

McIntire Department of Art

UNIVERSITY OF VIRGINIA

NEWS

Fall/Winter 2002



CHAIR'S NOTE

Dear Alumni, Colleagues, and Friends,

This past year has been one of notable contradictions for the McIntire Department of Art. The success of all our programs and the joys of student achievement have been tempered by the deaths of our retired senior colleagues Ted Turner and Bob Barbee. At the same time the encouraging—indeed, energizing—process of planning construction projects for the department has accompanied the grim, major budget cuts that the state has imposed on the University.

As regards the financial situation of the department, we are in a truly paradoxical situation in which we are actively engaged in the process of designing new and renovated buildings for Studio Art and Art History while simultaneously experiencing frozen salaries, a hiring freeze, and significant cuts to our operating budgets. Paradoxical too is our ability, in spite of serious budget cuts, to bring visiting artists to the Grounds, including a full-time instructor in digital art. We find a similar paradox in the Graduate Program in Art History in that our new fellowship resources enabled us to recruit an unusually strong entering class even in this year of budgetary contraction. The mitigating factors in each of these paradoxical situations prove to be the generosity of alumni and friends, whose gifts in the last decade

enable us not simply to cope with the hiring freeze and budget cuts, but to actively improve our programs in ways that would have seemed unthinkable in prior recessions. I want to express at the beginning of this newsletter the deep gratitude of faculty, staff, and students for the many gifts, large and small, that give us the means to strive and achieve in adverse fiscal circumstances.

With the funding of Ruffin Hall in place, thanks to a gift of the Ruffin Foundation, we are nearing the final stages of schematic design. My Studio colleagues have worked closely with Machado and Silvetti Architects during the last two years to refine the interior plan, and we are now working on an exterior design that will sit comfortably in the shadow of both the Rotunda and Campbell Hall and the Culbreth Theater. Ruffin Hall will respect the architectural heritage of the University, but it will also be a building of character and distinction that expresses the ethos, culture, and vitality of the Studio Art program as we venture into a new century. We now anticipate groundbreaking in the spring of 2004. In the next newsletter, we'll provide floor plans and elevations showing a more advanced stage of design.

As regards Fayerweather Hall, the passage of the educational bond issue in November





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means that construction can begin as soon as we move out of the building. Daggit Saylor Architects completed the construction drawings last year, and we can now actively search for "swing space" in which to house the department during construction. We need two quite disparate kinds of space—on the one hand, large open volumes with sturdy structures to house studios and heavy printmaking equipment, and on the other, offices for Art History faculty and the department staff. It may well prove practical to put the art historians and their offices in one location and the studios in another. In any case, we anticipate a challenging year finding temporary dwellings, as well as moving into them. Of course, the prospect of radically improved facilities drastically diminishes the inconvenience of this disruptive move! We may well vacate Fayerweather as early as summer 2003, and it's entirely possible that we could re-occupy the building in the winter of 2004-05.

The capacity of bequests and gifts to radically affect our programs is also evident in the teaching of digital art and in graduate recruitment, two quite different fields of the department. As regards digital art, two bequests have proven critical to maintaining it in the Studio curriculum during a period when the College's resources are strained to the limit. The Artist-in-Residence Program, established by the bequest of Lydia and Warren Chappel, and the Mueller Digital Fund, established by the bequest of

René Mueller, are both supporting a full-time position in this field. We are delighted to welcome back Bogdan Achimescu, a Romanian print-maker and digital artist who has proven a creative mentor to students exploring the new challenges and opportunities that digital media present.

As for graduate Art History recruitment, during this past spring semester we again succeeded in bringing to U.Va. a strong entering class, including most of our top-ranked applicants. The critical factors here were the Shannon Jefferson Scholars Fellowship established two years ago, another fellowship funded by a private foundation to assist in recruiting students in classical archaeology, and the commitment of two President's Fellowships from the Graduate School of Arts and Sciences. The ability to offer competitive fellowship packages in recent years has enabled us to recruit aggressively. This makes our other fellowship resources available for additional recruiting and for supporting our wider and equally excellent graduate student body. This welcome change in our recruitment practices is owed primarily to private philanthropy, and it affects not only our students' experiences in the classroom but the national profile of the department as well.

One of the most notable accomplishments of the past year was the record number of fellowships that our graduate students in Art History won from sources

both outside and within the University. Our students have always successfully competed for outside fellowships, but the number and importance of awards this year is remarkable. These include, from funding sources outside the University:

Ellen Daugherty: a Luce/ACLS Fellowship for the study of American art.

Jill Deupi: Two-Year Fellowship at the American Academy in Rome (the Rome Prize) for the academic years 2002-03 and 2003-04. She also received a travel grant from the Kress Foundation.

Justin Walsh: Fulbright Fellowship and the James and Mary Ottaway Jr., Fellowship to attend the American School of Classical Studies at Athens during the academic year 2002-03.

Rebecca Young Schoenthal: Predoctoral Fellowship for Summer Travel Abroad for Historians of American Art, from the Center for Advanced Study in the Visual Arts, at the National Gallery.

Mary Leclere: appointed critic in residence for 2002-03 at the Glassell School of Art of the Museum of Fine Arts in Houston.

Jonathan Stuhlman: Virginia Museum of Fine Arts Fellowship.

And from sources within the University:

Emily Moerer: Arts and Sciences Dissertation Year Fellowship.

Kimberlee Cloutier-Blizzard: Departmental Dissertation Year Fellowship.

Tara Zanardi: Departmental Dissertation Year Fellowship.

We owe these last two fellowships to the generosity of the same foundation that has supported recruitment fellowships for classical archaeology in recent years. I speak for the entire faculty in emphasizing how proud we are of our students' achievement in winning these highly competitive awards.

The Studio wing of the department also saw impressive student achievement last year with the continued success of the Fifth-Year Program and the production of the second "Fringe Festival" held in conjunction with the Virginia Film Festival. Addressing

CAA CONFERENCE 2003

BREAKFAST REUNION

FRIDAY, FEBRUARY 21, 7:00-8:30AM

NEW YORK HILTON AND TOWERS
GREEN ROOM

All Art History and Studio Art alumni, students, faculty, friends, spouses, and companions are most welcome. We look forward to seeing you in New York!



CHAIR'S NOTE

the Film Festival's theme, "Masquerades," the 2001 Fringe Festival included participation from all the arts departments on Grounds: Studio Art, Drama, Music, Creative Writing, and Architecture, as well as dance performances. The week-long series of events commenced with a reception for the visual art component of the festival on Friday, Oct. 19, 2001, at the Frank Ix factory complex just south of Charlottesville's downtown mall. Few who attended will forget the spectacular effects of lighting in a number of major installation pieces within these vast industrial spaces. Events and performances continued each evening of the following week, culminating in a masked ball on Friday, Oct. 26, sponsored by our newly formed Art Students Society. The studio chair's letter comments further on the Fifth-Year Program, as well as on this current year's Fringe Festival, which relates to this year's Film Festival theme, "WET."

Even as we enjoyed these student achievements, the department also marked sadder milestones with the passing of an older generation, the deaths of Bob Barbee on Sept. 29, 2001, and Ted Turner on Sept. 26, 2002. Both joined the faculty in the 1950s, and both shaped the foundations on which the modern Art Department was built in the 1970s. Both were vital, energetic individuals, with remarkably different personalities as artists and human beings. Speaking for the department, I wish to express our sincere condolences to the families, students, and friends of these long-time and valued colleagues. A tribute to each will be found elsewhere in this newsletter.

