school year, and we continue to work one-on-one with faculty and students who need specialized assistance.

Additionally, Daniel Weiss, a graduate student in the Classical Art and Archaeology program, is in his second year serving as the Department's Teaching + Technology Support Partner. His fellowship as the TTSP includes working individually with faculty and students to familiarize them with the technological tools available for their use.

To keep our patrons informed of the VRC's expanded offerings, this summer we started a blog ([www.art-vc.blogspot.com](http://www.art-vc.blogspot.com)) and also developed a brochure describing our services for both new and current users ([www.virginia.edu/art/vrc/VRC\\_brochure.pdf](http://www.virginia.edu/art/vrc/VRC_brochure.pdf)). Please check them out to see what we're up to in the VRC. —*Leslie Rahuba, Director*

## faculty news

**Matthew Affron**, who was an invited speaker at ArtWorks for Virginia conference in Richmond, where he delivered a talk titled, “Curators’ Roundtable: Creating Collaborative Exhibitions,” also received the Clark Summer Fellowship from the Clark Art Institute in 2008.

**Paul Barolsky**, who returned to the Villa I Tatti in Florence as Visiting Professor during the spring semester, has recently published essays on Ovid and Botticelli.

**Sarah Betzer** was invited to speak on a panel run by the Leslie Center for the Humanities Institute on Visual Humor at Dartmouth College, held in conjunction with the Northeast American Society for Eighteenth-Century Studies. There she presented a paper entitled “Androgyny, Ideality, and Anxiety on the Grand Tour.” She traveled to the University of Bristol, England, to participate in the conference on *Ruins and Reconstructions: Pompeii in the Popular Imagination*. Her paper, “Queer Pompeii: Archaeology Meets Fantasy in Chassériau’s *Tepidarium* (1853),” along with the one delivered at Dartmouth, is part of a larger research project that examines artistic production in the context of the eighteenth-century Grand Tour and its nineteenth-century afterlives. In Spring 2009, she and Douglas Fordham will co-chair a session on this topic at the Association of Art Historians conference in Manchester, England.

**Anastasia Dakouri-Hild** published with B. Frischer *Beyond Illustration: 2D and 3D Technologies as Tools for Discovery in Archaeology*. She also published two entries into *The Oxford Companion to the Aegean Bronze Age* and delivered the paper “Art in Progress” at the faculty seminar in November 2007. She received the American Council for Learned Society twelve-month sabbatical fellowship for work on her book on the House of Kadmos.

**Daniel Ehnбом** was an India consultant for Glencoe/McGraw Hill for *Art in Focus*, a school text. He delivered a lecture presented under sponsorship of the Indian Culture Program and the College of Arts and Sciences at the University of Kentucky, Lexington in February 2008. He was a member of the Coomaraswamy Project Committee that was convened by the government of India in the summer of 2007 to advise on the acquisition by the GOI of art and documentary material from the estate of Ananda Kentish Coomaraswamy that has been in the family since his death in 1947. He was also the project director for the NEH/CCHA Summer 2008 institute, Bharata Darshan—Past and Present in the

Study of India’s History and Culture at Delhi and Simla in July 2008.

**Francesca Fiorani** published two articles during the 2007-2008 term. The first was printed in *History of Cartography, Volume Three: The Renaissance*, titled, “Painted Map Cycles in the Renaissance” (2007). The second, “The Colors of Leonardo’s Shadows” appeared in *Leonardo, The International Society of the Arts, Sciences and Technologies Special Issue* (June 2008).

**Douglas Fordham** has spent much of this year completing a book entitled *Raising Standards: British Art, Empire, and Nationhood, 1745-1776*, which is currently under review. He has also just completed a state of the field article on British art history for *Literature Compass*, an online journal for which he now serves as an editorial board member. Douglas spent part of the summer developing a new 200-level course on “Eighteenth-Century Art” (the culminating project of a year-long University Teaching Fellowship), which he is teaching this fall.

Department Chair **Larry Goedde** contributed an essay entitled “Natural Metaphors and Naturalism in Netherlandish Marine Painting” to the exhibition catalogue, *Turmoil and Tranquillity: The Sea Through the Eyes of Dutch and Flemish Masters, 1550-1700*, shown in 2008 at the Queen’s House, National Maritime Museum, Greenwich, England.

**Kelly Miller** has been appointed Head of Programs and Public Outreach for the Mary and David Harrison Institute for American History, Literature, and Culture.

