

THE YEAR IN REVIEW

SCHEMA 2007-2008

SMITH COLLEGE MUSEUM OF ART

SCheMA²⁰⁰⁷⁻²⁰⁰⁸

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FROM THE DIRECTOR



The many ways that the Smith College Museum of Art enriches our community are highlighted in the snapshots from the past year featured in SCheMA '07-08. Endowed with an extraordinary collection of art and committed above all to education, our Museum touches the lives of learners of all ages through its programs. In these pages you will see this truth through the eyes of a child and his mother discovering African beaded art in our galleries, elementary school children experiencing our collection and the college students learning to teach them, and a Smith senior pioneering new ideas about Degas's compositional technique. While each story is illuminating in itself, collectively they make a powerful case for the value of art in our lives and the importance of institutions like ours that open their doors to investigation, edification, and inspiration.

The facts and figures included in this report depict an organization actively engaged with its audiences. More than 41,000 people spent time in our Museum last year, a record with the exception of the year that our new building opened to the public. That number includes sizable growth in visitation by college students, teachers from our community, and adults attending public programs, all strong indicators of the value of our educational service. We also benefitted from the support of a record number of Museum members; more than 1,400 households provided crucial funding for our exhibitions and other programs. And, once again, our collection was substantially enriched by generous gifts of more than 300 works of art (detailed on pages 6-15), ranging from historic Japanese tea wares to a charming painting by Thomas Hart Benton.



Jessica Nicoll, Director and Chief Curator

The purchase of the spectacular landscape drawing by William Stanley Haseltine, discussed on page 4, is a major step forward in our efforts to develop our collection of 19th-century American drawings, one of the highest priorities in our collecting plan. It was acquired in memory of Kathy and Jay Sherrerd, two devoted friends of SCMA who passed away in recent years. Kathleen Compton Sherrerd '54 served two terms on the Museum's Visiting Committee and she was passionate about American art, establishing an acquisition fund to help build that area of the collection. The majestic Haseltine drawing, so distinctive in its ambition and quality, embodies the Sherrerds's commitment to nurturing excellence at Smith.

One of the most singular events of the past year was the award to SCMA of a highly competitive \$1.2 million grant from the Andrew W. Mellon Foundation. Recognizing the distinctive strength of our collection as a teaching resource, this grant will allow us to deepen our engagement with the curriculum of Smith College. One million dollars of the award comes in the form of a challenge grant that must be matched one-to-one within three years, whereupon the funds will be endowed to provide an annual stream of support for the Museum's academic program. An additional \$215,000 allows us to initiate new programming while we work to meet the endowment challenge. The faculty of the College recognizes the rare teaching tool they have at their disposal in the Museum's collections, and have shown rapidly increasing interest in integrating Museum materials into their courses. These funds will be used to help secure highly successful academic initiatives launched in prior years and to meet the faculty's growing desire to integrate the SCMA collection into their teaching.

The Mellon challenge is the latest in a series of prestigious grants from the Andrew W. Mellon Foundation that have enabled the Museum to build its capacity as a living teaching tool. Between 1993 and 2001, SCMA received three grants that established and then endowed a program that encourages faculty to develop courses that draw intensively on the Museum's collection. The Museum-based Course Program has proven highly effective in building strong and fruitful relationships between the Museum and faculty, resulting in rich, creative use of the Museum's collections for teaching. In the true spirit of liberal arts education, the Museum's teaching partnerships have extended, not only to faculty in the arts, but also to a surprising array of other disciplines. Since the program's inception, 32 courses have been developed by faculty members in 13 departments, ranging from American Studies to Chemistry, Dance to Philosophy. In addition, the Museum-based Course Program has been a powerful magnet to bring students to the Museum, with course-related attendance by Smith students increasing 80% during the time since it was established.

The Mellon Foundation award recognizes SCMA's distinction while it lays the foundation for future achievement. It exemplifies our extraordinary progress this past academic year, which is the result of the collective efforts of our dedicated staff, students, faculty, volunteers, interns, Members, Visiting Committee, and donors. I extend sincere thanks to the individuals and organizations whose sustained and sustaining support has nurtured our institution this past year and throughout its history.

Jessica Nicoll
Director and Chief Curator

Museum AT A GLANCE

2007–2008



Museum visitors discuss *Unmasked*, 2005, oil on linen, by John Bankston (American, 1969–) a work in the Museum's permanent collection. (Gift of Rena G. Bransten, class of 1954)

Total attendance	41,466	Smith / Other College class visits and program attendance	3,891
Annual budget	\$2,771,239	Smith / Other College visits and programs	229
Membership		Museum-based Course Programs	8
Tryon Associate Households	54	Student Museum Educators	24
Leader Members	305	Family Day & Second Friday volunteers	22
Basic Members	1,071	Museum student work-study and intern program assistants	94
Total Member Households	1,430	Education programs for Museum student work-study and interns	10
Changing exhibitions	14		
Acquisitions	336	Class /group visitors to Cunningham Center	
Art Gifts	317	Total participants	648
Purchases	17	Smith / Other College visitors to Cunningham Center	537
Transfers from Smith College	2	Smith / Other College group visits to Cunningham Center	38
Academic Programs & Public Education		K-12 visitors to Cunningham Center	111
Total participants	14,699	K-12 group visits to Cunningham Center	6
Adult program visitors	4,740		
Number of adult programs	55	Five-College/Smith College class visitors	6,368
Family program visitors	2,247		
Number of family programs	14		
Family Days	2		
Total K-12 visitors	3,467		
Total K-12 group visits	154		
Teacher program visitors	179		
Teacher workshops	4		

ACQUISITION HIGHLIGHT

Haseltine: *Mount Desert Island*

This year, SCMA acquired a superb monumental drawing of Mount Desert Island, Maine, by landscape painter William Stanley Haseltine, thereby taking a major step forward in building our collection of 19th-century American drawings. This important work was purchased in memory of Jay and Kathy Sherrerd '54, whose commitment to the development of our American collection has contributed significantly to the Museum.

Mount Desert Island is the largest and most fully realized sheet from an important series of drawings that Haseltine created during a pivotal moment in his early career. After returning to the United States following four years of study in Europe (primarily in Germany), Haseltine embarked on a two-week trip to Maine during the summer of 1859 in the company of the painter Charles Temple Dix (1840-1873). Haseltine and Dix arrived in Bar Harbor in early July, and the two artists remained in the area until August 1, creating drawings on site. According to noted art historian John Wilmerding, Haseltine made approximately two dozen graphite, ink, wash, and watercolor drawings during this trip, most depicting the rocks and coastline. The topography of Mount Desert Island—its juxtaposition of mountains, dramatic rock formations, and the ocean—had attracted the attention of landscape artists since the 1830s, when the wild, native landscape became a focus of interest. Mount Desert Island was one of the few remaining pristine sites on the East Coast, and given Haseltine's keen interest in geology, the natural beauty and features of the untouched landscape would have appealed to him.

Haseltine primarily made drawings during his time in Maine, producing few of his oils of Maine sites (which were done later, in his studio). Wilmerding postulates that “Haseltine may have regarded [his drawings] as polished graphic pictures approaching the compositional resolution and presentability of studio paintings.” Such a view would have been unusual for artists of Haseltine's time, as art historian Marc Simpson observes:

Landscape drawings done in America were seen primarily as tools for study, either recording a site or as a step toward a finished painting. As a result, most of the drawings classed as ‘Hudson River School’ are relatively small (often pages taken from a sketchbook) and bear the marks, the wear-and-tear, of their utile status.

Wilmerding has characterized the best of Haseltine's work as “a fusion of line and light.” Haseltine's German academic training reinforced his strong, meticulous, and clean drawing style, and drawing remained an important part of his practice throughout his career. Haseltine's focus on verisimilitude in his landscape drawings was perfectly in keeping with the artistic and scientific trends of his time, as well as with his interest in physical and environmental science (particularly discoveries in the field of geology) and his preference for pristine and accurate recordings of the quality of light and striking land formations (primarily of coastal scenes).

Aprile Gallant
Curator of Prints, Drawings, and Photographs



William Stanley Haseltine. American, 1839-1900.
Mount Desert Island, August 1, 1859. Graphite, ink, and wash on paper. 20 ½ x 28 inches.
Purchased with the Kathleen Compton Sherrerd '54 Acquisition Fund for American Art in memory of Jay and Kathy Sherrerd.