The students of Paul Barolsky provided yet another kind of milestone this past year by organizing a living Festschrift in his honor: a symposium titled "Reading Vasari," held at the University of Georgia Nov. 16-17, 2001, at which many of his students spoke as well as a number of his close friends and colleagues in the field. That the program was a complete surprise to Paul



REPORT FROM THE VISUAL RESOURCES COLLECTION

The Visual Resources Collection experienced a productive and exciting year since the last Newsletter. With remaining funds from a previous grant, we hired a student programmer to enhance and upgrade our online database "ARTEMIS." For the past several years, faculty have been able to search the database for digital images and arrange their search results into Web pages for the purpose of student study. As part of our recent initiatives, we have been developing a tool to integrate faculty searches for digital images with the ability to create digital lectures for projection. With remodeling in our main lecture hall this year, we will soon be able to offer digital image projection using two side-by-side projectors.

Louise Putnam-Stoner, assistant director of the VRC, participated in the Visual Resources Session of the 2001 SECAC conference in Columbia, S.C. She presented a paper outlining her work on the restructuring of our Chinese art and architecture slide holdings, based on the scholarly trend of filing images of objects by the location of find. This change reflects the current site-based thinking prevalent in teaching of early Chinese works. Please watch the Department Web site for more news on developments in the Visual Resources Collection. <http://www.virginia.edu/~finearts>

testifies to the organizers' conspiratorial skills. For more on this symposium see the note on page 5.

Millie Dean again supervised the production of this newsletter, and her gentle persistence was essential to the completion of the editorial and design process. Tanya Paul, a graduate student, compiled the faculty, student, and alumni news with great efficiency and dispatch. Anne (Hilton) Matthews ('91), an alumna of the Studio program, again provided our design. Eric Schmidt, the department's gallery and studio assistant, provided the photographs. Paul Barolsky and Christopher Johns helpfully edited the news sections, and Jane Ford and others in University Relations edited the entire text. If we misspelled, omitted, or otherwise misrepresented anything in your news, please accept our apologies. We want to make the information about you as accu-

rate as possible, and we are working to make each edition of the newsletter better.

Surveying the vigorous life of this department within the political and economic climate of the Commonwealth of Virginia, I'm amazed at our accomplishments. While these successes result from the energy, devotion, and creativity of our faculty, staff, and students, we also recognize the degree to which your philanthropy has made the critical difference in providing us the means to reach the margin of excellence in all our programs. We deeply appreciate your support as we build on last year's achievements to excel as scholars, artists, teachers, and students.

Sincerely,
Larry Goedde
Chair, McIntire Department of Art



Studio Chair's Report

"True art...clarifies life, establishes models of human action, casts nets towards the future, carefully judges our right and wrong directions, celebrates and mourns. It does not rant... It does not whimper or cower or throw up its hands and bat its lashes. It does not make hope contingent on acceptance of some religious theory. It strikes like lightning, or is lightning; whichever."

—JOHN GARDNER, NOVELIST (1933 - 1982)

As we come to the end of a year where more than art strikes like lightning and as I look to the world's future with a mix of fear and hope, I am comforted by John Gardner's "art" that "does not whimper, or cower," that is powerful, strikes like lightning, is an antidote for terror. It is the responsibility of every artist and community of artists to reinvent our mission, to determine and adjust course toward an uncertain future, to allow the visual arts to speak with authority to the present and to the future as it has spoken in the past. This is the task of all artists at the dawn of the third millennium and of the Studio Art wing of the McIntire Department of Art as we enter our second 50 years as a degree-granting department of the University of Virginia.

As we begin the 2002-03 school year in the face of massive state budget cutbacks, the Studio Art Department is experiencing a period of growth, expansion, and a general increase in the quality of our overall program. How is this possible? I attribute this first and foremost to the dedication of our faculty and staff who seem to work harder in spite of a salary freeze for the last two years. When this spirit sometimes falters, our students, with their sense of reckless invulnerability, step in and challenge the program and my colleagues to do more, to be more.

Last year, a group of students wanting more power over their own education organized the Arts Students Society as an independent student organization and received a budget from Student Council for programs. This year includes a trip to New York City galleries and museums, sponsoring a visiting artist, and organizing the concluding party for the second annual Fringe Festival party, "Wet and Wild."

Also, our fifth-year students, wanting more rigor and a greater critical edge to their studio practice, independently organized a weekly seminar, which now is the heart of our expanding Fifth-Year Program. Their initiative induced the faculty to declare the seminar an actual course, which is led by Dean Dass and Howard Singerman.

During the last three years, the Fifth-Year Program has grown from four students working independently with their advisors, to a more structured program in which 10 fifth-year students, four distinguished majors and three art history graduate students participate. For more on the Fifth-Year Program and the Art Students Society, see the articles on them in this newsletter.

All of this is only possible because of the support of alumni and friends. Gifts to the department have allowed us to hire Bogdan Achimesu, a visiting artist teaching courses in digital art. Bogdan is helping us give definition and direction to this new and exciting area. His position would not have been possible without the support of the Chappel Artist-in-Residence Fund and the Mueller Digital Art Fund. With our digital art classes and our cinematography classes taught by Kevin Everson, we are expanding our offerings into 20th- and 21st-century technologies.

Although the tools, techniques, and media of art making are expanding, we are committed to the belief that the mission of the fine arts is enlarged but not fundamentally changed. Drawing is still the heart and foundation of our program and the prerequisite for all other studio courses. To further this commitment, an anonymous gift allowed us to hire Tom Doran to teach two sections of ARTS 161, our most basic and



CHRISTY HOBBAUGH



NOTES FROM THE STUDIO

fundamental course. Tom is an alumnus of this department who recently received an M.F.A. in printmaking from the Tyler School of Art in Philadelphia.

Gifts from Mortimer and Ruth Caplin and Don Santarelli have allowed Studio Art to be the experimental home of dance at U.Va., enabling us to hire the dancer and choreographer Sage Blaska, a visiting artist teaching dance composition as art.

These gifts and others have made all the difference during these turbulent times. My colleagues and our students thank all of our supporters.

The University of the future envisioned by Ed Ayers, dean of the College of Arts & Sciences, is an interconnected series of departments with distinct identities but with flexible boundaries that allow and encourage interdisciplinary courses, programs, and efforts. The new Arts Grounds, which will contain all the arts departments, is the physical and architectural expression of this new sense of community. We are also working as a committee of the arts under the leadership of Provost Gene Block to create programmatic initiatives that will strengthen all the arts.

The third annual Fringe Festival, which started as an alliance between Studio Art and the Virginia Film Festival, has expanded into a two-week-long ALL ARTS event addressing the Film Festival theme, "WET." This year the Fringe Festival features students, faculty, visiting artists, and community artists from all the fine arts departments, architecture, landscape architecture, dance, creative writing, and microbiology in the U.Va. Health Sciences. The "WET" theme is too large and provocative to be restricted to the arts. For the first time, the festival is being coordinated by a committee of students representing all of the arts departments and student art groups on Grounds.

The Fringe Festival, which will run from Oct. 18 – Nov. 2, will take place in 70,000 square feet of the former Frank Ix textile mill located three blocks south of the Charlottesville downtown mall and donated to the Fringe Festival by Monticello Associates which consists of Gabe Silverman, Beatrice Ost, Ludwig Kurtner, and Bill Ditmar.