**Tyler Jo Smith** published an article titled “Collectanea Antiqua: Sir John Soane’s Greek Vases” in *Collectanea Antiqua: Essays in Memory of Sonia Chadwick Hawkes*, 2007. She published two reviews during the 2007-2008 school year. Tyler Jo recently delivered five special lectures, including the keynote address at Princeton University’s Art History Graduate Symposium titled, “Visions of Comic Parody in Archaic Greece,” in March 2008 and a lecture at the Classical Association Conference in a session that she organized and co-chaired in Liverpool, England in March 2008. Tyler Jo received the T.B.L. Webster Fellowship from the Institute of Classical Studies, a Visiting Research



FRANCESCA FIORANI

Fellowship at Dora Stratou Dance Theatre in Athens, and a Research Fellowship from the Dr. M. Alwyn Cotton Foundation for travel in Greece and Sicily.

In the past year, Associate Prof. **William Wylie** completed a series of six new video pieces, including four from his extended project on the marble quarries in Carrara. Three videos were exhibited in Hong Kong during the faculty exchange exhibit and three were shown at the U.Va. Art Museum in conjunction with Charlottesville's Look3 Festival of the Photograph. In addition, Bill had a solo exhibit of his photographs at Jenkins Johnson Gallery, New York, NY and was included in group shows in San Francisco, Richmond, and the

U.Va. Art Museum. Some of his photographs were recently acquired by the Metropolitan Museum of Art, Museum of Contemporary Photography, Nelson-Atkins Museum of Art and the Philadelphia Museum of Art and added to their permanent collections. His book of photographs *Carrara* will be published in January 2009.

**John J. Yiannias** delivered the talk "A Nineteenth-Century Apologia for the 'Improvement' of Byzantine Art" at the 2008 conference of the Orthodox Theological Society in American in Chicago.

## TRIBUTE

### Remembering Andy

**ANDREW LADIS**, known to many in the extended Fayerweather family as "Andy," died on December 2, 2007 in St. Mary's Hospice in Athens, Georgia at the age of 58 after a long and painful struggle against cancer. At the time of his untimely death, Andy was the Franklin Professor of Art History at the University of Georgia, where he had taught for 20 years. An excellent account of his rich life and distinguished career, including a list of many of his publications and awards, is readily available though the Lamar Dodd School of Art at UGA. on the internet.

Andy is fondly remembered by his former teachers and fellow students at the University of Virginia, where he took his B. A. in history in 1970, his M. A. in art history in 1974 and his Ph.D. also in art history in 1978. He was a prolific and distinguished scholar (the author or editor of 14 books and countless essays), who made his mark in the field of Italian Renaissance art history. As his esteemed Canadian colleague, Hayden Maginnis, has remarked, "Ladis was one of the world's most distinguished historians of early Italian art."

At the core of Andy's scholarly life was a profound love and deep understanding of the art of Giotto, who was the subject

of his final book *Giotto's O*, published posthumously by Penn State Press (fall, 2008). It is testimony to Andy's character that despite the pain and complications resulting from his illness, he was able to bring this monumental work to completion in the final days of his life. It is the crystallization of an entire career of research and thinking about this great master, which is rendered in magisterial prose of exceptional precision and beauty.

Andy was a superb writer, arguably the greatest stylist among art historians of his generation; he had an uncanny ability to translate visual imagery into vivid language, which is a large part of his legacy. As a lecturer, he was a magician, and his magic glowed in the lecture hall or classroom where he inspired countless students with spellbinding evocations of Renaissance art.

Not only is Andy admired by fellow scholars for the excellence of his work, but he is revered by his former students in whom he took an abiding interest, especially a younger generation of scholars who came through the ranks in Fayerweather Hall. He loved to return to the University to share his latest findings, and he frequently did so by giving lectures that were sparkling gems.

Andy made his final visit to the University of Virginia in the spring before his death at a time when he was not in great pain and was in good spirits. (I have to add that throughout his last months, his wonderful sense of humor never abandoned him.) Andy spent the better part of the day hanging out in Fayerweather, running into old friends, chatting, telling stories, and catching up on local news. He sat in on an undergraduate Caravaggio seminar in which he participated with occasional remarks, always insightful but unassuming. By the end of the class, the students had seemingly little interest in what the instructor had to say. Their eyes were fixed instead on Andy as they keenly awaited his further observations. They seemed to hang on his every word.