DECORATIVE ARTS

BEZANSON, Thomas (Brother Thomas). American, 1929–2007

Tea Bowl, undated
Textured Tenmoku ceramic
Gift of Suzanne and Bernard Pucker in honor of William Myers

HOSOKAWA Morihiko. Japanese, born 1937
Raku Bowl, Hensei Period (1989–); 2000–2004
black raku stoneware

Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

NAGOSHI Jomi; ONISHI Jogen. Japanese, Nagoshi Jomi fl. 1751–1764, Onishi Jogen 1720–1783
Korean-style Hearth and Kettle (Chosen-buro), 1751–1764
Cast iron and polished bronze

Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

NAKAMURA Sotetsu XII. Japanese, 1932–2005
Rikyu-gata Tea Caddy, Showa Period (1926–1989)
Lacquer on wood

Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

PERTSHIRE. Scottish, in production 1968–2002
Paperweight: Bouquet, 1968–2002
Glass

Gift of Dorothy E. Erikson, class of 1932, in honor of Dorothy Eberhard Parry

TSUJI Seimei. Japanese, born 1927
Shigaraki-Bunrin Tea Caddy, Showa Period (1926–1989)
Stoneware, natural ash glaze, ivory lid

Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

TSUJIMURA Shiro. Japanese, born 1947
Korean-style/Ido Tea Bowl, Heisei Period (1989–)
Stoneware

Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

UNKNOWN. Chinese
Ming Dynasty (1368–1644)
Vase, Shimokabura type
Bronze, cast, and chased
Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

UNKNOWN. Japanese
Seto Nizusashi (Water Jar), Edo Period (1615–1868)
Stoneware, brown iron glaze, and black lacquer lid
Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

UNKNOWN. Japanese,
Screen: Blinds Open by Azaleas, Edo period (1615–1868)
Six-panel folding screen: ink, color, gold and silver leaf on paper

Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

UNKNOWN. Japanese
Oribe Hat Incense Case, Momoyama Period (1573–1615)
Ceramic with white slip and iron under clear glaze
Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

UNKNOWN. Japanese
Plum Flower Shaped Incense Case, 17th–19th century
Lacquer on wood, gold leaf, hira-makie
Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

UNKNOWN. Japanese
Oribe Kutsu-Gata Tea Bowl (Shoe-shaped Tea Bowl), Momoyama Period (beginning in the 17th century)
Pottery partially glazed with Black Oribe glaze
Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

UNKNOWN. Japanese, 19th century
Noh Mask
Carved, painted wood
Gift of Eliot C. Nolen, class of 1954

UNKNOWN. Japanese, 19th century
Three Satsume Sake Cups
Ceramic
Gift of Eliot C. Nolen, class of 1954

DRAWINGS

AVERY, Milton. American, 1893–1965
Little Village by the Sea, 1938
Gouache on paper
Gift of Susan S. Small (Susan Spencer, class of 1948)



BANKSTON, John. American, born 1969
No. 14, 2005
Color pencil, watercolor, oil pastel, and acrylic on paper
Gift of Rena G. Bransten, class of 1954

BASKIN, Leonard. American, 1922–2000
Medea, 1995
Gouache on paper
Gift of Roxene Goller Sloat, class of 1962, and Martin B. Sloat

BENTON, Thomas Hart. American, 1889–1975
On Menemsha Pond, 1971
Gouache and acrylic on paper
Gift of Alice Drucker Kaplan, class of 1958

BERGMANN-MICHEL, Ella. German, 1896–1971
Der steigende Tropfen, 1923
Ink, graphite, and gouache on paper
Purchased

CAMPOS-PONS, Maria Magdalena. Cuban, born 1959
Birth Certificate, 1991
Woodcut on amate (bark) paper, wood, and etched glass
Purchased with the Dorothy C. Miller, class of 1925, Fund

CHEN Jialing. Chinese, born 1937
Lotus, 1987
Black and colored ink on paper mounted on cream silk brocade
Lotus #5, 1988
Colored inks on paper mounted onto cream silk brocade
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen



Left: John Bankston. American, born 1969.
Unmasked, 2005.
Oil on canvas.
Gift of Rena G. Bransten, class of 1954.

Right: William Harry Warren Bicknell. American, 1860–1947.
On the Abajona, June 1891.
Etching printed in black on paper.
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend.

CHENG Shifa. Chinese, 1921–2007
Two Chickens, 1980
Black and colored ink on paper mounted on cream silk brocade
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen

CHETHAM, Charles. American, 1929–1995
Oliver Larkin, undated
Graphite on paper
Gift of Priscilla Cunningham, class of 1958, in honor of Mary Chetham (Mrs. Charles Chetham)

DE LISIO, Michael. American, 1911–2003
Alice B. Toklas, undated
Alice B. Toklas - side view, undated
Shakespeare and Company Books, undated
Graphite on paper
Sarah Caldwell, undated
Graphite and color pencil on paper
Gift of Sanford Schwartz

EISENMAN, Peter. American, born 1932
Six Architectural Sketches, undated
Ink on paper, various dates
Gift of George Bonte Kewin in memory of Dorothy Hope (Parkinson) Kewin

GANSO, Emil. American, 1851–1941
Untitled, ca. 1925
Graphite and pastel on paper
Gift of Susan L. Brundage, class of 1971, and Edward C. Thorp

GRAVES, Nancy. American, 1939–1995
Crisium, 1978
Watercolor on paper
Bequest of Mary Elizabeth Sterling, class of 1937

GU Wenda. Chinese, born 1956
Rock in Rock, 1989
Black ink on two sheets of joined paper
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen

HASELTINE, William Stanley. American, 1835–1900
Mount Desert Island, August 1, 1859
Graphite, ink, and wash on paper
Purchased with the Kathleen Compton Sherrerd, class of 1954, Acquisition Fund for American Art in memory of Kathy and Jay Sherrerd

JIUN. Japanese, 1718–1868
Scroll: Five Character Buddhist Aphorism, Edo Period 19th century
Ink on paper mounted on cloth
Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

LIU Haisu. Chinese, 1896–1994
Pine Tree, February 16, 1979
Black ink on paper mounted on red silk brocade
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen

QUI Deshu. Chinese, born 1948
Accordion Album, undated
Red and black ink on paper bound as an accordion book with brocade covers
Earth and Floaters in Black Chaos, ca. 1983
Black ink, red stamp ink, and collage on paper

QUI Deshu. (continued)
3 Eyes in Miasmic Field, ca. 1983
Ink and stamp ink on paper mounted on silk
Lava, Martians in Cracks, ca. 1982–1984
Black ink and collage on paper
Green, Yellow, Red, Blue and Purple Cracks, 1986
Acrylic and collage mounted on canvas
Lavender, Orange and Blue Cracks, July 21, 1989
Acrylic and collage mounted on canvas
Sun and a Half with Black Cracks, July 21, 1989
Ink and red stamp ink on paper
Blue Mountain, late 1990s
Collage and acrylic on paper
Red Rift #12, 1980s
Collage and acrylic on paper mounted on canvas
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

SAROYAN, William. American, 1908–1981
Blueie # 5, 1962
Watercolor on paper
Gift of The William Saroyan Foundation

SONG Wenzhi. Chinese, 1918–1999
Mount Huang, November 1979
Black ink on paper mounted on red silk
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

SESSO Toyo (attributed to). Japanese, 1420–1506
Scroll: Daruma Crossing the Yangtze River on a Reed,
Muromachi Period
Ink on paper mounted on cloth
Gift of Peggy Block Danziger, class of 1962,
and Richard M. Danziger

SUN Jingbo. Chinese, born 1947
Warrior, 1986
Colored ink rubbings on paper
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

TANG Yun. Chinese, 1910–1993
Lotuses and Minnows, summer 1980
Black and colored ink on paper mounted on cream brocade
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

UNKNOWN. Franco/Flemish
A Kneeling Figure in the Posture of Adoration,
last quarter of the 17th century
Red chalk with touches of black chalk on paper
A Kneeling Figure in the Posture of Adoration,
last quarter of the 17th century
Counterproof of red chalk with touches of black
chalk on paper
Gift of Mary Ellen Fahs, class of 1958

WU Shanzhuan. Chinese, born 1960
Today No Water, October 25, 1997
Red felt pen on pre-primed white canvas with
metal grommets
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

YA Ming. Chinese, born 1924
Lotus, 1979
Black ink on paper mounted on cream silk brocade
Mount Huang, March 2, 1980
Black and colored ink on paper mounted on cream brocade
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen



Top: Puvis de Chavannes. French, 1824–1898.
The Poor Fisherman, 1897.
Transfer lithograph printed in purple on MBM laid grey paper.
Purchased with the Josephine A. Stein, class of 1927, Fund,
in honor of the class of 1927.

Bottom: Jerome Liebling. American, born 1924.
Women and Peaches, Brighton Beach,
Brooklyn, N.Y., 1980 (printed 2007)
C-print.
Purchased with the Dorothy C. Miller, class of 1925, Fund.



YANG Gang. Chinese, born 1946
Girl with Red Lotuses, 1984
Black and colored ink on paper mounted on cream
silk brocade
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

YANG Yanping. Chinese, born 1933
Lotus, 1990s
Ink and acrylic on paper backed with paper
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

YE Qianyu. Chinese, 1907–1996
Tibetan Dancer, 1980
Ink and gouache on paper
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

YUAN Yunsheng. Chinese, born 1937
Nude with Two Babies, 1979
Colored ink on rice paper edged in brown and beige
silk and mounted on rice paper
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

ZHU Xiuli. Chinese, born 1938
Scholar by a Stream, 1984
Black and colored ink on paper mounted on light
green silk brocade
Landscape with Village, Figure and Autumnal Tree
(*Drunken Landscape*), 1985
Black and colored ink on paper mounted on cream
silk brocade



Left: Morihiro Hosokawa. Japanese, born 1937.
Raku Bowl, Hensei Period, 2000–2004.
Black raku stoneware.
Gift of Peggy Block Danziger, class of 1962,
and Richard M. Danziger.

Right: Chen Haiyan. Chinese, born 1950.
Dream, 1986.
Woodcut printed in black on paper.
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen.

