

NEWS

WILLIAMS GRAD

ART THE CLARK

Congratulations to the MA Class of 2024!

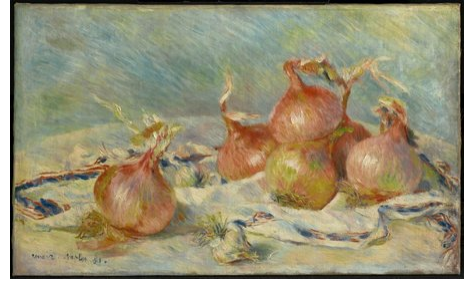


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Questions? Contact us at gradart@williams.edu.

A Year of Fresh Takes

The Department of Museum Education at the Clark started a new monthly program, inviting second-year graduate students to offer a "fresh take" on a work in the museum's permanent collection through a public gallery talk. This year's featured works included Camille Pissarro's *The River Oise Near Pointoise* (1873), Frederic Remington's *Friends or Foes?* (1902–5), Pierre-Auguste Renoir's *Onions* (1881), photographs of Yosemite's El Capitan by Carleton Watkins (1860s), Goya's *There was no remedy* (*No hubo remedio*) (1799), two silver gilt bowls by John Robins (1813/14), and Mary Cassatt's *Offering the Panal to the Bullfighter* (1873).



Parasitism

On April 5, **Nat Sorscher '24** convened a graduate student symposium in collaboration with the Clark's Research and Academic Program. The event brought together PhD students from programs in Art History and English, as well as cultural and media theorist Anna Watkins Fisher from the University of Michigan, to discuss the presence and purpose of parasitism as tactic and metaphor in art practice and art history. To cap the day of conversations around topics including the work of the artist Sturtevant, replicas of antiquities in Ecuador and in museums, art as counterpropaganda against Chilean government-issued photobooks, and Jericho Brown's *The Tradition*, Watkins Fisher delivered a public keynote address on "The Compromised Art of Parasitical Resistance."

Reflecting on the symposium, Nat described the experience as "a unique opportunity to explore and uplift underrepresented topics in art history" and was "especially proud that the symposium supported fellow graduate students from across the country and generated new knowledge around the ideas of resistance, compromise, and flexibility suggested by the parasitical."

2023–24 Lenett Fellowship

This year's Judith M. Lenett Memorial Fellowship was awarded to **Ricardo Mercado '24** and **Destini Ross '24** who presented their work in the conservation of American art at the Hunter Studio on May 13 to a packed house. Both students worked on objects from the first decade of the twentieth century supervised by conservators from the Williamstown Art Conservation Center.

"As someone who cares deeply about an artist's technique and use of materials, getting to work directly in treating a work of art was very rewarding," said Ricardo, who cleaned and devarnished a 1904 portrait of Ethel Cushing by the sitter's spouse, Howard Gardiner Cushing, from the collection of the Newport Art Museum, and conducted research on the artist's life and career.



Destini studied and conserved a planographic print by an unknown maker featuring "Afro-Americans who have served in the Upper and Lower Branches of the United States Congress" from the collection of the Chapin Library at Williams, which had no information about it.

In addition to her critical treatment of the work, Destini discovered a comparative piece through a House of Representatives CSPAN video, which enabled an attribution to publisher Edward Elder Cooper. Cooper's prolific career began in Indianapolis, where Destini was born and raised. Destini noted that the fellowship was "perhaps the most significant highlight of my time in the Graduate Program . . . it was a gift to have a beautiful space and time carved out each week for the careful act of art conservation."



Support our Students

As we look ahead to welcoming a new class of students in the fall, know that it's never too late to make a gift of any size toward financial aid, research, and travel, allowing Grad Art to recruit, admit, and support excellent students and contribute to a vibrant future for the arts.

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