An alliance led by the Art Department and the Forum for Contemporary Thought, the departments of Drama, Music, the Campaign for Dance, the Carter Woodson

Institute for Afro-American and African Studies, the University of Virginia Art Museum, the Arts Students Society, Piedmont Virginia Community College, and the University of Virginia Department of Athletics have combined resources to bring Bill T. Jones, the choreographer, dancer, and icon of American dance, to Grounds in the spring 2003 for a performance, master class, and lecture. In this event, I see an early step toward the new University of Virginia with all the arts working together across boundaries combining resources, energy, and vision.

When I came to Virginia 23 years ago, the art department was comfortable, quiet, almost invisible. As I look at the horizon, I can hear the sounds of the construction of our new building and the renovation of Fayerweather Hall. I can hear the sounds of the thunder of our students marching from the Art Department into the world and carrying a vision of art, which "strikes like lightning, or is lightning."

Bill Bennett
Associate Chair for Studio Art

READING VASARI: A SYMPOSIUM IN HONOR OF PAUL BAROLSKY

Students and friends of Paul Barolsky gathered at the Georgia Museum of Art at the University of Georgia on November 16th and 17th, 2001 for a symposium in his honor. The cunning of the organizers, Anne Barriault, Andy Ladis, and Norman Land, was evident in every aspect of the event, not least in its being a total surprise to the honoree, who had thought he was going to give a conference talk at the University. Instead, Paul encountered an artfully chosen and pointedly titled sequence of presentations, whose inspiration and approach bore witness to his own prolific engagement with the great Renaissance biographer and theorist of art, Giorgio Vasari. The titles of a few lectures convey the decidedly Barolskian, as well as Vasarian, tenor of the entire conference: "Every Painter Paints Himself(?); "The Delight of Art: Reading Vasari Against Himself"; "Piero di Cosimo: the Egg-Eating Artist";

"Vasari's Mothers; "Marcantonio's Nose?: Vasari and the Early Historiography of Prints"; and "Michelangelo's Snowman." Paul's students speaking at the conference included Diane Ahl, Anne Barriault, Karen Goodchild, Sally James, Norman Land, April Oettinger, and Jerry Wood, with Andy Ladis and Arthur Iorio chairing sessions. Also speaking were many of Paul's colleagues in the field, including Denise Allen, David Cast, Liana Cheney, Jack Freiberg, Ralph Lieberman, Hayden Maginnis, Katherine McIver, Maureen Pelta, Debra Pincus, Lisa Pon, Laurie Schneider-Adams, Louis Waldman, and Bill Wallace. Bill Eiland, the Director of the Georgia Museum, presented the opening address. Paul's own lecture, "Vasari and the Fear of Fiction," ended the conference on a note appropriate to the the author of, among many other books, *Michelangelo's Nose: A Myth and Its Maker*.



• **PAUL BAROLSKY**, who lectured this year at Princeton University, the Villa I Tatti in Florence, and the American Academy in Rome, has recently published several essays on Michelangelo as well as essays on Leonardo da Vinci and Verrocchio. His book, *Infinite Jest*, is being reprinted by Questia Media, and the Japanese translation of his *Faun in the Garden* has recently appeared.

• **MALCOLM BELL** provided an essay on Jefferson's Lawn and Vitruvius for the catalogue of an exhibition on the *Nachleben* of classical art held at Gropiusbau in Berlin, and an essay on John Boardman for the volume commemorating the 50th anniversary of the Mellon Lectures. He gave lectures on Jefferson and Vitruvius at Enna in Sicily and Charlottesville, Va., and read papers at the annual meetings of the Archaeological Institute of America in Philadelphia and the Society of Architectural Historians in Richmond. He continues to serve as co-director (with Carla Antonaccio, of Wesleyan University) of the U.S. excavations at Morgantina, Sicily.

• **JOHN DOBBINS** is one of two Martha Sharp Joulokowsky Lecturers for the Archaeological Institute of America during the 2002-03 academic year. He will lecture on Pompeii at 13 AIA societies around the country. John was on leave during the spring semester with a Sesquicentennial Fellowship. During part of the spring and summer he was in Italy continuing as director of the Pompeii Forum Project. In addition, he is editing a book of essays on Pompeii written by specialists in the field. Dobbins serves as the chair of the Advisory Board of the Etruscan Foundation, the secretary/treasurer of the North American Branch of AIEMA, and president of the Charlottesville society of the AIA.

• **DANIEL EHNBOM** contributed an essay on the Mughal style and the schools of Rajasthan to the recent book *Rethinking Early Modern India*. In addition he has lectured at numerous venues including the Virginia Museum of Fine Arts in Richmond, Va.; the Reformed Church in New Paltz, N.Y.; the Walters Art Museum in Baltimore, Md.; the San Antonio Art Museum, and the Crow Museum in Dallas. He continues to serve as the director of the University of Virginia Center for South Asian Studies.

• This past year **KEVIN EVERSON** was the Jules Guerin/Metropolitan Museum of Art-Jacob H. Lazarus Rome Prize Fellow at the American Academy in Rome. While at the academy, Kevin completed six short experimental films and a body of new photographic work. Everson had screenings of his films in various venues including the New York Underground Film Festival, New York Shorts International, Robert Flaherty Film Seminar and Temple University in Rome.

• **FRANCESCA FIORANI** contributed an article on Duke Cosimo de' Medici for the collection *Renaissance Representations of the Prince* (Rome, Edizione Kappa). She gave lectures on Leonardo's treatise on painting at the Getty Research Center and on Renaissance maps at the annual conference of the Renaissance Society of America.

• Department chair **LARRY GOEDDE** presented a paper on the development of the Netherlandish winter landscape at a symposium at the Max-Planck-Institut für Geschichte in Göttingen on the cultural consequences of the Little Ice Age.

• **SANDA D. ILLIESCU** delivered a paper, "The Black Box Project," at the 2002 CAA conference. In Sept. 2002 she had a solo show at Amarcord Gallery in Beacon, N.Y.



Kevin Everson with student.

• **CHRISTOPHER JOHNS** has articles in press in three anthologies, including the *Cambridge Companion to Jacques-Louis David*. He also has articles forthcoming in *Master Drawings* and *Memoirs of the American Academy* in Rome. Last spring, he joined the advisory editorial board of the Master Drawings Association. He also gave invited lectures at the universities of Iowa, Oregon and Pennsylvania, at Oregon State University and at Oberlin College where he delivered the Baldwin Lecture. He presented a conference paper at the Getty Research Institute and chaired a session at the American Society of Eighteenth-Century Studies annual conference in Colorado Springs, Colo. He continues work on a book-length manuscript, "Papal Art and the Catholic Enlightenment."

• In July **MEGAN MARLATT** gave a fresco workshop for the Montserrat College of Art summer program in Viterbo, Italy. Her painting, "Burgers on the Grill," was published in *Adbusters*, a media watch magazine published in Vancouver, B.C. Another painting, "Tower of Babel," has been chosen as the cover illustration for the book *Beyond Babel: A Handbook for Biblical Hebrew and Related Languages*, edited by John Kaltner and Steven L. McKenzie and published by Society for Biblical Literature.



THE FACULTY REPORT

- **MAURIE MCINNIS** contributed an essay on the reconstruction of Charleston's St. Philip's Church in *Building Image and Identity: Perspectives in Vernacular Architecture* (University of Tennessee Press). In addition she gave a lecture titled "The Material World of Tidewater, the Low Country and the Caribbean" at the College of Charleston.