ZHU Xiuli (continued)
Listening to the Moon, February 2, 1986
Black and colored ink on paper mounted on cream
silk brocade
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

NEW MEDIA

KENTRIDGE, William. South African, born 1955
What will come, 2007
Anamorphic projection: 35 mm film transferred to DVD,
cold rolled steel table, cylinder, blank white circular paper
Purchased with the Janet Wright Ketcham, class of 1953,
Fund

PAINTING

BANKSTON, John. American, born 1969
Unmasked, 2005
Oil on canvas
Gift of Rena G. Bransten, class of 1954

BOXER, Stanley. American, 1926–2000
Winter Waters, 1972
Oil on canvas
Gift of Gretchen Peterson, class of 1948

CANADE, Vincent. American, born Italy, 1879–1961
Houses in a Landscape, ca. 1924
Oil on canvas
Landscape, ca. 1924
Oil on canvas
Gift of Susan L. Brundage, class of 1971,
and Edward C. Thorp

CHASE, Louisa. American, born 1951
Fire & Rain, 1981
Acrylic on cotton canvas
Gift of Nancy K. Smith, class of 1953, in honor
of her 55th reunion

GILLESPIE, Frances Cohen. American, 1939–1998
Pomodori Romanesche II, 1993
Oil on wood
Gift of the Estate of Frances Cohen Gillespie Wentorf

MC CONNELL, George. American, 1852–1929
Untitled (Fanciful Landscape), 1872
Oil on canvas
Gift of Jolene Goldenthal, class of 1943

MILLAIS, John Everett. English, 1829–1896
Meditation, 1873
Oil on canvas
Gift of Johanna Drew Taylor, in memory of her parents,
John and Frances Drew

PHELAN, Ellen. American, born 1943
Small Shrub (green)
Oil on canvas
Gift of Dorsey Waxter

SAAR, Lezley. American, born 1953
The pail stays in the freakin' kitchen!, 2007
Mixed media: Ink, wallpaper, and gelatin silver prints
on paperboard mounted on wood
Purchased with the Judith Plesser Targan, class of 1953, Fund



Andy Warhol. American, 1930–1987.
Wayne Gretzky, c. 1983.
Color Polaroid.
Gift of The Andy Warhol Foundation for the Visual Arts.

PHOTOGRAPHY

ALEXANDER, Vikky. Canadian, born 1959 and
BROOKS, Ellen. American, born 1946
Rhododendron Reflection, 1992
Color Polaroid
Gift of Ellen Brooks

BARROW, Thomas F. American, born 1938
Perturbation Theory 2, 1990–1993
Manifest Destiny 2, 1988
Unique spray-painted photograms
FILMS, 1977
Task Mask, 1991
Photolithographs printed in color on paper
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

BERNHARD, Ruth. American, 1905–2006
In the Box – horizontal, 1962 (printed 1992)
Gelatin silver print
Gift of the estate of Ruth Bernhard

CLERGUE, Lucien. French, born 1934
Wet Sands Camarque, 1965 (printed 2006)
Jean Cocteau and Sphinx, Les Baux, 1965 (printed 2006)
Gelatin silver prints
Gift of Nicole Shearman, class of 1987, and Nicholas Fluehr

FINOCCHIARO, Mario. Italian, 1920s–1999
4 + 1, ca. 1950s
Bancarella a Torcello, ca. 1950s
In Casa 33, ca. 1950s
Untitled (crowded market, woman carrying garlic), ca. 1950s
Untitled (man eating, cobbled street, trees), ca. 1950s
Vetrinetta Pericolosa, ca. 1950s
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

GOLDRING, Nancy. American, born 1945
Blind Ice: Palm Wave, 2005
Blind Ice, Grey Glass, 2005
Cibachromes
Gift of Harriet B. Tolson

GROOVER, Jan. American, born 1943
Untitled, 1978
C-print
Gift of Robert Freidus

HALLIDAY, David. American, born 1958
The Perfect World of David Halliday, 2005
Cloth bound book containing 10 gelatin silver prints
Gift of Marilyn L. and L. Robert Cohen (Marilyn L. Levin,
class of 1968)

HEINS, Greg. American, born 1945
Musée des Arts Decoratifs, 2007
C-print
Purchased with the gift of Sue Reed, class of 1958,
in memory of Tracey Albainy, class of 1984

KENNEDY, Clarence. American, 1892–1972
Dreyfus Collection: Sculptures, March 1931
Bound volume containing 57 gelatin silver prints
Purchased with the Ruth and Clarence Kennedy Endowment

LIEBLING, Jerome. American, born 1924
Women and Peaches, Brighton Beach, Brooklyn, N.Y.,
1980 (printed 2007)
Purchased with the Dorothy C. Miller, class of 1925, Fund
Woman, Shopping Cart, Market Window - Brighton Beach,
Brooklyn N.Y., 1985 (printed 2007)
Purchased with a grant from the Artists' Resource Trust
Miner's Wife, Hibbing, MN., 1983 (printed 2007)
Purchased with the Rita Rich Fraad, class of 1937,
Fund for American Art

LIEBLING, Jerome. (continued)
Man in Restaurant Booth, Weirton, W.V., 1982
(printed 2007)
C-prints
Purchased with the fund in honor of Charles Chetham

LYON, Danny. American, born 1942
Dining Room, 1968–1969 (printed 1980)
Guns are Passed to the Picket Tower; the Line Returns
from Work, 1968–1969 (printed 1980)
Jones and Raymond Jackson, Ten Years, Robbery,
1968–1969 (printed 1980)
Shakedown (man being frisked, chest area),
1968–1969 (printed 1980)
Shakedown, Main Corridor, 1968–1969 (printed 1980)
Shakedown (men being frisked outdoors),
1968–1969 (printed 1980)
The Line, 1968–1969 (printed 1980)
Three Convicts, 1968–1969 (printed 1980)
Visiting Room, 1968–1969 (printed 1980)
Watering the Boss, 1968–1969 (printed 1980)
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

MALAKOFF, Sarah. American, born 1972
Untitled Interior (blizzard), 2005
Digital C-Print
Purchased with the Class of 1990 Art Fund

MARCUS, Caleb Cain. American, born 1978
Waiting to Carry the Dead, India, 2005
Gelatin silver print
Gift of Nicole Shearman, class of 1987, and Nicholas Fluehr



Greg Heins. American, born 1945.
Musée des Arts Decoratifs, 2007 C-print.
Purchased with the gift of Sue Reed, class of 1958,
in memory of Tracey Albainy, class of 1984.

MARKOV-GRINBERG, Mark. Russian, 1907–2003
Happy Maternity, Stavropol Territory, 1934
In the Trenches, near Kursk, 1934
The "Princess" of the Village, Kabardino-Balkaria,
North Caucasus, 1934
Red Square Parade for Cheluskin Polar Expedition, 1934
Ferrotyped gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

NAGATANI, Patrick. American, born 1945
Waste Isolation Pilot Plant Nuclear Crossroads, U.S. 285,
60, 54, Vaughn, New Mexico, 1989
'Effects of Nuclear Weapons', Bradbury Science Museum,
Los Alamos National Laboratory, New Mexico, 1990
Golden Eagle, United Nuclear Corporation Uranium Mill
and Tailings, Churchrock, New Mexico, 1990
Ilfocolor prints
Cadillac Fleetwood, near Messak Settafet, Sahara, Libya,
1991/2001
Jaguar, The Caracol (Observatory), Chichén Itzá, Yucatán,
Mexico, 1991/2001
Cadillac Town Car, The Great Gallery, Horseshoe Canyon,
Utah, U.S.A., 1992/2001
Ford Coupe, Hall Farm near Riverside Observatory, Johnson
County, Iowa, U.S.A., 1992/2001
Ford Explorer, Kitt Peak National Observatory, Quinlan
Mountains, Arizona, U.S.A., 1993/2001
Toyota, Manzanar, Inyo County, California, U.S.A.,
1993/2001
Ford Woody, Near Entrance to Lascaux Cave, Dordogne,
France, 1994/2001
Mercedes, Grand Canyon, Arizona, U.S.A., 1994/2001
Lincoln Continental, Ukok Plateau, Siberian Altai, Russia,
1995/2001
Mercedes, near Nagi Gompa, Nepal, 1995/2001
Infiniti, Jemez Pueblo, New Mexico, U.S.A., 1996/2001
Toned gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

NOSKOWIAK, Sonya. American, born Germany, 1900–1975
Telegraph Hill, San Francisco, undated
Ferrotyped vintage gelatin silver print
San Francisco Embarcadero with Bay Bridge in
Background, undated
Untitled (old farm vehicle with barn), undated
Untitled (rustic building, probably Mendocino), undated
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

ROBB, Anne Bell. American, 20th century
Ansel in My Studio, 1959
Gelatin silver print
Gift of Anne Bell Robb, class of 1957,
in memory of Edwin H. Land

SCHOOL OF THE ART INSTITUTE OF CHICAGO, publisher
Underware, a portfolio of photographs by eighteen
photographers, 1976
Crackerjacks, a portfolio of photographs by sixty
photographers, 1977
Photography in various media
Gift of Nancy Waller Nadler, class of 1951

SHIELDS, William Gordon. American, 1883–1947
Columns, ca. 1910s
Silo and Irrigation Dam, ca. 1910s
Trees Along a Waterway, ca. 1910s
Trees and Brush Reflected in Water, ca. 1910s

SHIELDS, William Gordon. (continued)
View Overlooking Walkway with People on Benches
and Strolling, ca. 1910s
Water Mill and Pond, ca. 1910s
Woman and Children Walking Beneath Large Columns,
ca. 1910s
Woman Sitting in a Meadow Beneath Trees, ca. 1910s
East River Barges, 1918
Matte finish warm-toned gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

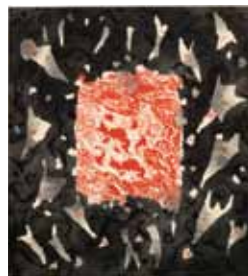


Top: Ruth Bernhard. American, 1905–2006.
In the Box – horizontal, 1962 (printed 1992).
Gelatin silver print.
Gift of the estate of Ruth Bernhard.

