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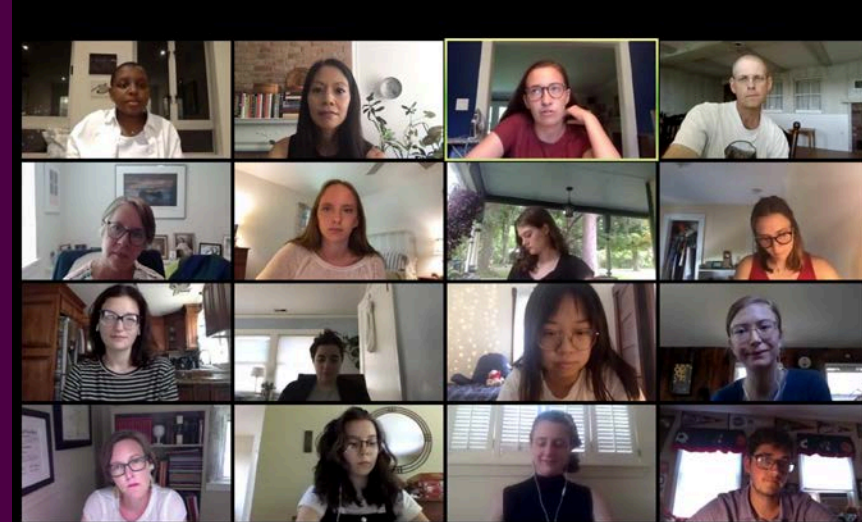
SCMA100 / 2019-2020

the year in review





The smith college
museum of art
cultivates inquiry
and reflection
by connecting people to art,
ideas and each other



schema **SCMA100**

THE YEAR IN REVIEW **2019-2020**

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the making of a museum



from the director

THE MAKING OF A MUSEUM is as layered as the works inside its walls. It raises questions about who we are and who we want to be; what we do and why we do it; who our audiences are and how best to serve them. As we celebrate our first century, it's been an opportunity—and certainly a privilege, as well—to reflect on the museum's core values and sense of purpose, past, present and future.

For SCMA, our centennial marks the moment in 1920 when Smith "made" a museum, taking its art collection out of the province of any one academic department and into a space for the broader community, complete with its own building. That is the foundation, literally and figuratively, of today's SCMA: an accessible resource for teaching, learning, connection and reflection that serves our community—and enriches lives.

All of the contemplation and reimagination that accompanies the marking of a milestone took on new meaning in March 2020, when COVID-19 upended life as we knew it and forced us to move quickly from theory to practice. We went from thinking more broadly about what our audiences need from us to creating new programs and delivery systems that would allow us to remain present for the people looking to us whether as an educational resource or a space to make sense of the world. Professionally as an institution and also personally as individuals, we have all had to adapt in real time.

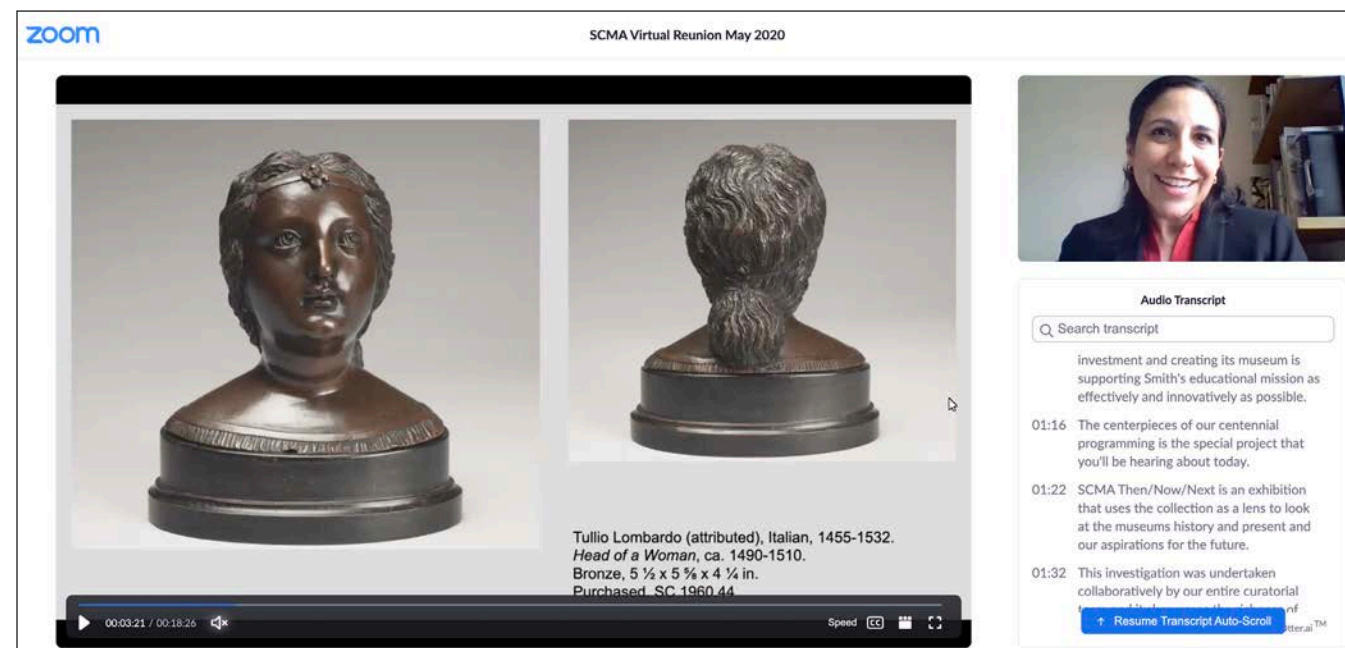
SCMA is well-positioned for this work. Our current strategic plan talks about moving beyond four walls, and our redesigned website launched in the fall of 2019 has allowed us to do just that. Having this wonderful new infrastructure in place when forced to pivot a few months later to being,

SCMA100 in effect, a virtual museum meant we could continue to



advance our mission, albeit in different ways. This, and our refreshed brand introduced last year, may seem on the surface to be very functional in nature but deep down they are about extending our reach, expressing our identity and bringing new stories forward—something that's very much a theme in our work this year.