- **AKEMI OHIRA** participated in several group exhibitions including the 2002 "Breaking Through the Walls of Bias" at the Hofstra University Museum, the "1st LUC Print Biennial" at the Crown Center Gallery of Loyola University in Chicago, and the "1st Biennial National Print Competition" at the Old Main Art Gallery at Northern Arizona University. In addition, in 2001 she participated in the group exhibition "Pressed & Pulled X," at Georgia College & State University in Milledgeville.

- **MARION ROBERTS** presented a paper, "'Improvements' at Salisbury

Cathedral," with Catherine Walden at the CAA conference in February 2002. Her book, *Dugdale and Hollar: History Illustrated*, has just appeared (University of Delaware Press). She continues to work on a book about Salisbury Cathedral, as well as on the Salisbury Project Web site: <http://www.iath.virginia.edu/salisbury/>

- **HOWARD SINGERMAN** has lectured recently at the University of Victoria, the Vancouver Art Gallery, and the Museum of Fine Arts in Houston. He also contributed to *La Part de L'Oeil* in 2001-02.

- **TYLER JO SMITH** published reviews in *The American Journal of Archaeology*, *Colloquia Pontica*, and *Bryn Mawr Classical Review*. She contributed a chapter to *Women's Dress in the Ancient Greek World* and has submitted encyclopedia entries for publication in *ThesCRA* (Thesaurus of Ancient Cult and Ritual) and *Encyclopaedia Micrasiatica Graeca*. She continues to participate in the excavations at Kato Phana,



Megan Marlatt with student.

Chios, Greece, in collaboration with the British School at Athens.

- **ROGER STEIN**, professor emeritus, recently returned from Athens where he spent two months researching the beginnings of American classical archaeology in the 1880's. Last year he gave a short gallery talk and published a review of the exhibition, "Art of John dos Passos," at the

BOB BARBEE

When Robert Barbee, who died on September 29, 2001, joined the Department of Art at the University of Virginia in 1951, his arrival doubled the faculty in a department that had been recently established in the College of Arts and Sciences. When he retired 32 years later, he left a faculty of more than 20, an established major, and an art department of steadily increasing influence and reputation in the State of Virginia.

Bob's own education as an artist took him from Michigan to Mexico and Louisiana. His early training was interrupted by World War II, when he served in the Army Air Force as a bombardier/navigator in Italy. As a veteran, he was able to use the GI Bill to complete his education at Cranbrook Academy in Michigan, one of the most prestigious art schools in America at the time. After receiving his Master of Fine Arts degree, he spent time painting in Mexico and Louisiana, preparing himself for a career as an artist and teacher.

Bob's work was widely exhibited early in his career. He was represented by a well-regarded gallery in New York, and was

included in regional exhibitions in Virginia and the Southeast. His early paintings show the influence of Cézanne and some of the School of Paris painters who were fashionable at mid-century, influences that became less and less important as his art matured. His painting became less abstract and more personal. He came to rely more and more on his keen observation and his real gift as a draftsman. He worked slowly and carefully, sometimes spending years on a painting, and became less interested in exhibiting his work or promoting himself as an artist. One of his virtues as a teacher was that he was able to impress on his students the importance of the discipline and craft that he cultivated in his own work.

Bob Barbee's good sense, fairness, dedication, and steadfast belief in the importance of the visual arts in a University education made him an important force in forming our department and in shaping the lives and careers of many students over the course of more than 30 years as a teacher.



University of Virginia Art Museum, and continues his involvement as a board member of the Lewis and Clark Exploratory City/County project.

- **ANN BAIRD WHITESIDE**, who was appointed director of U.Va.'s Fine Arts Library this past year, contributed to the journals *New Review of Information Networking* and the *VRA Bulletin*. She served as president of the Visual Resources Association (March 2000-March 2002) and was the co-leader of a workshop at the VRA-ARLIS/NA Joint conference in 2002. She was also co-editor of "Cataloguing Cultural Objects, a Guide to Cataloguing Cultural Objects and their Images," phase one of which is due to be published in January 2003. She also presented a paper at SECAC in October 2002.

- **RICHARD GUY WILSON** recently contributed entries to *Lost Virginia: Vanished Architecture of the Old Dominion* (Virginia Historical Society and Howell Press). He also published essays in *American Architects and Their Books to 1848*,

American Home, and *Buildings of the United States*, published by the Society of Architectural Historians. In addition, he authored the catalogue essay for the exhibition at the U.Va. Art Museum titled "Singular Visions: Folk Art from Charlottesville Collections," and contributed essays to *Rag and Bone*, *Victorian Society Summer School Alumni Association*, and the *Pennsylvania Magazine of History of Biography*. He continues to lecture extensively at various museums, societies and symposia, as well as make appearances on NBC Dateline, the History Channel and C-Span Book.

- **DOROTHY WONG** read a paper, "Unity and Diversity: Buddhist Steles in Gansu and Sichuan in the Fifth and Sixth Centuries," at the 2001 Asia Society symposium. She contributed an article, "The Making of a Saint: Images of Xuanzang in East Asia," to *Early Medieval China* and was awarded a Radcliffe Fellowship from the Radcliffe Institute for Advanced Study at Harvard.

- **WILLIAM WYLIE** published his second book of photographs, *Stillwater*, in August and had a solo show of the work at the University of Virginia Art Museum. His exhibition will travel next year to Charlotte, N.C. and Boulder, CO. He also had a retrospective of his work at Regis University in Denver. His photographs were included in the Abstraction in Photography exhibition at the Amon Carter Museum in Ft. Worth, Texas, where he also lectured. Wylie was a visiting artist at Winthrop University in South Carolina, Regis University and The Light Factory in Charlotte, N.C.; and he taught a landscape photography workshop at Anderson Ranch Art Center in Snowmass, CO. This past summer he returned to Carrara, Italy, to further his research on the marble quarries.

TED TURNER

Former Studio Art Professor Theodore Turner died on Sept. 26, 2002. Ted came to the University in 1952 and taught in the Art Department until he retired in 1985. Colleagues' recollections tell of a personality that was dynamic and rebellious as they recall Turner teaching classes in jeans rather than the coat and tie expected at U.Va. during the 1950s and 60s and racing his motorcycle up to Cocks Hall. The details of his academic career speak to the numerous contributions he made to the art department. In addition to teaching studio courses and participating in faculty exhibitions, Ted initiated a survey art history course, purchasing the initial slide collection and teaching classes for five years. Ted also served as acting chair of the Art Department at various times during his tenure.

Ted's fanciful watercolors, gritty oils and raw constructions were exhibited up and down the east coast, from New York to Charlottesville. Several galleries represented Ted throughout his career, most notably the Babcock Gallery in New York where his exhibi-

tions of watercolors received favorable reviews in *Arts Magazine* and *Art News*. This past spring, a retrospective celebrating his long and prolific career included shows at Les Yeux du Monde gallery, the former Merchant's Tire building on West Main Street and the University of Virginia Art Museum. The Fayerweather Gallery concurrently exhibited work by Ted's former students.

Ted's worked in several media including woodblock prints, watercolors, oils and wood constructions. A predilection for vibrant color and an aggressive handling of paint and materials distinguished his style and a juxtaposition of the contemplative and humorous marked his content. As he commented about his paintings shortly before his death, "I don't care if you like them. I don't care if you don't think of them as paintings, but you must see the desire and energy. You must." It is this energy and desire that marks Ted's work and his life and is that by which he should be remembered.

• **AVIVA DOVE-VIEBAHN** is the current president of the Art History Graduate Student Association at U.Va. She was also the first recipient of the Dennis Luzak Fellowship at the University of Virginia Art Museum.