Bottom: Kiyoshi Saito. Japanese 1901–1997.
Winter in Aizu, 1950s.
Woodcut printed in color on paper.
Gift of Priscilla Cunningham, class of 1958
in honor of Jane Miller Moffett, class of 1958.



Left: Lezley Saar. American, born 1953.
The pail stays in the freakin' kitchen!, 2007.
Mixed media: Ink, wallpaper, and gelatin silver prints on paperboard mounted on wood.
Purchased with the Judith Plesser Targan, class of 1953, Fund.



Right: Qui Deshu. Chinese, born 1948.
Earth and Floaters in Black Chaos, ca. 1983.
Black ink, red stamp ink, and collage on paper.
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen.

SMITH, Michael A. American, born 1942
Great Smokies National Park, Tennessee, 1973
Tupper Lake, New York, 1977
Painted Desert, Arizona, 1978
Near Ouray, Colorado, 1978
Yosemite, 1979
Canyon del Muerto, Arizona, 1982
New Orleans, 1984
New Orleans, 1984
New Orleans, 1985
New Orleans, 1985
New Orleans, 1985
Water Pocket Fold, Utah, 1993
Near San Quirico d'Orcia, Tuscany, 2001
Glen Ellyn, California, 2002
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

SPARAGANA, John. American, born 1958
People Everywhere Are Stoned, 2007
C-Print
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation

WARHOL, Andy. American, 1930–1987
Group of 152 photographs, various dates
Polaroid and gelatin silver prints
Gift of The Andy Warhol Foundation for the Visual Arts

PRINT

ANDERLE, Jiri. Czech, born 1936
Death and the Maiden, 1983
Drypoint printed in black and red on paper
Gift of Cathy McDonnell Carron, class of 1979, and Andrew Carron

ANDERSON, Frank. American, 1844–1891
The Hudson River, near West Point, 1890
Etching printed in black on paper
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

BACHER, Otto. American, 1865–1909
Schwabelweiss, September 3, 1879
Etching printed in brown-black on paper
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

BASKIN, Leonard. American, 1922–2000
Malevolent Angel, 1964
Etching printed in black on paper
Bequest of Mary Elizabeth Sterling, class of 1937

BASKIN, Leonard. American, 1922–2000
Ensor, 1964
Etching printed in black on paper
Gift of Jane M. Grotta, class of 1933

BASKIN, Leonard. American, 1922–2000
Lovers, undated
Wood engraving printed in black on paper
Transferred from Neilson Library

BELLOWS, Albert Fitch. American, 1829–1883
Telling the Bees, ca. 1875
Etching and drypoint printed in black on paper
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

BICKNELL, William Harry Warren. American, 1860–1947
On the Abajona, June 1891
Etching printed in black on paper
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

BOUZONNET-STELLA, Claudine. French, 1636–1697
After Nicholas Poussin. French, 1594–1665
Moyse exposésur le Nil / The Exposition of Moses, 1672
Etching printed in black on paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund and the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

BRAGEN, Joan. American, born 1935
Sketchbooks, 1969
Three bound volumes with sketches in various media
Shazam Experience, 1970
This Way, That Way, 1970
Experience III, 1972
BRAGEN, Joan. (continued)
Viscosity etchings with aquatint printed in color on paper
Skylight 17, 1979
Etching printed in color on paper
Gift of Joan Epstein Bragen, class of 1956

CALLOT, Jacques. French 1592 - 1635
La Grande Chasse (Large Stag Hunt). ca. 1619)
Etching printed in black on paper
Purchased with the Elizabeth Halsey Dock, class of 1933 Fund, the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927, and the gift of Sue Welsh Reed, class of 1958

CHEN Haiyan. Chinese, born 1950
Dream, 1986
Woodcut printed in black on paper
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen



Unknown artist. Japanese, 19th century.
Noh Mask.
Carved, painted wood.
Gift of Eliot C. Nolen, class of 1954.



Howard Ben Tré. American, born 1949.
Cast Form XXXI, undated.
Molded glass and brass.
Gift of Margaret M. Boyer, class of 1958.

CLOSE, Chuck. American, born 1940
Robert, 1988
Photogravure on Lana Gravure paper
Gift of Betty Hamady Sams, class of 1957

DAVIS, Alexander Jackson (after). American, 1803–1892
The Residence of Jos. Bowers, Northampton, Mass., published November 1830
Engraving printed in black with hand coloring on paper
Gift of Margaret Waggoner

DINE, Jim. American, born 1935
Rimbaud: The Coffee Exporter, 1973
Etching printed in brown on paper
Gift of Dalya Inharer and Doug Woodham

DURAND, Asher Brown. American, 1796–1886
After Eliab Metcalf. American, 1785–1834
The Reverend Sylvester Larned, Presbyterian Minister, undated
Etching printed in brown on paper
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

FERRIS, Jean Leon Gerome. American, 19th century
Feeding the Doves, ca. 1890
Etching printed in brown on simili-Japon with remarque
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

FINI, Leonor. French, 1890–1996
Illusion, undated
Lithograph printed in color on paper
Gift of Andrew Carron and Cathy McDonnell Carron, class of 1979

FINK, Aaron. American, born 1955
Cherry, 1981
Four-color lithograph on paper
Anonymous gift

FRENCH, Frank. American, 1850–1933
Canterbury Hills, undated
Wood engraving printed in black on paper
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

GIFFORD, Robert Swain. American, 1840–1905
Evening, 1878
Etching printed in black on paper
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

HAMMERSMITH, Paul. American, 1857–1937
Windmill, 1894
Etching printed in brown on paper
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

HAMMOND, Jane. American, born 1950
Spells and Incantations, 2007
Seven-color lithograph with silkscreen, gold leaf, and chine collé on heavyweight paper
Purchased with the Janice Carlson Oresman, class of 1955, Fund

HAYTER, Stanley William. British, 1901–1988
Island, 1968
Etching printed in color on paper
Gift of Joan Epstein Bragen, class of 1956

HILL, John Henry. American, 1839–1922
"Sunnyside", Tarrytown, NY, 1884
Etching printed in black on paper
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

HUNT, Charles. British, 1808–1877
After Lieutenant Colonel Cockburn. British, 1779–1847
The Falls of Niagara this view from the Upper Bank, English Side [plate 4.th], 1857
Aquatint printed in color with added hand coloring on thick wove paper with margins
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

JAQUES, Bertha E. American, 1863–1941
Bonsai, undated
Etching printed in color on thin laid japan paper
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

KING, James S. American, 19th century
Gypsy Girl, 1885
Etching printed in black on chine-appliqué
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

KRUSEMAN VAN ELTEN, Hendrik Dirk. American, 1829–1904
On the Housatonic, ca. 1895
Etching printed in brown-black on paper
Gift of Carol Hodgdon Goodfriend, class of 1963, and James Goodfriend

LANDECK, Armin. American, 1905–1984
Shaker Stove, 1938
Demolition No. 1, 1940
Drypoints printed in black on paper



Left: Michael De Lisio. American, 1911–2003.
Letter to the World, undated.
Two polychromed ceramic pieces on wood base.
Gift of Sanford Schwartz.

Right: Milton Avery. American, 1893–1965.
Little Village by the Sea, 1938.
Gouache on paper.
Gift of Susan S. Small (Susan Spencer, class of 1948).



Sarah Malakoff. American, born 1972.
Untitled Interior (blizzard), 2005.
Digital C-print.
Purchased with the Class of 1990 Art Fund.

Gift of H. Nichols B. Clark and Allegra Clark,
in loving memory of Trinkett Clark

LATHROP, William Langson. American, 1859–1938
Shepherdess and Flock in a Landscape, 1888
Etching printed in black with two remarques on
simili-Japon paper
Gift of Carol Hodgdon Goodfriend, class of 1963,
and James Goodfriend

MANTEGNA, Andrea. Italian, 1431–1504
Entombment, undated
Engraving printed in black on paper
Gift of Sarah Szold Boasberg, class of 1958, in memory
of Ruth Wedgwood Kennedy

MERYON, Charles. French, 1821–1868
La Galerie, Notre Dame, Paris, 1853
Etching and drypoint retouched with burin printed in
black on laid paper
Gift of Caroline F. Brady, class of 1958

MIELATZ, Charles. American born Germany, 1864–1919
Old Wooden Bridge, ca. 1890
Etching printed in brown on simili-Japon paper
Gift of Carol Hodgdon Goodfriend, class of 1963,
and James Goodfriend

MORAN, Mary Nimmo. American, 1842–1899
*Where through the willows creaking loud,
you hear the busy mill (East Hampton, L.I.)*, 1886
Etching printed in black on paper
Gift of Carol Hodgdon Goodfriend, class of 1963,
and James Goodfriend

MORAN, Peter. American, 19th century
Mowing, ca. 1887
Etching printed in brown on vellum with two remarques
Gift of Carol Hodgdon Goodfriend, class of 1963,
and James Goodfriend

MORAN, Thomas. American, 1837–1926
*After Andrew Fisher Brunner. American, 1841 – 1897
Venice*, 1887
Etching printed in brown-black on paper
Gift of Carol Hodgdon Goodfriend, class of 1963,
and James Goodfriend

OLDS, Elizabeth. American, 1896–1991
Morning, undated
Woodcut printed in color on paper
Gift of Priscilla Cunningham, class of 1958,
in honor of the class of 1958

PARRISH, Stephen. American, 1846–1938
Bridge at Palnel, Normandy, ca. 1884
Etching printed in brown on simili-Japon paper
Gift of Carol Hodgdon Goodfriend, class of 1963,
and James Goodfriend