Being unexpectedly liberated from a physical space has had some benefits, actually, when it comes to connecting with people. We love serving our local community, the college and those in surrounding



Still image from SCMA Virtual Reunion Program, May 2020

areas, and in addition it has been inspiring to see a worldwide network of SCMA supporters and Smith alumnae engage deeply with the museum, and the art that they love, from wherever they are. We've seen friends of the museum around the country able to participate in compelling gallery and Reunion events and other programs in ways that would not have been possible were it not for this shift to virtual programming, our new normal.

While the pandemic has dominated the past year, the movement for racial justice is certainly another urgent and defining moment for our country. The museum has been committed to making a more equitable and inclusive institution for quite some time, but this year was a clarion call for all of us in the field to think about what is needed from us right now, in this moment. At SCMA we believe there's a need to interrogate our traditions, and to be transparent about it. To apply the same close looking to our histories that we invite others to do with art. And to be thinking about how to remake our institutions

in ways that give meaning—and hope—to 21st-century audiences.

It's on us to do our work differently, not simply to reinscribe the same canon of works long considered most consequential. Instead, to think about the histories and narratives of artists who have been overlooked or marginalized, and to best uphold those and share them with our community.

Defiant Vision: Prints & Poetry by Munio Makuuchi is a profound example of this, and represents a real act of discovery. Years ago, Makuuchi captured the curiosity of Smith's Floyd Cheung, professor of English language and literature and American studies, who shared his findings with Associate Director of Curatorial Affairs Aprile Gallant, knowing her passion for and deep knowledge of the history of printmaking. Their conversations about Makuuchi's prints and poetry sparked a rich collaboration and, ultimately, a reclamation of a previously under-recognized artist's visual and literary contributions. The Makuuchi exhibition received wonderful support, including a grant from

"It's on us to do our work differently,
not simply to reinscribe the same canon of works
long considered most consequential"

the Wyeth Foundation for American Art, which was lovely recognition of the importance of our work; in addition, we received a generous grant from the National Park Service as part of its initiative looking at the history of the incarceration of Japanese Americans during World War II. We were truly honored to bring Makuuchi's life and work to the fore in a way that beautifully embodies our mission of connecting people to art, ideas and each other. I invite you to read more about this exhibition on page 23.

Another rich project that really connects with our core values in myriad ways is *Black Refractions: Highlights from The Studio Museum in Harlem*. It may

have seemed counterintuitive to begin our centennial year by showing the collection of another museum—and yet here we were, immersed in issues of museum identity, with the opportunity to feature a nationally touring exhibition that was centered in this notion of museums as places that are created with thought and intention. Sometimes outside examples are the best way in, and *Black Refractions* felt like the perfect way to introduce and explore this concept of "making a museum."

It was an extraordinary privilege to be able to show 93 exemplary works from one of the world's greatest collections of art of the African Diaspora. Not only is it in keeping with SCMA's commitment



Floyd Cheung and Aprile Gallant lead a gallery tour of *Defiant Vision* during the Members First Look



Students from Project Coach discussing a work of art in *Black Refractions*

to uplifting the work of people of color, but *Black Refractions* came at a time when our community, and the country, is craving opportunities to better understand the Black experience, and the positive response to the exhibition affirmed that it resonated with our audiences in all the ways we hoped it would. Given that the run was cut short by COVID-19, it ended up being a real virtue that we opened in mid-January, which is earlier than usual for one of our winter/spring exhibitions. And because it was prior to the start of the second semester, Emma Chubb, Charlotte Feng Ford '83 Curator of Contemporary Art and SCMA's coordinating curator for *Black Refractions*, developed a popular interterm course exploring the artwork as well as the story of The Studio Museum (page 31). The students loved it, and we loved being able to create that kind of access and opportunity for them to see an exhibition come into being.

We are grateful for a grant from Art Bridges that allowed us to partner with Project Coach, a Smith program that cultivates leadership opportunities for teens

from nearby Springfield, Massachusetts—essentially, “mentoring mentors” who, in turn, work to support younger kids in their community through various activities. With *Black Refractions* as the context, our education team helped develop part of the Project Coach curriculum related to the value of critical thinking through discussion of imagery, also known as Visual Thinking Strategies. The students spent several weeks through the fall of 2019 building skills that they then brought to their roles as gallery interpreters on the exhibition's opening weekend (page 32). I will never forget the feeling of seeing these young people take ownership over their museum experience and share it with the community with such confidence and depth of understanding. More than a few of the teens expressed just how transformative it was to see themselves represented in the work on these walls and to develop a meaningful relationship with SCMA, both the people and the place.