• **KIMBERLEE A. CLOUTIER-BLAZZARD** is a lecturer at UMass Lowell and at the Montserrat College of Art in Beverly, Mass. She presented a paper "Jan Steen and the 'Socratic Style'" at the Mediterranean Studies Association Annual Congress in May 2001 in Aix-en-Provence.

• **AMANDA GUYTON** will be an adjunct professor at Germanna Community College and at the University of Richmond this fall. She also happily announces the birth of her son, Joseph Thomas Guyton. In addition, she continues to be involved with the Ajanta Site Seminar, a program for anyone interested in South Asian Art. The homepage for the program is: <http://www.devi.org/ajanta.html>.

• **CORY KORKOW** received a fellowship from the Victorian Society of America to attend the 2002 Victorian Society summer school in London.

• **TANYA PAUL** organized the exhibition "To Delight the Eyes and Transport the Viewer: Dutch Landscape Prints in the Golden Age" at the University of Virginia Art Museum and spent part of the summer in the Netherlands learning Dutch.

• **ERIC E. POEHLER** presented the paper "Romans on the Right: The Art and Archaeology of Traffic" at the Florida State University Graduate Symposium in February, and at the University of North Carolina/Duke University joint Graduate Colloquium in Classics in March.

• **E. LUANNE MCKINNON REEVES** recently published "The Eye, the Ear and the Sacred: James Turrell and an *Emblemata Sacra* of Guilielmus Hesius" (Segura Press) in a limited edition of 40 copies with original engravings by James Turrell. She also gave two lectures at the National Gallery of Scotland in Edinburgh: "Monet's *Haystack*, *Snow Effect* and the Science of Color" and "Particulate Color and the French Countryside: Pissarro, van Gogh and Seurat." In addition, she is working on the reorganization of the exhibition "Material Color" with Mel Gooding of the Tate Modern.

NEW ART HISTORY GRADUATE STUDENTS

Parker Agelasto
BATES COLLEGE

Lisa Ashe
UNIVERSITY OF SOUTHERN FLORIDA

Ashlie Beach
BOSTON UNIVERSITY

Scott Craver
MARY WASHINGTON COLLEGE

Claire D'Alba
CARLETON COLLEGE

Nichole Hendrix
UNIVERSITY OF ST. ANDREWS

Seung Kim
PRINCETON UNIVERSITY

Stacey McGowen
UNIVERSITY OF VIRGINIA

Erika Schneider
GEORGE MASON UNIVERSITY

Jessica Snow
DUKE UNIVERSITY

Jennifer van Horn
UNIVERSITY OF DELAWARE

Catherine Walden
UNIVERSITY OF VIRGINIA

Maria Zachariou
VIRGINIA COMMONWEALTH UNIVERSITY

OFFICE NEWS

Sylvia New Strawn spent her vacation in Europe this summer looking at properties. The first quadrant of her Renaissance Garden is nearly complete—a rosemary and lavender knot garden. She will have been in the Art Department for 20 years this November. How time flies...

Millie Dean spent her vacation in the Outer Banks with her family. She is currently working on reading as much as she can in her free time. She is desperately waiting for the fifth book in the Harry Potter series.



Sylvia New Strawn

5TH YEAR STUDENTS

Jeannette Ortt

Liz Pisciotta

Erin Lyddane

Peter Mina

Rachel Peltzman



- **DIANE COHL AHL ('77)** of Lafayette College has recently published the *Cambridge Companion to Masaccio*.
- **JENNIFER BAHUS ('02)** accepted a year-long curatorial fellowship at the Ringling Museum of Art in Sarasota, Fla.
- **LAURA BAPTISTE ('96)** is public affairs officer and project manager for "George Catlin and His Indian Gallery" at the Smithsonian American Art Museum.
- **JOHANNA BAUMAN ('00)** is a landscape historian and digital media specialist with the Landscape and Garden Studies Program at the Bard Graduate Center in New York City. She recently published an article in *Studies in the History of Gardens and Designed Landscapes*.
- **IVÁN CASTAÑEDA ('00)** will present a paper, "Pico dell Mirandola's *Theologia Platonica*," at the Conference of the American Academy of Religion, Society of Biblical Literature, in Moscow, Idaho next May. He is assistant professor of art history at the University of Idaho.
- **KEVIN E. CONSEY ('76)** received his M.B.A. from the Kellogg Graduate School of Business at Northwestern University in 2000. He is currently the director of the Berkeley Art Museum/Pacific Film Archives at the University of California.
- **CATHERINE CRAFT ('89)** is an independent scholar and a partner in the Norwood Gallery in Austin, Texas. She has curated several exhibitions there, including "Kazimir Malevich, Nikolai Suetin, Uya Chashnik, Drawings & Watercolors," "Barry le Va: Selected Drawings from 1979-1986," and "Shu Eguchi: 4 Sculptures from 1979 to 1986, and Bakuba Textiles from Congo." She has also published a review of "Pop Art: U.S./U.K. Connections, 1956-1966 at the Meme Collection" for *Burlington Magazine*.
- **ANNE DERBES ('80)** of Hood College will soon publish the *Cambridge Companion to Giotto*.
- **JENNIFER GIBSON ('85)** is a fine arts management specialist focusing on art and architecture at the General Services Administration in Washington, D.C.
- **ANDREW GRACIANO ('02)** presented a paper, "Joseph Wright's *Matlock High-Tor* as Didactic Landscape: Art, Science and History" at the Yale Center for British Art in December. He recently accepted a position as visiting assistant professor of art history at the University of South Carolina at Columbia for the 2002-03 academic year.
- **FREDERICKA JACOB ('79)** of Virginia Commonwealth University has published an article in the *Art Bulletin* on the Medici garden.
- **LYLE C. GRAY ('99)** recently published two articles with **ELEANOR JONES HARVEY ('83)** in the journals *American Art Review* and *Antiques*. She was the McDermott Fellow of American Art at the Dallas Museum of Art this past year, and has now returned to New York City, where she is working at the Spanierman Gallery.
- **SARA N. "SALLY" JAMES ('94)** is associate professor of art history and chair of the art department at Mary Baldwin College. She published an article in *Artibus et Historiae* and has presented several papers on Luca Signorelli at recent conferences, including the Biannual Conference on Medieval and Renaissance Studies, the Southeast Art Conference, and at "Reading Vasari," the Art History Symposium at the University of Georgia in Honor of Paul Barolsky last November.
- **ANNE JAMIESON ('92)** is the manager of human resources for North America at Marakon Associates in Stamford, Conn.
- **CHERYL KEMPLER ('77)** is currently the director of publicity, marketing and education at the Cathedral Choral Society at the National Cathedral in Washington, D.C. She also serves as arts administrator for the Arts Club of Washington. In November she organized and presented the symposium "African-American Composers, Performers and Musicians 1880-1920." She also published an article on the music of William Walton in the Cathedral Choral Society's educational magazine *Prelude*.
- **HOLLY KERIS ('99)**, curator of collections for the Museum of Arts and Sciences in Daytona Beach, Fla., contributed 12 essays to the *Treasury of American Art: Selections from the Permanent Collection of the Museum of Arts and Sciences*. She also received the Young Professionals Award through the Registrar's Committee of the American Association of Museums.
- **ANDREW LADIS ('78)** published his book of collected essays titled *Studies in Italian Art*. He gave the Rand Lectures at the University of North Carolina at Chapel Hill. He was also appointed to the National Council for the Humanities.
- **NORMAN LAND ('74)**, professor of art history at the University of Missouri, published articles in *Source* and *Explorations in Renaissance Culture*. In November he presented a paper, "Michelangelo's Shadow" at "Reading Vasari," the University of Georgia's conference in honor of Paul Barolsky. He also gave the keynote address for "Art and Text," the Fifth Annual Graduate Student Symposium at the University of Virginia.
- **DONALD S. LEWIS JR. ('73)** is a professional artist and is referenced in *Who's Who in American Art* and the *Biographical Encyclopedia of American Painters, Sculptors and Engravers of the United States-Colonial to 2002*.