PENNELL, Joseph. American, 1856–1926
Fair Hill Mansion, 1880
Etching printed in brown-black on paper
Gift of Carol Hodgdon Goodfriend, class of 1963,
and James Goodfriend

PLATT, Charles A. American, 1861–1933
Windsor (Nova Scotia), 1882
Etching printed in brown on paper
Gift of Carol Hodgdon Goodfriend, class of 1963,
and James Goodfriend

PUVIS DE CHAVANNES, Pierre. French, 1824–1898
The Poor Fisherman, 1897
Transfer lithograph printed in purple on MBM laid grey paper
Purchased with the Josephine A. Stein, class of 1927,
Fund, in honor of the class of 1927

RAUBICHEK, Frank. American, 19th century
*After C.R. Grant, American, 19th century
Spinning at Home*, 1887
Etching printed in brown on paper
Gift of Carol Hodgdon Goodfriend, class of 1963,
and James Goodfriend

RAUBICHEK, Frank. American, 19th century
*After Robert Crannell Minor. American, 19th century
Evening Shadows*, 1886
Etching printed in brown on chine appliqué to thick
wove paper
Gift of Carol Hodgdon Goodfriend, class of 1963,
and James Goodfriend

ROST, Ernest C. American, 19th century
Country Road, 1890
Summer Country Scene, 1890
Winter Country Scene, 1890
Etchings printed in brown with remarque on
simili-Japon paper
Gift of Carol Hodgdon Goodfriend, class of 1963,
and James Goodfriend

ROTHSCHILD, Judith. American, born 1950
Gaudy Welsh Meets Copper Luster, 2007
Mezzotint printed in black on paper
Gift of the Mortimer Rare Book Room, Smith College

ROUAULT, Georges. French, 1871–1958
Hindenburg, 1933
Lithograph printed in black on paper
Gift of Cathy McDonnell Carron, class of 1979,
and Andrew Carron

RUTGERS UNIVERSITY, publisher
Femfolio portfolio of prints by twenty women, 2007
Prints in various media
Gift of Judith Targan, class of 1953

SAITO Kiyoshi. Japanese, 1907–1997
Two woodcuts printed in color on paper
Winter in Aizu, 1950s
Gift of Priscilla Cunningham, class of 1958 in honor
of Jane Miller Moffett, class of 1958
Winter in Aizu (with Pavilion), 1950s
Gift of Priscilla Cunningham, class of 1958 in honor
of Dr. Gail Soloman, class of 1958

SMILLIE, James David. American, 1833–1909
*After Thomas Cole. American, born England, 1801–1848
The Voyage of Life – Manhood*, undated
The Voyage of Life – Youth, undated
Engravings printed in black on chine-appliqué
Gift of Carol Hodgdon Goodfriend, class of 1963, and
James Goodfriend

TREIDLER, Adolph; American 1886–1981
Our Flags, ca. 1917–1918
Lithograph printed in color on paperboard
Printed by Heywood Strasser & Voigt Lithograph Company,
New York, NY
Gift of Daniel Horowitz and Helen L. Horowitz

WILLMORE, James Tibbitts. British, 1800–1863
Mount Tom and the Connecticut River, 1859
Engraving with hand coloring on paper
Transferred from Smith College

SCULPTURE

DE LISIO, Michael. American, 1911–2003
Sarah Caldwell, 1978
Bronze
Letter to the World, 1977
Two bronze pieces on wood bases
Letter to the World, undated
Two polychromed ceramic pieces on wood base
Gift of Sanford Schwartz

KATCHADOURIAN, Nina. American, born 1968
Norton Christmas Project: Salt and Pepper Shakers, 2007
Glass, metal, salt, pepper, liquid, cardboard container
Gift of Jessica Nicoll, class of 1983, through the generosity
of Gwen and Peter Norton

TRÉ, Howard Ben. American, born 1949
Cast Form XXXI, undated
Molded glass and brass
Gift of Margaret M. Boyer, class of 1958



Stanley Boxer. American, 1926–2000.
Winter Waters, 1972.
Oil on canvas.
Gift of Gretchen Peterson, class of 1948.

African Beaded Art: Power and Adornment presented over 140 works including sculpture, textiles, and personal adornment items representing the beaded artistry of the peoples of West, Central, and South Africa. The exhibition, a major scholarly undertaking that brought together objects from museums and private collections across the country, revealed how, in some cultures, beads were emblems of power and royal privilege, and, in others, expressions of social and personal identity. The personal adornment items in the exhibition ranged stylistically from the formal geometric simplicity of Zulu tab necklaces to the splendid complexity of Ndebele wedding apparel, items of which are beaded with many thousands of minute seed beads. Beaded royal accoutrements in the exhibition included the great crowns (*adenla*) of Yoruba kings and towering elephant masquerades worn by members of a secret society of the Bamileke for

the ritual dance of the tso. John Pemberton III, Curatorial Consultant for African Art to the Museum, curated the exhibition and also wrote the accompanying catalogue.

The exhibition vividly demonstrated that African art is not exclusively, or essentially, sculptural, but rather that African beadwork should be considered along with sculpture and textiles as an important medium of artistic expression. Interestingly, the same imported glass beads employed by African artists beginning in the 16th century were also imported to North America and were used by Native American artists during the same period. However, Native American beadwork has long been regarded as a high form of artistic expression, whereas African work employing the same trade commodity has not. *African Beaded Art: Power and Adornment* proved that beadwork in the hands of African artisans was also elevated to fine art.

Linda Muehlig
Curator of Painting and Sculpture and
Associate Director for Curatorial Affairs



Targan Gallery view of *African Beaded Art: Power and Adornment*.

Beads at “Our Local Museum”

Picture bright, elaborate objects composed, it seems almost entirely, of beads: a leopard-shaped stool, an elephant masquerade headdress, necklaces large enough to be yokes. Beads: colorful, relatable, hold-in-your-hand beads. Imagine glorious beaded objects arranged in all of their finery in a museum.

Now picture that you’re being led—or rather, pulled—to see object after object by your five-year-old son, the passionate collector of treasures, whose response to this art is...glee. And mastery; he’s leading you (one last thing, imagine you have a tiny infant attached, the baby sister this five-year-old isn’t quite sure he likes having) through this exhibit at this beautiful museum. He’s leading because he’s been here before without you, so he knows—*knows*—exactly what he wants you to see.

If you’ve managed to envision all of this, infant sister included, then you’ve virtually accompanied me on my maiden trip to *African Beaded Art: Power and Adornment* at SCMA.

Now imagine that to get to this museum, you had only to walk out your back door and stroll for about ten minutes. No exaggeration: I walk by SCMA almost every day. Having a local art museum woven into the fabric of our everyday lives, like a favored independently owned market or café, is a huge reason I so love being a Northampton resident and SCMA neighbor.

Two of my four kids’ schools are so close to the Museum that they both visited the exhibition with their classes. For my fourth-grader’s class at the Smith College Campus School, the quick hop to the Museum didn’t even count as a formal field trip. It could just happen. Fortuitously, the exhibition ran during their classroom study of Africa. My five-year-old ended up visiting the Museum

a grand total of four times during the exhibition’s run: for the opening festivities, with his grandmother; with his class; once more with a houseguest; and finally, with me on a Second Friday.

In this moment of raging culture wars (alongside other wars), as some wonder aloud whether arts consumers will remain engaged with “real” art, I can only think that the answer for institutions like SCMA is to do just what the Museum is doing now: opening its doors a little wider to make its impressive collections and exhibitions accessible to all. From the viewpoint of a neighbor (and devoted pedestrian), school visitor traffic at SCMA is clearly up. And as I can attest, special family-friendly events like Second Fridays are effective in pulling people of all generations into the Museum, creating a sense of community that dispels any memories visitors may harbor of museums as sterile or unfriendly places.

With great programs like Second Fridays, the door inevitably opens. People then walk through it at other times, too, because someone in the family—if less forcefully than my five-year-old—has to show someone else what’s on view at “our local museum.”



Sarah Werthan Battenwieser and Lucien Baskin
SCMA Members
Northampton, Massachusetts



Connecting through Art

Teaching is central to our mission at the Museum—a dynamic web of learning that connects our collections and exhibitions with a diverse audience.

A student who leads a school tour of an exhibition she has visited for a Smith class deepens her academic experience, even as the group benefits from her insights. Student volunteers and local community members share perspectives during our free extended hours on the second Friday of each month.

Faculty members who incorporate Museum offerings in their courses, themselves attend lectures or bring their children to the Museum's art-making programs. And families throughout the region come together at the Museum for hands-on learning at our Family Days.

By connecting through art, our community of visitors, mentors, faculty, students, staff, and program participants enrich their own and one another's experience at SCMA.

Ann Musser
Curator of Education

Class Visits and Museum-Based Course Program

Each year faculty members at Smith and the Five Colleges enrich their courses through object-centered teaching at the Museum. In 2007–2008, educators brought their students on 230 class visits to tour galleries, view special exhibitions, and examine works from storage. The Museum-based Course Program, which promotes intensive in-depth use of the Museum as a teaching lab, coordinated eight courses that were held at SCMA, three of which were offered for the first time this year.



An elementary school student makes a hands-on project after a Museum school tour.