It ties back to the making of a museum—and, importantly, whose museum we're making. This was



A display case in the reinstalled Ancient World gallery on the second floor

at the heart of the reinstallation of the Ancient World gallery, led by Curator of Painting and Sculpture Danielle Carrabino and Jane Chace Carroll Curator of Asian Art Yao Wu and supported by student research assistant Xiaofei Sophie Lei '20. Like many museums of our vintage, SCMA's “ancient” tends to privilege Egypt, Greece and Rome, but the reality is that many cultures have ancient histories and we, in fact, have many objects representing those histories in our collection. In the reframing we've surfaced the notion that ancient isn't a time period in and of itself—and the timeline varies depending on whose definition of ancient is being considered. So now in addition to the beautiful Greek vases, the gallery features ancient Korean ceramics, pre-Columbian figures, Chinese bronzes and other works that challenge us to think about how we categorize artwork and what that suggests about our values and assumptions. You can read more about this reinstallation on page 34.

Another important undertaking this year was the creation of a new collecting plan for the museum—

a strategic process that takes place every five or so years that calls on the institution to understand why and what it collects, and establish goals for developing that collection. From the start, SCMA has acquired artworks in direct response to what's being studied and taught at Smith College; as the curriculum has evolved over time, so too has the collection. The new plan represents the extraordinary range and expertise of the museum's expanded curatorial staff,



SCMA Night at Your Museum

“It’s a huge responsibility and also a great honor to make decisions about what will be seen, studied and preserved . . .”



left: Carol Selle '54. Photograph by Joshua Paul; right: Henri Matisse. French, 1869–1954. *Jeune femme jouant du violon devant un piano* (young woman playing a violin in front of a piano), 1924. Charcoal on laid paper. The Carol O. Selle, class of 1954, Drawing Collection. Gift of Carol O. Selle

which has spent these last few years getting to know the collection and each other in ways that made this process particularly exciting. We also solicited a broad range of input, including from Educator for Academic Programs Charlene Shang Miller, who has extensive knowledge of the needs and interests of faculty across many disciplines. While past plans were essentially exhaustive SWOT analyses, this one goes beyond looking at the collection’s strengths, weaknesses and opportunities to exemplify the rigorous thinking we’ve all been doing this year: thinking about our values, inclusivity and who we want to be in the 21st century. It’s a huge responsibility and also a great honor to make decisions about what will be seen, studied and preserved, and I’m very proud of the plan our team has put together.

There were some acquisitions this year that reflect the thinking you see in the collecting plan, and we’re pleased to provide details beginning on page 66. Among them is a beautiful devotional painting by Lorenzo di Credi, a Madonna and child Renaissance work that seems quite traditional at first blush and yet

actually brings new dimension to the museum’s collection. It is a round painting, a *tondo*, more associated with the domestic sphere and a work of a moment and style that we didn’t have before. We also enriched our growing collection of video art with an experimental film by Sky Hopinka, an artist of Indigenous American heritage, and another by FX Harsono about the persecution of people of Chinese descent in Indonesia. Additionally, we purchased a sculpture by Lebanese artist Saloua Raouda Choucair, a wonderful artist who didn’t really get the recognition she was due during her lifetime. We are very pleased to have this representation of the global scope of artistic modernism here at the museum, one of only a select few in the U.S. to own her work. We are immensely grateful for the loyal support of Betty Sams '57, Judy Targan '53 and the many others whose generosity makes it possible for us to realize our vision for the collection.

In a deep loss to our community, Carol Selle '54 passed away in November 2019. A founding member of the museum’s Hillyer Society, Carol embraced her role in helping to ensure SCMA’s standard of

excellence for future generations by including the museum in her estate plans. Her extraordinary bequest to the museum of more than 130 master drawings from artists including Edgar Degas, Willem de Kooning and Otto Dix, among others, will enhance the collection and provide some really wonderful educational opportunities for our community. Another member of the Hillyer Society, Catherine Freedberg '64, has also pledged her collection of distinguished Renaissance and Baroque art to Smith, and we are immensely grateful for that. Generous collectors like Carol and Catherine and others who promise their artwork to the museum not only enrich our holdings, but allow us to think about and plan for our future in important and concrete ways.

In September 2019, we were thrilled to honor Joan Lebold Cohen '54, another longtime supporter of the museum and a true visionary. A founder of the Asian Art Task Force, Joan recognized a growing need to support Asian studies and was an incredible advocate and leader in our efforts to create both a space for Asian art and the expertise with a dedicated curator on staff. It was exciting to celebrate Joan in that space, which had been beautifully installed with *Buddhas | Buddhisms*, an exhibition that really mined our growing collection. Her son Ethan Cohen, who gave a gift of two extraordinary ink paintings to the museum in her honor, was able to be with us to celebrate Joan’s pivotal role in getting to this place. It’s my great joy to share more about honoring Joan on page 64.



Joan Lebold Cohen '54 and her son Ethan Cohen at a program honoring Joan’s significant impact on SCMA during her many years as a member of the Museum Visiting Committee

“... there’s a tradition of students being actively in dialogue with the institution, pushing the museum to recognize where there are gaps and do something about it.”



Smith alums traveled to New York City from all parts of the country to celebrate the gala kickoff of SCMA100, the museum’s centennial, on November 4, 2019

I can’t help but think about Joan as we face pressing questions of identity and reflect on the making of our museum. It wasn’t long after she graduated in the 1950s that Joan started to pursue the idea that Smith should be teaching Asian art history to students, and to do that needed a collection to teach with in the same way that the museum had supported the study of traditional art history with its collection of European art. In time this idea turned from “how could we?” to “how could we not?” as the need to represent the diversity of our community became increasingly clear and Asian studies grew into an area of curricular strength at the college. I’ve had the pleasure of knowing Joan for 15 years and while her advocacy efforts pre-date my time here, it’s been amazing to see her commitment to diversifying intellectual resources come to fruition.