- **KATHLEEN LYNCH** ('99) is assistant professor of Classics at the University of Cincinnati.
- **HOPE MAUZERALL** ('96) is adjunct instructor of art appreciation and art history at Fort Valley State University in Fort Valley, Ga.
- **SUSAN MAXWELL** ('02) is currently a visiting assistant professor of art history at Virginia Commonwealth University. She read a paper, "Wine, Women and Reckless Men," at the Sixteenth Century Studies Conference and another titled "Improvisation and Experience in the Stairway of Fools," at the Middle Atlantic Symposium at the National Gallery of Art, Washington, D.C.
- **DONALD A. MCCOLL** ('96) is assistant professor of art history and chair of the art department at Washington College in Chestertown, Md. He recently lectured on Dürer at Cambridge University and on Swiss Iconoclasm at Exeter University. He organized two sessions at the Sixteenth Century Studies Conference in Denver, Colo. on "Art and the Reformations: Intention, Reception and Interpretation." In addition, he was appointed curator of the Douglass S. Cater Society of Junior Fellows at Washington College.
- **GRETCHEN KREHLING MCKAY** ('97) is assistant professor of art history at Western Maryland College. In May she presented a paper at the International Congress of Medieval Art in Kalamazoo, Mich., titled "The Artistic Conception of the Ancient of Days in Byzantium."
- **KRISTI MCMILLAN** ('01) will spend another year as a member of the faculty in the Département d'Américain at the Université de Provence Aix-Marseille.
- **CYNTHIA MORRIS** ('89) is the president of Petersen-Arne, a wholesale crafts and sewing supply distributor in Vancouver, Wa.
- **ANTHONY MULLAN** ('73) works at the Library of Congress as the arts specialist for the main reading room.
- **ELIZABETH "BETH" O'LEARY** ('93) is associate curator of American Arts at the Virginia Museum of Fine Arts, and is guest curator for the Maymont Foundation. Her book, *From Morning to Night: Domestic Service in Maymont House and the Gilded-Age South* (University Press of Virginia), is expected in spring 2003.
- **APRIL OETTINGER** ('00), who is teaching Renaissance and Baroque art at the University of Hartford, recently published an article in *Miscellanea Marciana*. The recipient of a Francis Yates fellowship at the Warbug Library, a William Morris Society Fellowship, and a Delmas Foundation Fellowship, she has presented papers at Yale, the University of Georgia, and the Renaissance Society of America.
- **JOYCE HENRI ROBINSON** ('93), curator at the Palmer Museum of Art at Penn State, recently presented the exhibitions, "Sam Gilliam: Recent Prints" and "Artistic Friendship: Beauford Delaney and Lawrence Calcagno." She continues to write exhibition reviews for *Museum News* and *International Review of African-American Art*.
- **LYN BOLEN RUSHTON** ('94) is the director of Les Yeux du Monde Gallery in Charlottesville, Va. She shows approximately seven exhibitions per year, and recently collaborated with the Art Department on a retrospective of the work of Ted Turner and on the exhibition "9/11/01: Reflection."
- **MARY B. SHEPARD** ('80) recently helped revise the introduction to *Stained Glass before 1500 in the Collection of the Metropolitan Museum of Art: England and France*. She also chaired a session at CAA in 2002 titled "The Gothic Cathedral Transfigured," which included a paper on "Improvements' at Salisbury Cathedral" by Marion Roberts.
- **ANNE TAYLOR** ('02) is an intern at Anatolia College, Thessaloniki, Greece.
- **PATRICIA THOMSON** ('79) is a journalist and president of La Dolce Vita Wine Tours [www.dolcetours.com]. She is a travel columnist for *Pasta: The Journal of Italian Culture and Cuisine*.
- **JERI WOOD** ('85), professor of art history at the University of Illinois, published the *Cambridge Companion to Piero della Francesca*.
- **BARBARA ZABEL** ('78) contributed an essay to the anthology *National Stereotypes in Perspective: Americans in France—Frenchmen in America*. She gave a paper, "'Primitivist' Portraiture: Portraits of Kiki by Man Ray and Alexander Calder," at the conference of the American Culture Association in April. In addition, she received a Joshua C. Taylor Fellowship to be in residence as a senior fellow at the Smithsonian American Art Museum and the National Portrait Gallery to work on the wire portraits of Alexander Calder.
- **GERALD ZERKIN** ('71) is an attorney in Richmond, Va. and represented the accused terrorist Zacarias Moussaoui.
- **MORGAN BOYD ZINMEISTER** ('96) is a degree candidate in the Master of Art Conservation Programme, Queen's University in Kingston, Ontario. He is entering his second year as a paper conservation student and spent the summer working in the Conservation Department of the Freer Gallery of Art in Washington, D.C. as a graduate conservation intern.

UNDERGRADUATE: DOUBLE MAJORS

- **LUCY ERON** ('00) is an elementary school art teacher in Phoenix, Ariz. Last spring she participated in an exhibition at the Apollo Bar in Florence, Italy.
- **ROSEMARIE FIORE** ('94) exhibited in numerous venues, including The Bronx Museum of the Arts, New York City; Sestosenso Gallery, Bologna, Italy; Museode las Americas, Puerto Rico; Revolution Gallery, Detroit Mich.; and Oni Gallery, Boston, Mass. Reviews of her work appeared in *Dialogue Magazine*, *The New York Times*, *The New Art Examiner*, *The Kansas City Star*, and *The Salina Journal*.
- **K.K. KOZIK** ('83) is an artist and adjunct professor at Hofstra University. She had a solo exhibition at the Art Resources Transfer and participated in group exhibitions in New York City and at Allegheny College.
- **SARAH BUSHEY LILES** ('78) is a mother and practicing family physician in Newport News, Va.
- **JANE MATRICARDI** ('96) is a high school art teacher in Fairfax, Va. She participated in the group exhibitions "Installation Art" at the Arlington Arts Center and "Emergency Art Show" in New York City. She received the Virginia Museum of Fine Arts Professional Fellowship for Sculpture for 2002-03.
- **JOHN B. MCPHERSON** ('63) is a retired yacht designer and lives in Lawrenceville, N.J.
- **WHITNEY THOMAS** ('99) just defended her creative project for the M.F.A. in Visual Communications at Virginia Commonwealth University. She is a graphic designer at Circle S Studio in Richmond, Va.