Museum-Based Course Program—Fall 2007

Spanish 241: *Cultures of Spain*, Ibtissam Bouachrine, Assistant Professor, Spanish and Portuguese

Art 220: *Relics and Reliquaries*, Brigitte Buettner, Professor, Art Department

Art 240: *Dreaming of Italy*, Hendrik van Os, Visiting Professor, Art Department

Education and Child Studies 305: *The Teaching of Visual Arts*, Cathy Topal, Teacher of Visual Arts

Museum-Based Course Program—Spring 2008

Art 101: *Approaches to Visual Representation: Writing Art/Art Writing*, Frazer Ward, Assistant Professor, Art Department

Chemistry 100: *The Chemistry of Art Objects*, Lâle Aka Burk, Senior Lecturer, Chemistry

Education and Child Studies 325: *Teaching the Imaginative: Writing and Art in the Classroom*, Sam Intrator, Associate Professor, Education and Child Study

Philosophy 233: *Aesthetics*, Nalini Bhushan, Professor, Philosophy

Teaching the Imaginative

In *Art as Experience*, John Dewey offers up a challenge for art educators. Their task, as he sees it, is to restore continuity between two kinds of experience: the refined and intensified form we call works of art, and the events, doings, and sufferings that are universally recognized as constituting everyday life.

Through the interdisciplinary teaching in the Museum-based Course Program, I was able to apply these ideas in a course—**Teaching the Imaginative**—for aspiring art educators. Exploring Dewey's assertion that too much art-viewing and museum-going results in only passive and superficial encounters, our quest was to develop a theoretical and pedagogical framework for us to think, talk, play, and actively work with the pieces in the Museum. Each educator-to-be was paired with one or two young students from the Smith College Campus School, designing and leading weekly 90-minute experiences for their elementary school charges. Here is a glimpse of us in action:

My students are developing lessons on seeking out and finding poetry in the Museum. They meet their partners in the lobby, and I follow Kika and her two third-graders. They stop. Kika tells them

to close their eyes, then ushers them into the newly installed mixed-media exhibition, *Radioactive Cats*. When she says, "Open your eyes," they stand there wide-eyed, personifications of Dewey's ideal, alive and taut with energy.

Once Kika's girls regain themselves, she has them sit down and draw what they see. Eyes flit back and forth from sketch pads to cats. Kika then asks them to imagine what they've drawn as the first page of a storybook. "What is the first line?" she asks. Linda, 8, writes, "A giant never-before-seen animal marches into the kitchen growling yumpy, yumpy!"

A brainstorming activity follows, as the girls rattle off sounds, feelings, actions, and comparisons:

Cats are as green as bud, limes and leprechauns bouncing around the room/Room is as bustling as Grand Central Station.

From these words and drawings, Kika then invites her students to compose a shared story. Sprawled out in front of the installation, they spend over an hour drafting the story. How can we understand their process? Dewey calls imagination "a way of feeling and seeing things" in which "...[t]here is

always some measure of adventure in the meeting of mind and universe, and this adventure is in its measure, imagination." I think Dewey would have been tickled to see the meanings composed and the creativity expressed through our encounter with *Radioactive Cats*.

Sam Intrator
Associate Professor of Education and Child Study
Smith College

Smith College students and Smith College Campus School students participated in the Museum-based Course Program, "Teaching the Imaginative."



School and Teacher Programs

Three major exhibitions provided the themes for our school tour and teacher programs this year. *Poetic Science: Bookworks* by Daniel E. Kelm and *William Kentridge Prints* encouraged student visitors to see books as works of art; *African Beaded Art: Power and Adornment* inspired students to compare adornment objects from African cultures with those from their own. Participation in our school tour program by underserved districts grew this year thanks to an increase in the bus subsidy budget supported by SCMA Members.

These exhibitions also provided the focus for the Museum's teacher programs. We produced curriculum packets and organized teacher workshops, and developed a new section of the Museum's website where teachers can download our education materials and images. Participation in teacher programs grew significantly, spurred by an enthusiastic response to the curriculum-relevant subject matter of our exhibitions.

Teachers found the content of *African Beaded Art* particularly engaging. Northampton High School teacher Martha McCormick received a grant from the Northampton Education Foundation for a 3D-design project inspired by the show, and artist and mask-maker Art Costa of Brattleboro, VT, used the Yoruban crowns in the exhibition as models for students in his design course.

Teacher Workshops -- Highlights

- October 17, *William Kentridge Prints*
- November 7, *Bookworks/Artworks* Gallery talk by Daniel E. Kelm, book artist; hands-on project led by Joseph O'Rourke, Professor of Computer Science and Math, Smith College
- February 5, *African Beaded Art* Exhibition tour by John Pemberton III, guest curator; beading workshop led by Janet Francis, bead artist
- March 6, *Explorations in Art* Workshop with Cathy Topal, teacher of visual arts, Campus School at Smith College, based on her new visual arts curriculum, "Explorations in Art: A New Standard in K-5 Art Programs"

What is a SME? The Student Museum Educator Program

With the increase in school visits from underserved communities this year, our Student Museum Educators (SMEs) learned to work effectively with more diverse audiences. Training sessions immersed SMEs in the perspectives of both Museum visitors and security. Aprile Gallant (in-house curator for *William Kentridge Prints*) and John Pemberton III (guest curator for *African*

Beaded Art) offered gallery talks, and alumna artist Sandy Skoglund led SMEs in a roundtable discussion. Field trips to two other area art institutions—the University Gallery at UMass Amherst and Historic Deerfield—introduced SMEs to working with specialized collections.

Julie Zappia
Associate Curator of Education

Book artist Daniel E. Kelm speaks to teachers about his exhibition, *Poetic Science: Bookworks* by Daniel E. Kelm.



Fast Forward: Student Intern Programs 2007-2008

This year, 45 students participated in behind-the-scenes programs and activities at the Museum, continuing the rapid, significant growth in involvement at SCMA by student assistants. Inspired by their keen interest in learning about all aspects of the museum profession, we launched a series of programs especially for students. Nicole Roylance, academic programs and intern coordinator, designed and presented these events, which centered on subjects ranging from pragmatic issues such as applying for museum internships, to foundational topics such as the role of art collections in academic institutions.



- October 4
Intern Meet & Greet
- October 11
Inside the Museum with Jessica Nicoll
Lunch with Jessica Nicoll '83, Director and Chief Curator of SCMA.
- November 15
Making It Work: Schmoozing
Workshop on "savvy socializing" led by Nancy Harvin '80, former director of principal gifts, Smith College
- November 29
Making It Work: Internships & Graduate School
Dinner workshop with Julie Zappia and Nicole Roylance
- February 15
Making It Work: Cover Letters & Résumés
Workshop with Nicole Roylance

Student Museum Educators celebrate the completion of a year of training at the spring party.

- March 4
Tea with Sarah Cash '81
Informal discussion with Sarah Cash '81, Bechhoefer Curator of American Art at the Corcoran Gallery of Art in Washington, DC.
Selling Out: Are College Art Collections a Resource or a Piggy Bank?
Talk by Sarah Cash '81 followed by panel discussion with Jessica Nicoll '83, Director and Chief Curator, SCMA and John Davis, Associate Provost and Dean for Academic Development, Smith College
- March 12
Behind the Scenes: The Role of Education in Today's Museum
Panel presentation and discussion at The University Gallery, UMass Amherst
- April 2
Inside the Museum: Aprile Gallant
Dinner with Aprile Gallant, Curator of Prints, Drawings, and Photographs
- April 29
Inside the Museum: Kathryn Calley Galitz '86
Lunch and discussion with Kathryn Calley Galitz '86, Assistant Curator of Nineteenth Century, Modern, and Contemporary Art at the Metropolitan Museum of Art

Second Fridays: Engaging Communities

On the second Friday of each month, in conjunction with Northampton's free monthly gallery walk, "Arts Night Out," the Museum offers extended hours and free admission from 4-8 p.m., as well as a host of programs appealing to a wide range of interests and ages. Exhibition openings are celebrated, hands-on art activities are available for families, gallery talks by local artists and artscholars—organized by Taiga Ermansons, education program planner—occur, the Cunningham Center is open, and formal lectures related to special exhibitions are filled to capacity. With its lively yet relaxed atmosphere, Second Fridays offer numerous opportunities for the Smith and local communities to engage with art as well as with one another.

- July 13, 2007 — Artist on Art: Gallery talk by Joe Smith, local artist and associate professor of art, Mount Holyoke College
- August 10, 2007 — Artist on Art: Gallery talk by Christina Svane, local poet and dancer
- September 14, 2007 — Scholar on Art: Gallery talk by Dr. Hendrik van Os, visiting professor of art history, Smith College
- October 12, 2007 — Artist on Art: Lecture by Daniel Kelm, local artist/bookbinder, and opening festivities for *Poetic Science: Bookworks by Daniel E. Kelm and William Kentridge Prints*
- November 9, 2007 — Artist on Art: Gallery talk by Olivia Bernard, sculptor, New York and Massachusetts
- December 14, 2007 — Artist on Art: Gallery talk by Sally Curcio, local mixed-media artist
- January 11, 2008 — Artist on Art: Gallery talk by Cynthia Cosentino, local sculptor



Right: Children in the crowd clap and dance along with the Bamidele Dancers and Drummers.

Opposite left: Museum visitors enjoy hands-on art activities and other programming at Family Day.

Opposite right: Marilyn Sylla of the Smith College dance department performs with her troupe, the Bamidele Dancers and Drummers, at "Just Bead It!" Family Day, February '08.