We are so grateful to those, like Joan, who invest in making the museum their own—because the beauty of a museum is that it need not, and should not, be a fixed thing. Over time, we’ve also seen students take a lead in shepherding artworks into the collection. In last year’s *SCHEMA* we shared the story of our wonderful Rembrandt prints of *The Three Crosses*, the earliest of those a gift from a student group in 1911; it was the museum’s very first print, and the anchor for what is now an extraordinary collection of prints. In the 1990s, the Black Students Alliance initiated the purchase of a work by Emma Amos, who passed away in 2020; it was a moment of deepened commitment to recognizing the rich body of work by Black artists in this country and our need to better represent them in our collection. In the early 2000s, Korean American students at Smith

championed the purchase of a work by a Korean artist and the desire to see their heritage reflected in the museum. And most recently a student took it upon herself to write a proposal to acquire work by a pair of transgender artists, eager to see those identities presented and explored in the museum. So there’s a tradition of students being actively in dialogue with the institution, pushing the museum to recognize where there are gaps and do something about it.

It’s this dynamism that fuels us, this keen interest in museums and their role in society and the student experience, and it’s at the heart of our Museums Concentration program, which celebrated its 10th anniversary in 2020 (page 39). We had six seniors graduate with a Museums Concentration this year, and while we didn’t get to fete them quite how we wanted, seeing them transition so seamlessly and successfully to remote work, integrating this reality with their capstone projects, was a wonderful reminder that this new generation is capable of great things even in the face of serious adversity. The whole experience was a valuable learning opportunity for us all and the catalyst for a robust internship program that never would have happened otherwise. In an effort to create opportunities for our own students who were suddenly left without options to fulfill their Museums Concentration requirements, we ended up supporting the work of 12 students last summer with remote internship projects ranging from data analysis to online programming (pages 41–42). It’s a real tribute to the creativity and dedication of our wonderful staff that we were able to support so many students in this way during this unprecedented and unforgettable time.

The museum’s 100th anniversary year may not have played out quite like we imagined, but we did still have the opportunity to gather in person at our



gala in New York City on November 4, 2019 (page 56). It was indeed a lovely chance to recognize exceptional and visionary museum partners Jane Carroll ’53, Eliot Nolen ’54, Floyd Cheung and Lesley Dill MAT ’75 among the many leaders whose philanthropy, scholarship and artistry truly do make our museum. This event was possible thanks to the Next Century Fund, founded by the Museum Visiting Committee to support the gala and other centennial activities—which thankfully gave us some capacity as new priorities and challenges presented themselves this year, and we are forever grateful for that.

Back to those central questions of identity that have defined this centennial year: What would we like people to say about this museum, years down the road, when they look back at this point in time? For me, the answer is that I would want them to say SCMA was *their* museum. That this was a place they not only felt welcome, but a place they simply *felt*. Connected. Inspired. Curious. Comfortable. Challenged. Heard. Seen. And part of something meaningful.

Thank you for your ongoing support of SCMA—and for being part of something meaningful.

Jessica Nicoll
Director and Louise Ines Doyle ’34 Chief Curator

diversity, equity, accessibility and inclusion at SCMA

Lily Foster, Associate Director of Museum Administration



AS I WRITE THIS in September 2020, we are on the brink of an election and embroiled in the intertwined crises of the pandemic, climate change and systemic racism. One of the questions that most preoccupies me now is this: How do we sustain and expand the deepened commitment to diversity, equity, accessibility and inclusion (DEAI) that has taken shape at SCMA and many other art museums in the context of these crises?

It is clear that this is an existential question. In order to continue to serve our communities at Smith and in western Massachusetts, and in order to contribute to more truthful, nuanced and multivocal scholarship—that

is, to promote excellence in scholarship—we must get to the point where diversity, equity, accessibility and inclusion are consistently at the heart of what we do.

It has been a summer of horrific and repeated anti-Black violence and failed justice. We are seeing a new level of public acknowledgement that the murders of unarmed Black people continue our country's long and brutal history of anti-Blackness and systemic racism.

At SCMA, a museum with a predominantly white staff, we have been confronting the fact that the systems of white privilege that are ingrained in our society and that give rise to such abhorrent acts also express themselves in the preference given to white identities, experiences and narratives at cultural institutions such as ours and in the field of art history. As many have pointed out, this acknowledgement of white supremacy culture is overdue and comes at the cost of, and thanks to the insistence of, staff who are Black, Indigenous and people of color (BIPOC) at SCMA and other museums.

With this sharpened acknowledgement of the histories of colonialism and exploitation in art museums, possibilities have opened up. As one starting point, we are publicly naming white supremacy culture at SCMA. With crucial support from the Smith College Office for Equity and Inclusion, we will soon begin a diversity assessment of the museum led by an outside consultant. This will involve inclusive leadership training for all of the museum department heads. We are eight weeks into a 10-week anti-racism reading group in which all staff are participating, and we plan to continue these readings and to expand our all-staff anti-racism trainings going forward. Members of the Museum Visiting Committee are also meeting to discuss these materials, which have ranged from Wendy S. Walters' writing on the history and often-buried presence of slavery in New England to

"We are developing policies and practices to ensure that everyone who works at and visits the museum feels acknowledged and supported."

digital programs with leaders in higher education and museums focused on reshaping institutions to become more forceful agents of social justice. The conversations have not only created shared historical frameworks that we are bringing to our work, but have also provided crucial intellectual and emotional ballast during these months.