Such attention was typical of the spell that Andy cast over others. Part of this charm obviously had to do with the extraordinary power of Andy's intellect, but it also depended on the sweetness of his temperament, the radiant warmth of his disposition, the gentleness and kindness at the center of his very being. It is ultimately Andy's deep humanity, manifested in so many ways, that remains a cherished memory of his many friends and colleagues. —Paul Barolsky

**Andrew Graciano (2002)**, an assistant professor of art history at the University of South Carolina, recently edited a volume of essays titled *Visualizing the Unseen, Imagining the Unknown, Perfecting the Natural: Art and Science in the 18th and 19th Centuries*. Liverpool University Press will publish a monograph by Andrew in 2009. He chaired a session at the Southeastern Society for Eighteenth Century Studies on art academies in eighteenth-century Europe in February 2008. He and his wife Holly are expecting a baby in October.

After working for three years as a curatorial assistant at the Metropolitan Museum of Art's Greek and Roman Art Department, **Elizabeth Hahn (2005)** accepted the position of chief librarian at the American Numismatic Society in New York, NY.

Professor of art history at Mary Baldwin College, **Sally James (1994)**, published a review of Patricia Rubin's *Images and Identity in Fifteenth-Century Florence* in the *Renaissance Quarterly*. She delivered a paper at the CAA Conference in Dallas on sharing personal digital images, and she also delivered papers at the International Congress on Medieval Art in Kalamazoo, Michigan and at the Conference on Art and Faith at Orvieto, Italy on art works in the Cathedral of Orvieto. She spent the summer teaching, lecturing, and guiding tours in Italy.

Associate dean of academic affairs and associate professor of art history and the director of the honors program at McDaniel College in Maryland, **Gretchen Krehling McKay (1997)**, published an article "An Eastern Medieval Revival: Byzantium Art and Nineteenth-Century French Painting" in *Studies in Medievalism*. Gretchen also delivered a lecture at the 43rd International Congress on Medieval Studies at Kalamazoo, MI.

In August 2008, **Rebecca Massie Lane (1976)** became the Director of the Washington County Museum of Fine Arts in Hagerstown, Maryland, having left the position of Director of Museums and Galleries at Sweet Briar College in Virginia.

**Elisa Barsoum Losada (1989)** owns an antique business in New York City, "EBL Art and Antiques". She previously ran the Parents Association Arts Committee at PS101 in Queens.

Professor of art history at Calvin College in Grand Rapids, MI, **Henry Luttikhuisen (1997)** contributed an essay entitled "Monastic Hospitality: The Cloister as Heart in Early Netherlandish Painting" to *Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe*.

After serving for three years as an archives specialist at the Archives of American Art, Smithsonian Institution, **Laura Orgon MacCarthy (2005)** became a stay-at-home mom in June 2008. She plans to return to the field in the future, but intends to spend the next year or two at home with her newborn baby. Before her departure, Laura curated "Summer School: Selections for the Archives of American Art" at the Lawrence A. Fleishman Gallery of the Donald W. Reynolds Center for American Art and Portraiture in Washington, D.C.

**Hope Mauzerall (1996)** is currently assistant professor of Art History at Fort Valley State University in Fort Valley, GA.

**Susan Maxwell (2002)**, who is currently an assistant professor in the art department of the University of Wisconsin-Oshkosh, recently published an article titled, "The Pursuit of Art and Pleasure

in the Secret Grotto of Wilhelm V of Bavaria," in the *Renaissance Quarterly*. She also organized a session at the February 2008 CAA conference in Dallas titled "Back to the Kunstammer: New Approaches and New Research."

**Kristi McMillan (2001)**, who works at the Phoenix Art Museum as Assistant Curator for Education, delivered a paper titled, "The Elements of Art and Principles of Design," at the Phoenix Art Museum in September 2007.

**Robin O'Bryan (2000)** taught for Semester at Sea Spring 2007. Robin presented paper entitled "A Witch Among the Virgins: Sacred and Profane in a 'Dominican' Chapel" at the Medieval Renaissance Forum, Plymouth State University.

**Sue Scott (1980)**, who works as an independent curator and writer, recently published *After the Revolution: Women Who Transformed Contemporary Art* with Eleanor Hearsey, Helaine Posner, and Nanay Princenthal. Some of the material for the book was presented at the Parsons School of Design in New York and the Wexner Center for Contemporary Art in Columbus, OH. Sue curated the show *Audacity in Art: Contemporary Art from Central Florida Collections* at the Orlando Museum of Art. She was also awarded the Susan B. Koppelman Award for Multi-authored Anthologies for Feminist Studies.

