

Dear Friends,

Spring burst forth upon us this year with little advanced warning-- no early thaws, not much of a mud season. One week it was snowing, and in the next students were lying about the green in 70 degree weather.

We've had a busy and productive year. All three programs (Studio Art, Art History, and Art Education) continue to attract excellent students and it's exciting to see how the collective student work produced during an academic year is influenced by so many factors, including the students' personal backgrounds, the inspiration from their art professors, the perspective gained from non-art classes, and the impact of local, national, and global issues.

Last summer's renovations that we made to a few studios has improved the working and health conditions in Williams Hall. Our move of the woodshop to the basement, along with its new air handling system, has greatly enhanced the air quality throughout the building. Steve Carter reports that the new gas ceramics kiln works like a dream, and Kathleen Schneider and Nancy Dwyer are very enthusiastic about their retrofitted sculpture studio.

We're in the final planning stages for the second round of studio renovations, which will begin the week following Commencement. We will be completely overhaul the printmaking and drawing studios, improve dust collection in ceramics, and re-configure the digital lab.

In February we hired Walker Blackwell, our first full-time digital lab coordinator. Walker had previously operated a fine art digital printing business in Chicago, and he had also run the digital lab at Columbia College, Chicago. With his expertise, our great faculty, and our improved facilities, we're in the position to have one of the strongest digital/photography offerings among small liberal arts universities in the country.

In April, we ran our annual prize competition for juniors and seniors. Charlotte Rabbe won the Francis Hewitt Memorial Prize and Jacqueline Ryan was awarded the Ian Crawford Memorial Prize as the top art students in the junior class. Steve Shattuck and Kirsten Hurley were given honorable mentions, respectively. Alexander Whitehead and Emily Wilson won the Jennifer Goldstein Memorial Prize for graduating studio art seniors. Kristen Coffin and Emily Segal each were awarded honorable mentions. Once again the faculty were impressed with the quality and diversity of the entries.

We will hold a closing for the Senior Exhibition in the Colburn Gallery, as well as a reception for all of our graduating seniors and their families, on May 18 at 12:00 in Williams Hall.

Faculty news:

Art Education:

Adriana Katzew's proposal for a chapter, "Making Chicanos Think": The Private, Public and Political in Yolanda López's Art, was accepted for the book, *American Visual Memoirs after the 1970s: Gender, Sexuality and Visibility in the Post-Civil Rights Age*. Bucharest, Romania: Zeta Books

Art History:

Kelley Helmstutler Di Dio completed an article on a Spanish patron of the 16th c, which was accepted by *The Burlington Magazine*. And she presented a peer reviewed paper at a conference on state gifts between Italy and Spain during the 16th and 17th centuries, which was held at the Biblioteca Hertziana in Rome. **Bill Mierse** has been on sabbatical this year, during which he completed a 400 page book length manuscript, "Temples of the Early Iron Age Levant". And he completed an article on Provincial Roman coinage that will be submitted to the *Journal of Roman Archaeology*. **John Seyller** traveled to England in late January and early February to be interviewed in a film production on the *Hamzanama*, the manuscript that was the focus of his exhibition at the Sackler Gallery in 2002. And he continued his ambitious writing for a catalogue of paintings in the collection of Konrad and Eva Seitz, in Bonn, Germany, having completed forty extensive entries. John also studied several hundred Indian paintings in the reserve collection at the Museum Rietberg in Zurich In June 2007. While there, he presented a lecture entitled "Family Styles in 16th- and 17th-Century Mughal Painting" at the Museum. **Margo Thompson's** article, "'Lesbians Are Not Women': Feminine and Lesbian Sensibilities in Harmony Hammond's Late-1970s Sculpture." was accepted in the *Journal of Lesbian Studies*. Her book manuscript: "*Nothing to Be Gained Here*": *Jean-Michel Basquiat and Graffiti Art*. Is under contract to Parkstone Press, London.

Studio Art:

Tom Brennan received a \$2400 artist grant from the Vermont Arts Council to work on his photography project, "Janus". He also had a photograph included in "Romanticism Restaged: The Romantic Impulse in Contemporary Art", a juried group exhibition at Rochester Institute of Technology. The exhibition was curated by Therese Mulligan, former curator of photography at the George Eastman House. **Steve Budington** participated in two group exhibitions, including "Tripped Out: Imagism Now" at the Muskegon Museum of Art, in Michigan, and "Postcards from the Edge" a Visual AIDS Benefit, at the James Cohan Gallery in NYC. **Nancy Dwyer** showed four paintings in a group exhibition at the University of Delaware Gallery. Her work was included in "ARTWORKS The Progressive Collection", a book of work selected by Toby Devan Lewis, and published by D.A.P. Nancy also worked with the architect John Anderson and an engineering firm from Boston on the College Street/Waterfront Access Project, in Burlington. She created 5 designs that were presented to the City of Burlington. **Jane Kent** participated in a group exhibition "Contemporary Printmaking at the Crossroads" at

the George Segal Gallery, Montclair State University. Jane also produced a 3-plate etching in an edition of 265 for the Print Club of Cleveland, and lectured on the etchings at the Cleveland Museum of Art. She continues to work on the artist book, "Skating", in collaboration with the writer Richard Ford, for Grenfell Press. **Tarrah Krajnak** had photographs in a group exhibition at SF Camerawork in San Francisco in June. **Ted Lyman** had a solo retrospective of his films at Hallwalls, in Buffalo, NY. Hallwalls is a venue that was first organized by Cindy Sherman, Robert Longo, and others. Ted continues to work on *Flat Earth*, a film that explores the transformation of three dimensional space and time to a two dimensional, frame by frame surface. **Kathy Marmor** presented "Bird Watching" as part of a three-day workshop and panel entitled "Satellite Voyeurism", which was sponsored by HMKV a contemporary art program in Dortmund Germany. Kathy also participated in a group show at Black and White Gallery in Brooklyn, and another at the Firehouse Gallery in Burlington. Kathy organized a panel discussion with two other artists in conjunction with the Firehouse exhibition. **Lynda McIntyre** took part in "Ice and Fire", a group show at Furchgott/Sourdif Gallery in VT, and in the "Vermonters/Vineyard" invitational, in Chilmark, MA. She is working as the illustrator and cover artist for the book, "Walking Through the Seasons", with author Marilyn Neagley. And she is the graphics design consultant, illustrator, and one of the photographers for another book, "Lake Champlain-The Quadra-Centennial", with author Jared Grange. Lynda was also very active in national and international arts education organizations. She was a panel coordinator for International Arts Exchanges at the NAEA Conference (National Art Education Association) in NYC. And she served as a consultant focusing on artist exchanges and world arts of indigenous peoples for INSEA (International Society for Arts in Education). **Frank Owen** had a one-person exhibition, "Selected Works from Five Decades" at the Atea Ring Gallery in Westport, NY, and participated in a group exhibition, "Flying the Coop" at the Nancy Hoffman Gallery in New York. The Nancy Hoffman Gallery included Frank's work in five national art fairs this past year. **Kathleen Schneider's** sculpture was in the show, *Material Pursuits*, at the Fleming Museum. She was on sabbatical leave in Fall 2007, during which time she made prints at the Lower Eastside Print Shop, in NYC, combining various print techniques (wood cut, intaglio) and sewing. Kathleen also worked on a series of digital prints, as an extension of the "Bouquet" series of sculptures and drawings.

Our new website is almost up and running. When it's completed, we will have a link for alums to post news and show work. Please keep in touch, and come visit.

All the best,

Bill McDowell
Chair