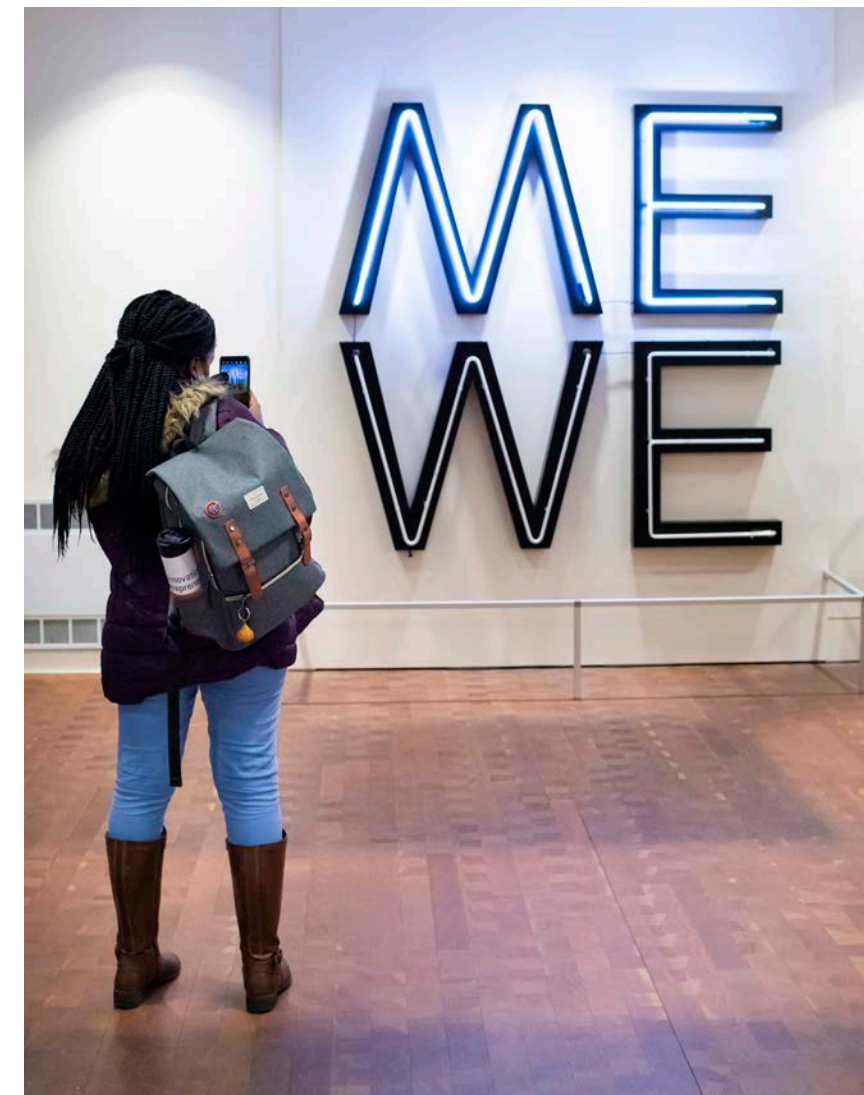
We are developing policies and practices to ensure that everyone who works at and visits the museum feels acknowledged and supported. This will include practices to seek more diverse staff, to support staff retention and to prioritize businesses owned by people of color and women. By the time you read this, we will have added to our website six core values for SCMA, developed by our DEAI staff working group with input from all staff members, that establish shared commitments to each other and to our visitors. We are working on plans to create more support and stability for our security and visitor services positions, which are indispensable to the museum's activities and formative to the experience of our visitors. All of this work has been propelled by the outpouring of energy, conviction and insight from staff members and from members of a DEAI working group on the Museum Visiting Committee that was formed in early 2020.

Many of the steps we are taking now build on work we began well before 2020. But our approach has been transformed by what we have seen and learned this past summer, and the work that is happening now—not just at SCMA, but in the broader museum field—indicates real potentialities that have opened up in terms of how art museums understand and enact their missions. It is now up to us to make these potentialities concrete and enduring.

Smith College itself provides prompts for further actions we must take. To highlight a few, the Smith student body is now 32.6% people of color and 18.2% underrepresented minorities. This puts Smith above

the national average for colleges and universities. Looking to the museum field, in 2018, The Andrew W. Mellon Foundation partnered with the Association of Art Museum Directors, the American Alliance of Museums and Ithaka S+R to produce a demographic report on art museums in the United States. The report (in which SCMA participated) showed that 28% of staff members at museums were people of color, up from 24% in 2015. At SCMA, people of color represent roughly 11% of our staff. While this number aligns with demographics for our area in Hampshire County, which is 88% white, our immediate community of

A visitor in the museum lobby enjoying the *Black Refractions* artwork *Give Us a Poem*, 2007, by Glenn Ligon





Museum visitors participate in a workshop led by Wee The People, a Boston-based social justice project for kids, parents and educators



Smith students establishes a significant benchmark toward which we should strive.

The Smith College Office for Equity and Inclusion, which has provided critical guidance and support for our work at the museum, added three staff positions last year to help achieve the college's commitments to equity and inclusion. At SCMA, we have deliberately approached DEAI as a responsibility that we all share and that needs to be integral to each staff member's work. But in order to rise to the needs of our moment, we will fortify this joint action by investing specific staff positions with explicit DEAI responsibilities.

The advocacy of students and student organizations, notably the Black Students Alliance and the Smith African and Caribbean Students' Association, has led the way for changes at the college, much as members of the public, artists, critics and local community organizations have been pivotal in advancing change in the museum field. As we pursue the goal of becoming a more just and equitable museum, we should likewise find more ways to lift up the ideas and experiences of Smith students and local organizations that have long been doing the work of social justice.