- February 8, 2008 — Art Historian on Art: Gallery visit and reception with guest curator John Pemberton III, and opening festivities for *African Beaded Art: Power and Adornment* including family workshop and performance by Bamidele Dancers and Drummers, and live musical performance by the Michigan-based Afro-beat band, NOMO
- March 14, 2008 — Artist on Art: Gallery talk by Edward Check, senior lecturer, theater department, Smith College
- April 11, 2008 — Artist on Art: Gallery talk by Gary Niswonger, professor of art, Smith College, and opening festivities for *Gary Niswonger: About Place*
- May 9, 2008 — Artist on Art: Gallery talk by Sean Greene, local artist, on Sol LeWitt's *Wall Drawing #139 (Grid and arcs from the midpoints of four sides)*
- June 13, 2008 — Artist on Art: Lecture by Jerome Liebling and opening festivities for *Jerome Liebling: Seeing Real Things*





Student Perspective

Family Day: A Thousand Small Book-Shaped Cardboard Boxes

How much would 1,000 small book-shaped cardboard boxes cost? Are there books written for children about the beading culture of the Ndebele? How might Smith students be involved in a special day of events at the Museum? These are the types of questions that keep an intern in the Education Department bustling in the weeks that lead up to Family Day at SCMA.

I had the good fortune to be a part of the preparation and presentation of this wonderful event, which completely transforms the Museum for a day, and especially lucky to have worked alongside Julie Zappia, associate curator of education at SCMA. A certain amount of “grunt work” is necessary for an event such as Family Day to run smoothly, and I took on my share, locating websites with information ranging from beaded-art ideas to the cost of Mod Podge glue in bulk. But my duties were not limited to the mundane. Julie made me part of the creative planning, brainstorming, and decision-making processes that led up to Family Day. Working with Julie, I helped design hands-on art activities (one of the best parts

of the job: testing the projects!), come up with creative names for the various stations, and recruit volunteer staff from the Smith student body.

My intense involvement in Family Day was an experience that I not only enjoyed as an intern, but have come to appreciate more since graduating. My post-Smith experience, teaching in the galleries at the Clark Art Institute, has made me acutely aware of just how much I learned while working with the Education Department staff at the Museum. The skills that I acquired and the broad experience that was afforded to me have been invaluable, contributing significantly to my successful transition to working in other museums.

Marja van der Loo '08
On Campus Intern Program
Student Intern, Museum Education

Family Days 2007-2008

- November 10, *Books UNBOUND!*
Related to *Poetic Science: Bookworks* by Daniel E. Kelm and *William Kentridge Prints*
- March 29, *Just BEAD It!*
Related to *African Beaded Art: Power and Adornment*

Below: Jessica Nicoll, SCMA director and chief curator, and her daughter, Vivian, admire work at the Second Friday opening of *African Beaded Art: Power and Adornment*, February '08.



Family Fun at Second Fridays!

Monthly **Second Fridays** have developed an especially loyal following among the “12 and under crowd” due to the growing popularity of the hands-on art or other activities that are offered for children ages 4 and above (with adult). Organized this year by Emily Casey '09, Student Assistant for Museum Education, and Julia Max, UMass Graduate Intern for Museum Education, these programs were directly related to exhibition concepts or specific works of art in the Museum’s permanent collection. Under Julia’s coordination—and overall supervision by Julie Zappia—activities were staffed by a rotating slate of Smith student volunteers as well as two Amherst High School student volunteers.



- September — Picture boxes
- October — Accordion books
- November — Gallery guide-booklets for current special exhibitions
- December — William Kentridge-style prints
- January — Mixed-media landscapes
- February — Performance by Bamidele Dancers and Drummers
- March — Mini LeWitt-style wall drawings
- April — Gary Niswonger-style landscapes
- May — Make a Sandy Skoglund-style installation
- June — Slide transparencies

Additional Public Programs, 2007-2008

- October 26–27 — Symposium: *Art of the Matter: Doing Technical Art History*



- October 31, November 2 — Tours of *I.D.: A Selection of Works in Honor of Otelia Cromwell, Class of 1900*, and the *ID-Tags* label project
- December 6 — Lecture: Laylah Ali, acclaimed contemporary artist and assistant professor of art, Williams College
- February 1 — Opening lecture: John Pemberton, guest curator, *African Beaded Art: Power and Adornment*
- March 14 — Gallery talk: Sophia LaCava-Bohanan '08 on *Sol LeWitt: Wall Drawing #139 (Grid and arcs from the midpoints of four sides)*
- April 5 — Symposium: *Global Eyes: New Ways of Seeing Art*
- May 17 — Gallery talk: Gary Niswonger, artist and professor of art, Smith College, as part of Commencement/Reunion Weekend programming
- May 24 — Gallery talk: Linda Muehlig, curator of painting and sculpture and associate director for curatorial affairs, on *Radioactive Cats* by Sandy Skoglund '68, as part of Smith Reunion II Weekend programming

Left: The artist, Daniel Kelm (center, rear) and visitors attend the October '07 Second Friday program featuring the opening of *Poetic Science: Bookworks* by Daniel E. Kelm.

Right: Families create their own book boxes at “Books UNBOUND!” Family Day, November '07.



The Making of *The Daughter of Jephthah*

Degas's unfinished painting, *The Daughter of Jephthah*, brings all of the artist's intellectual and technical concerns to the fore, and thus for me is a magnetic object in the SCMA collection. The painting and its preparatory studies are personal documents that are records of intense problem-solving conveying how, as a young artist, Degas pursued his most ambitious undertaking. My interest in the technical history of the painting inspired me to investigate cues embedded in *Jephthah* that reveal the artist's strategy: straight line contours that stand forever untempered by finishing touches, and patterns of light and shadow that are connected by extended linear coincidences.

Attention to these and other characteristics led me to the hypothesis that Degas constructed *Jephthah* using the aid of a specific grid system that is as regular as a field of squares, but that was more conducive to his needs. Based on the geometry of dynamic symmetry, this particular grid system indicates a series of divisions and directions that can be used to preserve the degree of nuance

achieved in careful life-drawing studies during transfer to canvas.

At the heart of this system is a feature which I find thrilling as a researcher and enviable as an artist: a single, crisp, vertical line that Degas drew through each of four figure drawings. Using these lines, the artist was able to enlarge his designs to a remarkable scale. The location of these lines, with respect to the scene in the painting, is consistent with the grid I have proposed, and I have found concrete evidence that Degas used a similar system in a study he made shortly after abandoning *Jephthah*. After graduation, I plan to explore the implications of this discovery further, developing the wealth of insights and information that Smith and SCMA enabled me to acquire through my inquiry into *The Daughter of Jephthah*.

Katrina Greene '08
Student Intern, 2007-2008
Research Assistant, The Walters Art Museum
Summer-Fall, 2008



Katrina Greene '08, and detail of *The Daughter of Jephthah*.

Reflections on Sol LeWitt's *Wall Drawing #139*

As a student of both studio art and mathematics at Smith, I found the prospect of helping to install *Wall Drawing #139* fascinating. I do not typically use drafting or geometric composition in my own work, but the opportunity to see how LeWitt's ideas physically connect art and math proved both educational and satisfying.

As one of three student assistants for LeWitt studio draftsman Roland Lusk, I made precise measurements, finished lines with a French curve, held straight edges in place, and maintained a supply of fresh pencils. After mapping out the maximum space for a rectangle on the wall, we calculated the dimensions and drew a one-inch grid over the entire surface. From the midpoints of the sides of the rectangle, we drew arcs that went from side to side and top to bottom in two directions. Each arc gained an inch in radius over the previous one, right out to the corners.

The finished drawing moves. The lines can be dizzying but the range of color the graphite reveals within the white, textured wall is amazing. The map of lines seemed to relate to my understanding of calculus contour maps and gradient vectors. However, *Wall Drawing #139* is not about the finished product for me. The process is the piece: sixty-nine hours of focus makes a thing very familiar. Every aspect of the process, including its dilemmas and makeshift equipment, the people and ideas involved, and the physical strain and lessons learned, are elements of LeWitt's medium. To be part of such an encouraging artistic process was a once-in-a-lifetime opportunity.

Katherine "Katie" Bessey '10
January '08 Interterm Student Intern, LeWitt Installation



Katherine Bessey '10, Roland Lusk, and Sophia LaCava-Bohanan '08 work on the LeWitt installation, January '08.

LEADERSHIP IN GIVING



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Emma Amos. American, born 1938.
Identity from the portfolio Femfolio, 2007.
Inkjet and lithograph printed in color on paper.
Gift of Judith Targan, class of 1953.

Tryon Associates

Exceedingly generous support from the Tryon Associates underwrote the following essential activity this year:

- Acquisitions: shipping and conservation
- Adult programming and family/youth programming
- Asian Art Task Force
- Curatorial consultants
- Exhibition support for the permanent collection; *African Beaded Art: Power and Adornment; Bauhaus Modern*; LeWitt installation of *Wall Drawing #139; Medea and Her Sisters: Leonard Baskin's Images of Women; Poetic Science: Bookworks by Daniel E. Kelm*; and *Thin*
- Graduate student intern; education programs
- Publication production
- Staffing assistance, education; exhibition preparation; and membership
- Student mat cutter
- Summer student assistance: education; collections management; administration; membership; and marketing

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John Everett Millais. English, 1829–1896.
Meditation, 1873.
Oil on canvas.
Gift of Johanna Drew Taylor, in memory of her parents, John and Frances Drew.

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Gifts of Funds to Support an Acquisition by a Korean-American Woman Artist

The Museum is grateful to KASS (Korean-American Students of Smith) and KAF (Korean Arts Foundation founded by KASS) for their initiative to raise funds for the purchase of *Movement* (2001), an installation piece by the Korean-American artist Yong Soon Min.

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Smith Club of South Korea

All gifts and grants were made to SCMA during the 2008 fiscal year: July 1, 2007 through June 30, 2008.



Unknown artist. Japanese, 17th century.
Screen: Blinds Open by Azaleas, Edo Period, 17th century.
Six panel folding screen: ink, color, gold and silver leaf on paper.
Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger.