UNDERGRADUATE: ART HISTORY

- **ELEANOR T. ANGLE** ('91) is currently out of the workforce and busy raising her two young children. She lives in Richmond, Va.
- **ESTHER BELL** ('01) is a second-year M.A. student in art history at Williams College.
- **DAVID M. BENEDEK** ('86) is currently the chief of the Forensic Psychiatry Service and director of the National Capital Consortium Military Forensic Psychiatry Program at the Walter Reed Army Medical Center in Washington, D.C. He has published articles in numerous journals, including *Journal of the American Academy of Psychiatry and the Law*, *Psychiatric Services* and *Jefferson Journal of Psychiatry*.
- **ANNE (HANAHAN) BLESSING** ('94) is a Ph.D. candidate in English at Tulane University, and teaches Latin at Trinity Episcopal School. She will soon be moving to Auckland, New Zealand with her husband for one year.
- **WILLIAM B. BODINE JR.** ('70) was recently named executive director of the Frick Art and Historical Center in Pittsburgh, Pa.
- **COURTNEY ANNE CAPRIO** ('99) is currently a law student at the University of San Francisco.
- **SUSAN MCDOUGALL CARMACK** ('75), a painter and printmaker, has had solo exhibitions at the Andrea Schwartz Gallery in San Francisco, at Northern Virginia Community College, and at the Cervini Haas Gallery in Scottsdale, Ariz. She has also participated in group exhibitions at the Corcoran Gallery in Washington, D.C., at Louisiana State University, and the Gallery at the University of Maryland. She was recently the featured artist in *New American Paintings* magazine.

- **CATHERINE CONGER** ('86) left the National Gallery of Art in 1992 to earn an M.B.A. from the Yale School of Management. From 1994-2000 she worked in the community development/affordable housing field. She married Greg Webb in 1995 and has two children.

- **AMANDA DOUBERLEY** ('00) is a gallery assistant at the Shoshana Wayne Gallery in Santa Monica, Calif. She will begin work towards an M.A. in art history at the University of Texas at Austin this fall.

- **MOLLY A. EPPARD** ('94) is a sales associate and director of the Contemporary Realism Division at Hollis Taggart Galleries in New York. She recently organized the launch of Brad Leithauser's book *Darlington's Fall*, in conjunction with the exhibition and sale of the drawings by his brother Mark Leithauser that were featured in the novel.

- **TRISTAN FLEMING** ('98) is a third-year law student at Georgetown University and was recently included in two exhibitions, "Artists for Peace" and the Law and Arts Society Exhibit, in Washington, D.C.

- **ELIZABETH DAWN GALANTI** ('95) owns Raven Gallery in Charlottesville, Va., which specializes in local artists and conservation framing.

- **MEGAN GLEASON** ('00) graduated from Christie's master's program in decorative and fine arts in December and is currently the intern to the Decorative Arts Department at Sloan's Auction Galleries in Bethesda, Md.

- **LESLIE ABOUD HOLZMAN** ('94) received her master's degree in Public Art Studies at the University of Southern California in 1997. She is currently an art consultant at nextmonet.com.



- **AUGUSTA KEEVIL ('00)** completed the Christie's fine and decorative arts course in London last year and currently works in the appraisal and consignment services department at the auction house Doyle New York.
- **PETER J. KLOMAN ('00)** is a junior specialist in American paintings at Christie's in New York City.
- **PENNY KOZAKOS ('93)** is a media specialist for the global public relations firm Burson-Marsteller in Chicago, Ill.
- **KIMBERLY LEWIS ('96)** is an account manager at Trilegiant Loyalty Solutions in Richmond, Va.
- **TERRY JASPERSON LOCKHART ('74)** is a graduate student in counseling at the Alliance Graduate School of Counseling, Alliance Theological Seminary in Nyack, N.Y.
- **MARGARET M. MAGNER ('84)** is an HRMS Implementation Project Manager in Rockville, Md.
- **ALEXIS MILLER ('92)** received her M.S. in art conservation from the Winterthur/University of Delaware Program in Art Conservation in 1999. She is currently associate conservator of paintings at the Balboa Art Conservation Center in San Diego, Calif.
- **JAMES I. NEWMAN ('69)** works as a visual information specialist in the Office of Public Affairs of the U.S. Department of Education in Washington, D.C. He is married with two children and owns Evangelical Used Books.
- **SARAH POITEVENT ('98)** is assistant director at the Galerie Simonne Stern in New Orleans, La.
- **ANDREW W. POTLER ('73)** is a physician and partner at East Mountain Medical Associates in Great Barrington, Mass.
- **COURTNEY RUCH ('01)** is entering the M.A. program in art history at the Courtauld Institute in London this fall.
- **MARY ELIZABETH RUSHING ('00)** completed the first year of medical school at the Medical College of Georgia. She received the Peacock Family Award in anatomy.
- **JENNIFER SCAPPETONE ('94)** is a Ph.D. candidate at U.C. Berkeley. She is the editor of *Qui Parle: Literature, Philosophy, Visual Arts, History*, and published reviews in *Boston Review*. She presented a paper titled "Experiencing the Arts, Writing Within the Disciplines" at U.C. Berkeley's conference: "Artists/Intellectuals/Institutions," and another, "Brancusi's Absolute Equity: The Costs of Consensus in a Modernist Monument," at the conference "Theorems of Power: An Interdisciplinary Conference on Sovereignty & Visuality" at N.Y.U.
- **JENNIFER SUBLETTE ('92)** is project director of the Teaching America History grant program for Montgomery County Public Schools, the Smithsonian Institution, Montgomery College and the University of Maryland. Her child, Isobel Kathryn, was born in November.
- **TONYA EAST SULLIVAN ('89)** received an M.B.A. from Virginia Commonwealth University in 1999 and is currently product manager of Unified Communications Software for CMG Telecommunications in Glen Allen, Va.
- **JENNIFER TINDER ('95)** is a graphic artist living in Barboursville, Va.
- **ALICIA VOLK ('94)**, adjunct professor of Japanese art history at Northwestern University, recently contributed entries to *The Encyclopedia of Contemporary Japan* and *Contemporary Artists*. She also presented the paper, "The Zen of Surrealism: Painting and Politics in 1930's Japan," at the University of Wisconsin at Madison.
- **AMANDA C. (PATTERSON) WALKER ('87)** received an M.B.A. from Virginia Commonwealth University in 1992 and has been an independent management consultant since 1996, serving clients in the Richmond and D.C. area.
- **EMILY F. DAY WHITWORTH ('85)** is president of the Arts and Cultural Council of the Twin Counties in Galax, Va. In 1999 she opened Center Street Arts, a coop for artists in Galax. She is the mother of four.
- **LISA SUMMERS WILLIFORD ('00)** works as a collections technician and assistant to the curator at Monticello. Recent publications include *Tribal Textiles 101* (SunBow Press), and an article in *About Art History*. In March, she lectured at the Virginia Art Museum on "Riding the Waves." She also curated "When the Snow Fell": The Monticello Fireside," at Monticello and "Off the Camel's Back: New Tribal Textiles from the Mid-East," at SunBow Gallery in Charlottesville, Va.
- **FARRAR WOLTZ ('93)** lives in Charlottesville, Va. and is self-employed as a decorative painter.