**Gerald Silk (1976)**, chair of the department of art at the Tyler School at Temple University, recently gave a talk on Christo and Jeanne-Claude at the Popular Culture/American Culture Association meetings in San Francisco. He also gave a paper, "The Great Age of American Automobiles," at the Ft. Lauderdale Museum of Art.

## SYMPOSIUM

### Landscape of Slavery

**Dominique Surh (2000)** is employed with the Leiden Gallery in New York.

**Anne Taylor (2002)**, who is the Curator of Interpretation at the Frist Center for the Visual Arts in Nashville, TN, delivered a talk, “Docents and Interpretation: Fitting into Museum Strategic and Interpretation Plans” at the National Art Education Association conference.

**Kim Servat Theriault (2000)**, whose book, *Rethinking Arshile Gorky*, will be published this fall by Pennsylvania State Press, is a contributing author to the Arshile Gorky Retrospective catalogue, which will be published by Yale University Press in conjunction with the exhibition opening at the Philadelphia Museum of Art next fall. The exhibition will travel to the Tate Modern in London in early 2010 and the Los Angeles County Museum of Art in the summer 2010.

**Anne Waehner (1992)** is a professional development manager at Bain & Company in Los Angeles, CA.

**Richard B. Woodward (1984)** is senior deputy director, Architecture & Design, Curator of African Art, Museum of Fine Arts in Richmond, VA.

**Elizabeth Wright (1988)** is a technical writer and project manager for a software company in San Francisco.

**ON MARCH 13-15, 2008**, the Carl H. and Martha S. Lindner Center for Art History sponsored the “Landscape of Slavery” Symposium. The interdisciplinary symposium was organized by Maurie McInnis to accompany the *Landscape of Slavery: The Plantation in American Art* exhibition (guest curated by Professor McInnis) at the University of Virginia Art Museum from Jan. 25 – Apr. 20, 2008. Additional support was provided by the American Studies Program, Architectural History Department, McIntire Department of Art, Carter G. Woodson Institute for Afro-American and African Studies, Corcoran Department of English, Office of Equity and Diversity, and the University of Virginia Art Museum.

#### Papers presented included:

- ▶ **Richard J. Powell**, John Spencer Bassett Professor of Art and Art History, Duke University • “Landscape/Escape: Subjugation and Agency in Nineteenth-Century Images of African Americans”
- ▶ **David Miller**, Associate Professor, Department of English, Allegheny College • “‘That dark struggling, darkly vegetating swamp of human souls’: Harriet Beecher Stowe and the Southern Landscape”
- ▶ **Gwendolyn DuBois Shaw**, Associate Professor, History of Art, University of Pennsylvania • “Topsy at the Dressing Table: Visual Apocrypha and Uncle Tom’s Cabin”
- ▶ **Kymerly Pinder**, Associate Professor, Art History, Theory and Criticism, School of the Art Institute of Chicago • “Mixing Myths: Multiracial Artists Talk Back to Slavery”
- ▶ **Tim Barringer**, Paul Mellon Professor, History of Art, Yale University • “Emancipation and the Plantation: Utopian and Dystopian Visions of the Sugar Economy in Jamaica, 1834-38”
- ▶ **Walter Johnson**, Professor of History and African and African American Studies • “Cotton’s Dominion: Body, Landscape, and Ecology in the Mississippi Valley”
- ▶ **Erskine Clarke**, Professor of American Religious History, Columbia Theological Seminary • “The Landscape of the Lowcountry in Black and White: Overlapping and Competing Views and Memories”
- ▶ **Stephanie E. Yuhl**, Associate Professor, History, College of the Holy Cross • “Landscapes of Longing: The Plantation Aesthetic in Sight and Sound”
- ▶ **Rebecca Ginsburg**, Assistant Professor, Department of Landscape Architecture, University of Illinois, Urbana-Champaign • “The View from the Woods: Plantation Landscapes from the Perspective of Fugitives”

## alumni news

[undergraduate art history]

**Lauren Cryan (2005)** is a master of public administration candidate at the George Washington University.

After receiving his M.A. in finance from ESCP-EAP Graduate School of Management in Paris in 2005, **Guillaume de Torquat (2004)** has begun working for Lehman Brothers in its investment banking division in Paris.

**Betty L. Goss (1979)** is retired and traveling in the US and abroad.

**Polly Forster Gravely (1996)** is a freelance journalist in Portland, OR. Her second child, Juliet, was born in May.

After receiving her MS in library and information science at Long Island University in 2007, **Elizabeth Hobson (1982)** is a children's librarian in Upper Grandview, NY.