You may have seen the crowd-sourced "A History of Race, Racism and Resistance at Smith College" that was compiled by two Smith alumnae.

What is happening in our country now—including the activism and conversations about public monuments—underscores why it is so important to develop and foreground candid histories of our institutions like this one. We should do more of this work at SCMA, especially as a place in which histories are represented and shaped.

Creating substantive accountability will be vital to making these changes. Over the coming months, you will see specifics on the museum's website and social media about our DEAI goals and the actions we will take to achieve them. This is not just so that you know about the steps we are taking, but also so that we continually push ourselves to live up to—and to find new ways to realize—the language of diversity, equity, accessibility and inclusion.

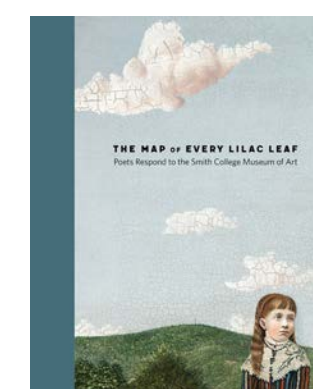
As many have pointed out, this work must become integral to our mission going forward and will evolve as we learn and as the needs of our communities change. To that end, we urge you to share your questions, comments and ideas as you see these changes take root at SCMA. And hopefully, looking back at the fall of 2020 in a few years, we will see numerous other deep-seated ways—not foreseeable now—in which our staffing, decision-making, operations, collection, exhibitions and programming have shifted toward greater equity.

faculty perspective: matt donovan

Director of The Boutelle-Day Poetry Center at Smith College

AS A WRITER who has always been fascinated by the relationship between written language and the visual arts, I was thrilled to initiate a collaboration with the Smith College Museum of Art. Just a few months into my job as the director of The Boutelle-Day Poetry Center, I approached the museum with the idea of asking poets who had previously participated in our reading series to write a poem inspired by a work of art housed at SCMA. I'm pleased to say that Jessica Nicoll immediately loved the idea, and that it's been wonderful to develop this project together as part of the museum's centennial celebrations.

The resulting publication—*The Map of Every Lilac Leaf*—borrows its title from a phrase in a poem



written by Adrienne Rich in response to Edwin Romanzo Elmer's *Mourning Picture*. Contributing writers had no restrictions placed upon them—they could choose from any of the more than 28,000 artworks owned by the museum, and

could write a piece of any length, using any desired approach. In the end, we had 40 acclaimed poets—including six Smith College alumnae and two former U.S. poets laureate—write poems in response to work that spanned the period from antiquity to the present, including sculpture, painting, etching, drawing and video. Some of the writers knew immediately which artwork they wanted to engage with, having made time to visit the museum during their previous campus visits; others finalized their artwork selection after being provided with additional researched information from museum curators.

This collaboration would not have been possible without the expertise and collaborative spirit



of the whole SCMA staff, as well as the tremendous generosity of Smith College President Kathleen McCartney and numerous donors, including The Tammis Day Foundation, Jan Fullgraf Golann '71 and Janice Carlson Oresman '55, whose gifts enabled the full realization of this project.

When I first approached the museum with the idea for *The Map of Every Lilac Leaf*, I couldn't have fully known what an extraordinary pleasure this collaboration would afford. For me, the many highlights include reading for the first time the book's beautiful and lyric introduction by National Book Award recipient Mark Doty; the pure joy of accompanying visiting poets to private viewings of, say, a painting by Bonnard or a drawing by Mondrian that happened not to be on public display; and working with designer Carolyn Eckert, who made the final book an exquisite art object in itself. Best of all, of course, is how this book serves as testimony to the purpose of art, which is to exhilarate, provoke, challenge, inspire and widen one's world.

connecting people to art



on view

July 1, 2019-June 30, 2020



Gallery installation view: *Defiant Vision: Prints & Poetry by Munio Makuuchi*

exhibitions

July 19-November 10, 2019

Fragile Earth

Curated by Aprile Gallant, associate director of curatorial affairs and senior curator of prints, drawings and photographs

August 16-September 8, 2019

Kyung Woo Han: Green Room

Curated by Yao Wu, Jane Chace Carroll curator of Asian art

August 23-December 8, 2019

Defiant Vision: Prints & Poetry by Munio Makuuchi

Curated by Aprile Gallant and Floyd Cheung, professor of English language and literature and American studies and vice president for equity and inclusion
Lead educator: Taiga Ermansons, associate educator

September 27, 2019-March 14, 2020

(closed early due to COVID-19)

Buddhas | Buddhisms: Across and Beyond Asia

Curated by Yao Wu

on view

September 2019-February 2020

Student Picks

Student curated installations from the works on paper collection held in the Cunningham Center

Mosa Molapo '22: *The Birth of a Black Future*

Hannah Goeselt '20: *Demonic Forms, Imagined Landscapes*

Isabel Beeman '20: *Who Can It Be Knocking*

At My Door? Portraits of the 21st Century

Rose Hatem '20: *The Sacred Image in Ordinary Time*

Claire Rand '20: *Moments of Being*

November 1, 2019-March 8, 2020

A Parade of Japanese Sumo Wrestlers

Curated by Yao Wu

November 22, 2019-March 14, 2020

(closed early due to COVID-19)

A Dust Bowl of Dog Soup:

Picturing the Great Depression

Curated by Henriette Kets de Vries, Cunningham Center manager and assistant curator of prints, drawings and photographs

January 17-March 14, 2020

(closed early due to COVID-19)

Black Refractions: Highlights from

The Studio Museum in Harlem

Curated by Emma Chubb, Charlotte Feng Ford '83

Curator of Contemporary Art

Lead educator: Maggie Newey, associate director for academic programs and public education