Toyo Sesso (attributed to). Japanese, 1420–1506.
Scroll: Daruma Crossing the Yangtze River on a Reed, Muromachi Period.
Ink on paper mounted on cloth.
Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger.

WITH THANKS TO THE MUSEUM'S MEMBERS



Membership dues provide essential support for the Museum. This year, Members helped to support the following initiatives:

- Exhibition support: permanent collection; frames
- Family and reunion weekends
- Publications and promotion
- Second Fridays
- School bus subsidies
- Website development

Of the 1,430 households who contributed membership dues, the following individuals gave at the Leader Membership level this year:

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Matching Gift

The Commonwealth Fund

All contributions were received during the 2008
 fiscal year: July 1, 2007 through June 30, 2008.

MEMBER PROGRAM HIGHLIGHTS

August 1, 2007
 Memories of Baskin: Members-only Gallery
 Stroll with Hosea Baskin

November 3, 2007
 Members' Bus Trip: New York Fine Art Print Week

November 8-11, 2007
 Members' Appreciation Sale at the Museum Shop

February 1, 2008
 Members' Reserved Seating at Lecture for
African Beaded Art: Power & Adornment

June 13, 2008
 Members' Reserved Seating at Lecture for
Jerome Liebling: Seeing Real Things

New Benefit at Leader Member Level

SCMA was accepted into the Art Museum Reciprocal
 Network this year. All Leader Members now receive
 reciprocal membership privileges and free admission
 at more than thirty museums nationwide.

EXHIBITIONS



August 31 – December 2, 2007
The Dream of Italy
 Curated by Hendrick van Os, Visiting Professor
 of Art History at Smith College

September 14, 2007 – May 4, 2008
*Miraculous Bones: A Reliquary's Journey from Limoges
 to Smith College*
 Curated by students in Professor Brigitte Buettner's class,
 Relics and Reliquaries

September 28, 2007 – January 6, 2008
William Kentrige Prints
 Organized by Faulconer Gallery, Grinnell College,
 Grinnell, Iowa

William Kentrige Prints was installed in both Sacerdote Gallery
 and Targan Gallery (pictured here), fall '07.



October 12, 2007 – February 10, 2008
Poetic Science: Bookworks by Daniel E. Kelm
 Curated by Aprile Gallant, Curator of Prints, Drawings,
 and Photographs

October 27 – December 16, 2007
*I.D.: A Selection of Works in Honor of Otelia Cromwell,
 Class of 1900*
 Curated by Aprile Gallant, Curator of Prints, Drawings,
 and Photographs, and Ann Musser, Education
 Curator, with Malaika Brooks-Smith-Lowe '08,
 Anne Goodner '07, Sophia La Cava-Bohanan '08,
 Kelly Montana '09, and Andrea Rosen '09

December 21, 2007 – April 21, 2008
Snow
 Curated by Henriette Kets de Vries,
 Cunningham Center Manager

February 1 – June 15, 2008
African Beaded Art: Power and Adornment
 Curated by John Pemberton III,
 Curatorial Consultant for African Art

February 1, 2008 – January 4, 2009
Sol LeWitt: Wall Drawing #139
 Curated by Aprile Gallant, Curator of Prints, Drawings, and
 Photographs; wall drawing executed by Roland Lusk of the
 LeWitt studio with the assistance of Isabel Barrios Cazali '10,
 Katherine Bessey '10, and Sophia LaCava-Bohanan '08

JULY 2007 – JUNE 2008

February 22 – May 25, 2008
Highlights from the Permanent Collection of Works on Paper
 Curated by Aprile Gallant, Curator of Prints, Drawings, and
 Photographs and Henriette Kets de Vries, Cunningham
 Center Manager, with Cunningham Center student assistants

April 11 – September 7, 2008
Gary Niswonger: About Place
 Curated by Linda Muehlig, Associate Director for
 Curatorial Affairs and Curator of Painting and Sculpture

April 15 – September 7, 2008
Sandy Skoglund's Radioactive Cats
 Curated by Linda Muehlig, Associate Director for Curatorial
 Affairs and Curator of Painting and Sculpture

April 25 – July 20, 2008
Beautiful Britain: 18th- and 19th-Century Landscapes
 Curated by Laura Martin '08,
 Cunningham Center Curatorial Intern

May 16 – November 2, 2008
Framework IV: Restoring the Boundaries
 Curated by William Myers, Chief Preparator, and
 David Dempsey, Associate Director for Museum Services,
 with student apprentices in the 2007-2008 frame
 restoration program

June 13 – August 24, 2008
Jerome Liebling: Seeing Real Things
 Curated by the artist with Aprile Gallant, Curator of Prints,
 Drawings, and Photographs

MUSEUM ASSISTANTS

Work-Study, Student Interns, and Volunteers

Conservation

Vanessa Casino '08, Nora Frankel '08, Kathryn Harada '08, Sarah Karol '08, Meg Kissel '10, Camille Kramer-Courbariaux '11, Michele Metta-Kahn '07, Rebecca Meyer '08, Savannah Sessions '08, Elizabeth Tomkinson '09, Tran Vo '08, Tesia Volker, UMass Amherst '07, Lauren Vollono '08

Cunningham Center

Beatrice Chan '10, Rina Goldfield, Cooper Union, Camille Kramer-Courbariaux '11, Laura Martin '08, Johanna Pfeifer '10, Maggie Shannon, Hampshire College, Jenny Shaw '08, Lisa Shulka, Amherst College

Curatorial

LeWitt Wall Drawing #139 Installation
Isabel Barrios Cazali '10, Katherine Bessey '10, Sophia LaCava-Bohanan '08

Director's Office

Stephanie Azoulay '08, Lynne Francis AC, Adrienne Ouellette '11, Sally Reede '08

Education

Student Museum Educators

Nicole Adams '10, Alex Barrows '09, Alix Bregman '10, Gretchen Burch '08, Jasmina Chuck '11, Emily Corwin '10, Corinne Fay '08, Harleen Gill '09, Alyssa Greene '10, Caroline Gutshall '10, Amanda Hill '10, Lauren Kaelin '10, Meg Kissel '10, Christina Jung '08, Jessica Lee '08, Jennifer Lindblad '08, Lillian Lingham '08, Jessica Magyar '10, Laura Martin '08, Emily Melchin '08, Zoe Mindell '08, Katherine Richardson '10, Sawako Shiota '08, Lauren Vollono '08

Student Interns

Malaika Brooks-Smith-Lowe '08, Sophia LaCava-Bohanan '08, Debleena Mitra '10, Madeleine Phinney '09, Marja van der Loo '08

UMASS Graduate Intern for Museum Education

Julia Max

Family Day and Second Fridays Assistants

Erin Brenengen '09, Emily Burkman '09, Cheryl Caskey, University of Massachusetts at Amherst, Maggie Dethloff '10, Jessy Gao '11, Kika Gilbert '08, Janel Glinski '08, Catharina Gress-Wright '11, Hannah Griggs '11,

Alicia Guidottii, Erin King '11, Jessica Lewis '09, Alexis Marley '11, Mara Ratiu '08, Valerie Roche '09, Andrea Rosen '09, Michelle Steiner '11, Dori Tercero-Parker '09, Karina Vaid, Amherst High School, Neil Vaid, Amherst High School, Jess Watson '11, Jaymie Zapata '11

Exhibitions and Installation

Katrina Greene '08

Membership and Marketing

Kika Gilbert '08, Eleanor Grano '09, Margaret Hagan '10, Kerri Kimura '10, Jessica Magyar '10, Asha Sharma '10, Mahnoor Yawar '09

Museum Shop

Students

Eileen Kessler '07, Alethea Campbell '09, Jenna Zelenetz '09, Maggie White, Drew University '08, Chloe Metcalfe, McGill University '10

Volunteers

Gillian Morbey, Catherine McGardy, Ellen Chase

MUSEUM STAFF

Stacey Anasazi
Financial and Systems Coordinator

Margi Caplan
Membership and Marketing Director

David Dempsey
Associate Director for Museum Services

Martha Ebner (Part-time)
Marketing Coordinator

Taiga Ermansons (Part-time)
Education Program Planner

Nan Fleming (Part-time)
Museum Store Manager

Aprile Gallant
Curator of Prints, Drawings and Photographs

Susan Gelotte (Part-time)
Assistant Museum Store Manager

Kelly Holbert
Exhibition Coordinator

Henriette Kets de Vries
Cunningham Center Manager

Louise M. Kohrman
Membership & Gifts Assistant

Louise M. Krieger
Assistant to the Director

Louise Laplante
Collections Manager/Registrar

Ann Mayo
Manager of Security and Guest Services

Linda Muehlig
Curator of Painting and Sculpture and
Associate Director for Curatorial Affairs

Ann E. Musser
Curator of Education

William F. Myers
Preparator

Jessica Nicoll
Director and Chief Curator

Nicole Roylance
Academic Programs and Intern Coordinator
(Through July 18, 2008)

Renee Sote (Part-time)
Admissions Assistant

Stephanie Sullivan (Part-time)
Installation Assistant

Richard Turschman
Assistant Manager of Security

Julie Zappia
Associate Curator of Education

Security System Specialists

James Adamski
Robert Anderson
David Andrews
Heather Clark
Michelle Cotugno
Patrick Gaudet
Patricia Jackson
Mary Klaes
Francis Taylor



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SMITH COLLEGE
MUSEUM
OF ART

Elm Street at Bedford Terrace
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Tues-Sat 10-4; Sun 12-4
Second Fridays 10-8 (4-8 FREE)
Closed Mondays and major holidays

413.585.2760

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