UNDERGRADUATE: STUDIO

- **REBECCA WRENN ADAM ('79)** is a self-employed graphic designer for Rebecca Adam Design. She has received numerous honors, including the Addy Award, the Aiga Award and the Neenah Gold Medal.
- **ISABELLA BANNERMAN ('80)** is a cartoonist for King Features Syndicate. She co-authors the strip "Six Chix" and recently published a collection of cartoons, *Pacifists in Bomber Jackets*. She gave a lecture in March on women cartoonists at Blue-stockings Bookstore in New York City.
- **SCOTT BARRON ('74)** recently had a solo show of his photographs of water images called "Water Works" at the Garrison Art Center in Lenox, Mass. His work may be viewed online at www.scottbarrow.com.
- **MARIE (BETOWSKI) TAWES ('75)** owns and operates Firelight Glass Art, a stained glass studio in the McGuffey Art Center in Charlottesville, Va. She recently had an exhibition there titled "Dreaming of a Future."
- **TOMMY BURNETTE ('93)** is senior technical director/computer graphics artist at Industrial Lights & Magic in San Rafael, Calif. His work was featured in the films *Deep Rising* ('98), *Small Soldiers* ('98), *Jack Frost* ('98), *Star Wars Episode I* ('99), *The Adventures of Rocky and Bullwinkle* ('00) and *Star Wars Episode II* ('02).
- **WALTER W. BURTON ('90) & KELLY TODD BURTON ('90)** are designers and partners of W.W. Burton & Company, a sign, graphic and decorative arts business in Reba, Va. They celebrated the birth of their second child, William Waugh Burton, in July.
- **NICOLE CHARBONNET ('88)** had a solo show, "Landscapes and Heroes," at the Galerie Simonne Stern in New Orleans, La.
- **JOANNA (FLEMING) CURTIN ('90)** lives in Seattle, Wash. with her husband and two children, Aidan and Shannon. Most recently she was the production head at Encore Media Group, which publishes arts programs for Seattle's leading arts groups, including the Seattle Opera and the Seattle Symphony.
- **JESSICA DACHER ('97)** designs children's books for Chronicle Books in San Francisco, Calif.
- **CRAIG EARL HARDING ('79)** owns the Ultra Studio of Art in Dyke, Va. and created 21 illuminated calligraphy documents for the American Urological Association's annual awards ceremony. In addition, he completed a series of medical illustrations for the U.Va. surgery department for an article to be published in the *Thoracic Cardiovascular Journal*.
- **SARAH (JOSEPHS) HELLEWELL ('92)** is an internal medicine resident at the Medical College of Virginia in Richmond, Va.
- **ANDREA L. HERDRICH ('00)** interns with the Smithsonian's Traveling Exhibitions Department and works in a frame shop in Columbia, Md.
- **ELIZABETH HOGAN ('00)** had six of her paintings included in a group exhibition at the White Walls Gallery at the Corcoran College of Art and Design in Washington, D.C. The exhibition, "Portrait-Self-Portrait," featured work from seven aspiring artists from the Washington area.
- **LAUREN HUNTER ('00)** is a tutor and substitute teacher in Stone Mountain, Ga.
- **BILL KERR ('87)** is the president of Fun Quilts, Inc., and co-authored *Color Harmony For Quilts*, which is scheduled for publication in November. He had a solo exhibition of his quilts at the Artisan's Gallery in Oak Park, Ill., and had one quilt included in the traveling show "Material Images: Contemporary Midwestern Quilts."
- **ROBIN MERRITT LIESFIELD ('99)** is a salesperson/title-clerk/bookkeeper for her family business, a minivan dealership in Montpelier, Va. She also designs Japanese gardens.
- **CHRIS LUZAR ('01)** was featured in the November issue of *Sports Illustrated*. He is currently working towards an M.A. in education, and plans to teach art after pursuing a career in the NFL. He continues to sculpt; his preferred medium is wood.
- **M.F. PIERCE MACDONALD ('92)** is associate urban planner for the city of Dublin, Calif., and is also the editor of *APA Northern News*, published by the American Planning Association.
- **KENNETH MILES ('92)** works at Syracuse University as the school's coordinator of academic support for football. He works with the players to ensure that they meet rigorous academic standards in addition to their athletic endeavors.
- **ADAM PESAPANE ('95)** is a director of commercials and short films. He received the Viewer's Choice Award at the Short Attention Span Film Festival, the Young Director Award at Cannes in 2001, and was a finalist at the 2002 Annecy Festival of Animation. He has been featured in *SHOIS*, *Campaign Screen*, and *Shoot*.



- **LAWRENCE W. PRITCHARD ('88)** is a self-employed artist and owner of Pritchard Fine Arts in Denver, Colo. He has been showing abstract and representational oil paintings and prints for the past several years in Denver and Boulder. In Denver, he has exhibited at the Open Press Print Studio, the Cherry Creek Fine Arts Festival and the Fresh Art Gallery Show. In Boulder, his work has been shown at the Maclaren Markowitz Gallery.

- **BEN REA ('96)** is a professional artist in Atlanta, Ga. He had solo exhibitions in Atlanta at the Atlanta Financial Center and the Modern Primitive Gallery and participated in group shows at the Lagerquist Gallery and the Bennett Gallery in Nashville, Tenn. In 2001 he was named to *Atlanta Magazine's* "A-list" of "people to watch." His work may be seen online at www.benrea.com.

- **PATRICIA B. SAMPSON ('89)** works at Montanna & Associates, a residential interior design firm in Orlando, Fla. She is in charge of producing all CAD interior architecture drawings for the firm.

- **KEVIN BRADFORD SCHMITT ('94)** left his job at a public relations firm in order to work freelance in digital design. He continues to be a contributing editor to *Digital Media Online*, and his work there may be found at www.digitalmedianet.com and www.creativemac.com.

- **KARA WALSH ('96)** teaches third grade in Montgomery County, Md.

JAMES WHITING

In the spring of 1952, James Whiting received the first Bachelor of Arts degree in Studio Art from U.Va. Whiting, who lives in Richmond, is a painter and teaches painting at a community college. He returned to Fayerweather Hall last spring to visit students, faculty and staff of his department. A story about his visit is in the June/July 2002 issue of the Arts and Sciences Online magazine at <http://aands.virginia.edu>.



FRIENDS OF FAYERWEATHER GALLERY

Last June, the Friends of Fayerweather Gallery (FFG) sponsored another successful alumni exhibition honoring former art professor Ted Turner. Painters, sculptors and printmakers who studied under Turner at U.Va., from 1952 to 1985, exhibited a wide range of work in honor of their former professor. Artists who contributed to the exhibition included Basil Burke, Jessie Coles, Susan Firestone, Judith Trott Guy, Ruth Latter, Frederick Nichols, John McCarty, Ron Moore and John Rousseau.

Fred and Beth Nichols served as curators and organizers of the Fayerweather Gallery exhibition and worked tirelessly to ensure the Turner Alumni Show was a wonderful success.

During graduation week, the Friends of Fayerweather Gallery also recognized exceptional undergraduates in the departments of studio art and art history. FFG awarded cash prizes to Whitney Odell for best contemporary art paper and to Peter Mina for best studio work.

This fall, FFG plans to develop a catalog and policy for placing alumni artwork throughout the University. We also hope to design a Web site and reinstate our annual group trip to the Virginia Museum of Fine Arts in Richmond. If you are interested in participating in the Friends of Fayerweather Gallery, please contact Megan Marlatt at mmg6n@virginia.edu.

Mara McCray Hilliar ('85)
President, Friends of Fayerweather Gallery

**WE ARE VERY GRATEFUL
FOR YOUR FINANCIAL SUPPORT**

If you would like to apply your gift to one of the following funds, please indicate it in the form below. If you have no preference, please be assured we will use it to the best immediate advantage.

- The Ed Caraco Fund
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 - Your choice of program or function
-

*Checks should be made payable to:
University of Virginia
and sent to the department at the address given below.*



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

By mail: McIntire Department of Art
University of Virginia
Fayerweather Hall
PO Box 400130
Charlottesville, VA 22904-4130

By phone: 434-924-6123

By FAX: 434-924-3647

By e-mail: mwd2f@virginia.edu

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

If you are not on our mailing list and would like to receive the newsletter and be included in our annual call for news, please mail your address to us or contact us by phone, FAX, or e-mail.

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