February 14, 2020-ongoing

The Ancient World

Curated by Yao Wu and Danielle Carrabino, curator of painting and sculpture

mobile cabinets for works on paper

Summer 2019

John Elsas, 1851-1935

Curated by Henriette Kets de Vries

Fall 2019

Lilian Westcott Hale, 1881-1963

Curated by Henriette Kets de Vries

video & new media gallery

July 12-October 6, 2019

Younès Rahmoun: Habba (Seed)

Curated by Emma Chubb

October 11, 2019-January 5, 2020

Clarissa Tossin: Ch'u Mayaa

Curated by Emma Chubb

right, top: Admissions assistant David Andrews in the *Black Refractions* exhibition

right, bottom: Visitors in the Targan Gallery, Fall 2019



on view

younès rahmoun scholarly convening and performance

September 19-21, 2020

IN FALL, SCMA hosted a scholarly convening focused on the art of Younès Rahmoun. Funded by a grant from The Andy Warhol Foundation for the Visual Arts, the convening brought together an interdisciplinary and international community of 11 artists, scholars and curators for three days to prepare for a retrospective of Rahmoun's work.

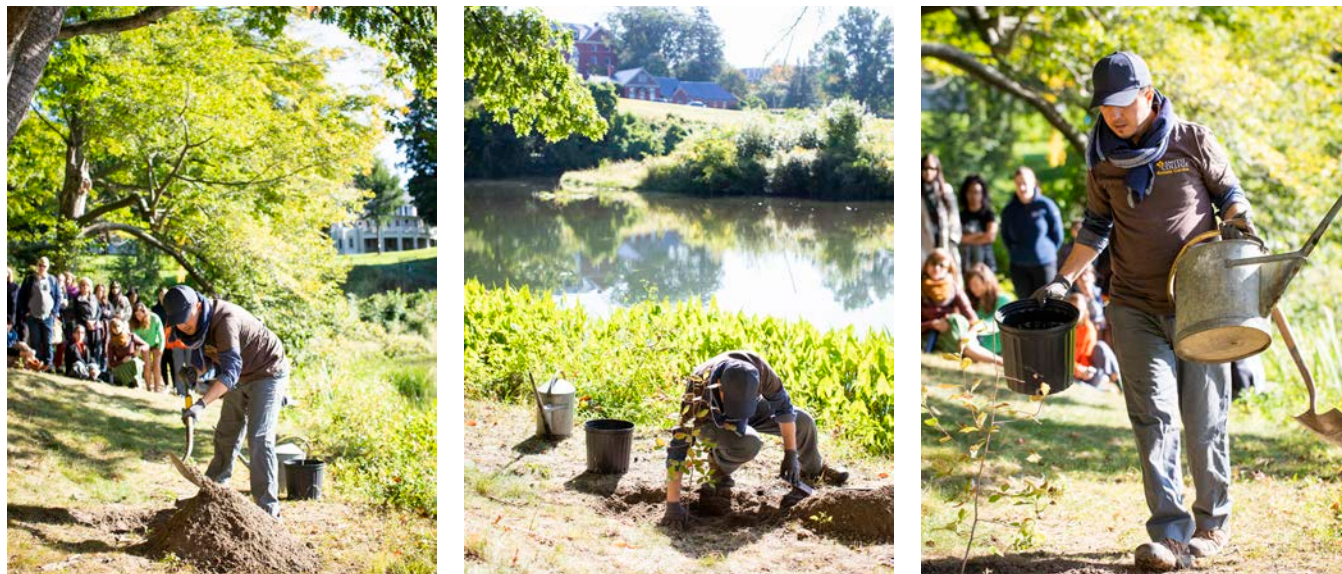
Curator Emma Chubb organized the event with Rahmoun in collaboration with the Kahn Liberal Arts Institute and the Botanic Garden of Smith College. In addition to Rahmoun, speakers included Omar Berrada, Emma Chubb, Safaa Erruas, Hannah Feldman, Alexandra Keller, Fatima-Zahra Lakrissa, Carlos Pérez Marín, Katarzyna Pieprzak, Frazer Ward and Lynne Yamamoto. Presentations and discussions took place in both English and French with two Smith students providing simultaneous translation.

The convening brought some of Rahmoun's closest collaborators into conversation with those who know his work but had yet to engage fully with it and Smith faculty for whom the convening was their first sustained encounter with Rahmoun's art. It opened with a new performance by Rahmoun, *Chajara-Tupelo* (2019). Dressed like a member of the botanic garden's staff, Rahmoun silently planted a tupelo tree on the

banks of Paradise Pond; the tree is now part of the botanic garden's collection. While the first day's presentations provided a wide view of Rahmoun's life and work, the second day took place at the MacLeish Field Station in Whately, Massachusetts, a location selected in order to bring participants more deeply into Rahmoun's artistic practice. It began with an hour-long silent walk through the woods led by Rahmoun and Chubb, followed immediately by a participatory artwork proposed by Yamamoto in response to Rahmoun's site-specific *Ghorfa* series (ongoing since 2006). It, too, unfolded in silence. These events, along with the presentations and discussions that preceded and followed, emphasized the ways in which Rahmoun's work creates forms of being present and of building community through shared experiences and spaces that the future exhibition at SCMA will seek to foster.

In addition to the convening, Rahmoun and Marín each taught a course for Smith students. Rahmoun led a workshop for an introductory drawing course in which students made drawings using only paper and without any writing implement. Marín spoke with advanced architecture students about his work as an architect who frequently collaborates with artists.