**Lawrence Hyman (1989)** is an exhibitions coordinator for the Hirshhorn Museum and Sculpture Garden in Washington after leaving the Smithsonian Institution Traveling Exhibition Service in September 2007.

**Elizabeth Old Littlejohn (2002)** is the owner of Littlejohn Art Management in New York, NY. The company does art appraisals and collections management consulting.

**Mary Lott (2000)** is a senior resident in the Pediatrics Residency Program at Miami Children's Hospital in Miami, FL.

**Jennifer Minogue (2006)** works as an advertising sales planner at ABC Network Television in New York, NY.

**Lauren Mecca (2007)** has become the special events assistant at the National Gallery of Art in Washington, D.C.

**Meredith Powell (2007)** is a marketing coordinator for Kimley-Horn and Associates in Herndon, VA.

**Caroline Seward (1980)** is the facilities and property director for Europe and Asia for the Getty Images Gallery in London.

**Jarrett Michael Stephens (1980)** is the director of revenue for the Hope and Glory Inn in Irvington, VA.

**Sarah Rae Strunk (2007)** is a medical student at Emory University in Atlanta, GA.

**Beth Tulloss-Webb (1996)** is a stay-at-home mom.

**Alicia Volk (1994)**, assistant professor of Japanese Art History, Department of Art History and Archaeology, University of Maryland, will present a paper, "Kandinsky and the Utopian in Japanese Modernism," at the upcoming February CAA Conference.

**Christina Williams (2005)** is an administrator at Sotheby's Old Master Paintings & Drawings.

### Art History Minor

**Katie Robbins (1998)** is a textile designer at Britanica Home Fashions, in New York.

**Lyndsay Wilson (2007)** is a nurse at the Georgetown Hospital.

## alumni news

[undergraduate studio]

**Benjy Barnhart (1995)** is working as a painter in Munich, Germany. Recent exhibitions of his work include the 29th International Hollfeld Art Exhibit in Hollfeld, Bavaria, "Natur-Mensch" Art Exhibition at Sankt Andreasberg/National Park Harz, "Unterweg," solo show in connection with "Kunst in Sendling" in Munich, the 30th International Hollfeld Art Exhibit, and Kunst in Sendling, Munich.

**Tania Dibbs (1988)** is a professional artist in Basalt, CO. Her work has been shown in galleries in TN, DE, CO, MT, AZ, and New York, NY and has recently been added to a number of corporate collections, including Lockheed Martin and Gaylord International.

**John Dunlap (2002)** is a real estate consultant for Realty Resolution Advisors in Phoenix, AZ.

**Kendra Dunn (1997)** is the Marketing Manager for Hauser Homes, LLC in Charlottesville.

**Kimberly Dylla (2005)** works in visualization and digital archaeology with IATH at U.Va. Her project "Rome Reborn" was chosen featured exhibit at the SIGGRAPH 2008 conference in Los Angeles. Kimberly's band, Thismeansyou, finished their first national tour with a charting radio release, "I am a Pro-Wrestler with the Richmond Lucha Libre." She also continues to make machine paintings.

**John Early (2000)** entered the MFA program in Visual Arts at Washington University in St. Louis. He was awarded a Graduate School of Art Fellowship.

**Mary Hamrick (2004)** is a freelance designer in New York, NY.

**Chase Heard (2001)** works as a project manager for Ryan Street and Associates architectural firm in Austin, TX.

After receiving his MFA from the School of the Art Institute of Chicago, **Seth Hunter (2000)** is a graduate student in Media Arts at MIT in the Media Lab. His work was exhibited recently at the State Center in Boston and at the show "Everything Solid Melts

into Air” at the Chasama Gallery in New York, NY. His MFA thesis show was at the G2 Gallery in Chicago in May 2007.

**Patricia Wright James (1980)** is a partner in a jewelry design business, Cynthia Gregg Jewels in Arlington, VA. Her work was exhibited at the JCK Las Vegas 2008 show and the World Gold Council’s 2008 Look Book.

**K.K. Kozikj (1983)** is an adjunct assistant professor at Hofstra University. Her recent work includes stained glass windows in the 116th Street Subway Station in Manhattan and etchings titled Gotham Haiku, a collaboration with Barry Schwabsky.

**Benjamin Kulo (1997)** is a photographer in Brooklyn, NY. [www.benkulo.com](http://www.benkulo.com).

**Ann Peyton Hurt (2005)**, who works for the VCU Art Foundations as adjunct

faculty, teaches art and art history at the Virginia Deep Run High School in Glen Allen, VA.

**Elizabeth Pisciotta (2002)** is a graduate student in architecture at the University of Cincinnati.

**Danielle Riede (1998)** is an assistant professor at Herron School of Art and Design at Indiana University-Perdue University Indianapolis. She was a guest editor of the sixth edition of the *Daily Constitutional*, “By Proxy,” in June 2008. She also had two recent exhibitions, “Top Secret” at Studio Daniel Buren in Paris and “Her Royal Majesty” at Newcomb Hall Gallery at U.Va.

After working for years as a graphic artist, **Janet Lee Murray Smith (1980)** shifted to programming. She now works for the Camber Corporation in Newport News, VA.

**Michael Stewart (2005)** works at Monroe Properties/Miller & Associates in Richmond, VA.

**Beth Tulloss-Webb (1996)** is a stay-at-home mom in Fredericksburg, VA.

**Robert Walker (2003)** is a video producer with CNNmoney.com in New York, NY.

**Kazaan Viveiros (1992)** is a professional artist in Alexandria, VA., whose work has been exhibited in over forty group exhibitions and ten solo exhibitions across the country and in Europe including the Katzen Art Center at American University and the G 2 Gallery in Scottsdale, AZ.

## NEWS ABOUT: Graduate Students

**Lisa Frye Ashe** recently presented “Between the Easel and the Mural: Jackson Pollock’s Frieze Paintings” at the Pollock-Krasner House and Study Center in East Hampton, NY. She also presented “The Crisis of the Easel Picture: Painting and Its Spaces c. 1950” at Salem College in Winston-Salem, NC in May 2008.

**Lydia Brandt** delivered a paper at the VAF in May 2008. She was the co-project manager for the 2008 Garden Week exhibit at U.Va. She received a fellowship from the Kenan Endowment Fund of the Academical Village during the summer of 2008 and was also elected to the board of local historical preservation advocacy in Charlottesville.

**Scott Craver** received the Emeline Hill Richardson/Samuel H. Kress Foundation Pre-Doctoral Rome Prize for two years at the American Academy in Rome.

**Luanne McKinnon** took the position of the director of the University Art Museum at the University of New Mexico, Albuquerque after finishing her time at Rollins College as the Bruce A. Beal Endowed Director at the Cornell Fine Arts Museum. She recently published an exhibition catalogue, titled, *Corps Exquis: Fragments from a History of the Human Form, ca. 1585–2006*. Other exhibitions that McKinnon headed were “Henri Matisse’s JAZZ” and “Nevelson by Night.”

**Rosa Maria Motta** is working as a classical studies and Italian instructor in the Department of Modern and Classical Languages at Christopher Newport University in Newport News, VA. She recently worked at an excavation in Tel Dor, Israel, where she was in charge of coin collection analysis.

**Monica Shenouda** is the Luzak-Lindner Museum Intern at U.Va, 2008-2009. She

delivered a paper at the Renaissance Society of America meetings in March 2006.

**Catherine Walden** has received a research support grant from the Paul Mellon Centre for Studies in British Art to support dissertation research in the UK and a pre-doctoral residential fellowship at the Yale Center for British Art in September 2007. She also received the Chester Dale twelve-month pre-doctoral fellowship from the Center for Advanced Study in the Visual Arts at the National Gallery of Art.

**Daniel S. Weiss** published “The Roman Fort at Porolissum in the Context of its Surroundings” in *The Roman Empire and Beyond: Preceedings from the 12th and 13th Annual Conferences of the European Association of Archaeologists*. Dan also presented papers at the graduate colloquium at Yale University in April 2008 and in absentia at the 13th Annual Conference of the European Association of Archaeologists in September 2007.

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**THANK YOU!**

**DEPARTMENT REUNION AT CAA  
Annual CAA Breakfast**

Friday, Feb. 27, 7:30 – 9:00 a.m.

San Fernando Room  
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*All Art History and Studio Art alumni, students, faculty, friends, spouses, and companions are welcome.*

*We look forward to seeing you in California!*

**contacting us**

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

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PO Box 400130  
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**By e-mail:** mwd2f@virginia.edu

You can reach the Chair by e-mail at log@virginia.edu

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**what's inside**

- Ruffin Hall opens
- News about faculty
- Updates from your fellow alums

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