Artist Younès Rahmoun performing *Chajara-Tupelo* (2019)



on view

defiant vision: prints & poetry by munio makuuchi

August 23-December 8, 2019

THE FIRST MUSEUM exhibition to examine the prints and poetry of Munio Makuuchi (1934-2000), *Defiant Vision* was the culmination of almost a decade of interdisciplinary scholarship by curator Aprile Gallant and Professor of English Language and Literature and American Studies Floyd Cheung. This exhibition demonstrates SCMA's commitment to highlighting the work of artists previously left out of art historical narratives and to promoting new scholarship focused on the SCMA collection and by members of Smith's academic community.

Since Cheung discovered Makuuchi's poetry in 2006, acquiring a manuscript of his unpublished magnum opus *From Lake Minidoka to Lake Mendota: And Back to the Northwest Sea* for the library's Special Collections, Smith College has become a center for study of the artist. SCMA's collection now includes 16 prints, the largest institutional collection of Makuuchi's work, and many of Cheung's students have conducted original research on Makuuchi based on the courses he teaches.

The exhibition featured more than 50 prints and selected poems (in both written and audio form) which made visible details of the artist's life and the subjects that preoccupied him throughout his career. One of the major challenges of the project was recovering the artist's personal and artistic history, which had been obscured over the years by omission and neglect. Makuuchi was deeply impacted by his childhood incarceration at Minidoka, one of 10 camps built to house Japanese and Japanese Americans forcibly removed from the West Coast during World War II. This was only the first of a series of personal challenges which shaped him as a person and an artist.

Makuuchi studied printmaking as an undergraduate at the University of Colorado and during graduate studies at the University of Iowa. His mature period of work dated to the early 1970s when he



Munio Makuuchi with his print *Solomon Sealing Under Golden Eagle Wings*. Photo by M. Neely, 1991

began studying painting at the University of Wisconsin, Madison, and reached a crescendo after his return from seven years teaching in Nigeria, when he began to actively write poetry. His approach to poetry began with cultivating a dreamlike openness to recollections from his traumatic past, fears of a nuclear disaster, and love for his family and the natural world. He would let words flow in an automatic fashion into short, accessible and moving poems.

Makuuchi's prints were equally intuitive. His chosen printmaking medium was drypoint, a linear technique in which the image is scratched into a metal plate with a sharp tool, and then inked and printed. While there are few instances where prints and poems are directly related, key themes frequently resonate between his two artistic pursuits. In a late print inspired by his childhood incarceration,



Munio Makuuchi. American, 1934–2000. *A/A Seed Storage and Izumo Tower*, ca. 1998. Drypoint on paper. Collection of Jamie and Constance Makuuchi. ©The Estate of Munio Makuuchi

A/A Seed Storage and Izumo Tower (ca. 1998), Makuuchi merges the Izumo Taisha (a shrine in Japan) with the guard towers at Minidoka. A long chute from the tower extends into the forehead of a long-haired figure in the lower right, implying that memories of incarceration have been planted in the minds of former detainees in a way that continues to change them. A related poem titled “Ancient Seed Storage Shed” asks the question:

Were we but hybrid
seed, salted away
to flourish
when time was ripe?

The installation included three sections with sound recordings of Makuuchi’s poetry alongside prints dealing with similar topics. These audio stations featured the artist reading poems related to his incarceration experiences; Floyd Cheung reading poems related to Makuuchi’s use of fish imagery and its relation to his native Seattle; and STRIDE scholar Katarina Yuan ’21 reading poems related to nuclear power and the bomb.

In-gallery interpretive materials included a slideshow of images from the artist’s life in context

with historical events and examples of his printmaking plates and tools. A rich slate of programs, coordinated by museum educators, accompanied the exhibition, including gallery talks for Smith faculty, students and K-12 educators. Hands-on programs included printmaking during Free Second Friday, and a Smith student-only “Defiant Poetry Night” at which collaborative and personal poetry was created and shared through reading or posting on the Talk Back board.

Aprile Gallant brought together a panel of experts on Makuuchi’s work and contemporary Japanese American art for “Reclaiming Munio Makuuchi, An American Artist.” The [panel discussion](#) included Makuuchi’s close friend, printer and collector Andrew Balkin, AGB Graphics Workshop, Wisconsin; Margo Machida, professor emerita of art history and Asian American studies at the University of Connecticut; and Professor Cheung.

In conjunction with *Defiant Vision*, The Boutelle-Day Poetry Center at Smith invited Lee Ann Roripaugh to campus as a visiting poet. Roripaugh, who has written on Japanese internment, the Fukushima disaster and the semiotics of language, received the Association for Asian American Studies Book Award in poetry/prose, and is the poet laureate of South Dakota.

The exhibition was accompanied by a 160-page illustrated [catalogue](#), the first published scholarship on the artist. It includes essays by Gallant and Cheung, an accounting of Makuuchi’s place among 20th-century Japanese American artists by Machida and a chronology of the artist’s life and times by Oliver Haug ’20.

The exhibition and catalogue were supported by grants from the U.S. Department of the Interior, National Park Service, Japanese American Confinement Sites grant program; the Wyeth Foundation for American Art; Tryon Associates; the Maxine Weil Kunstadter, class of 1924, Fund; the Edith Stenhouse Bingham, class of 1955, Art Museum Fund; the Judith Plessner Targan, class of 1953, Art Museum Fund; and the SCMA Publications and Research Fund.

top: At a free public panel discussion, Margo Machida, Floyd Cheung, Andrew Balkin and Aprile Gallant explore the life and work of Munio Makuuchi **center:** Aprile Gallant leads a gallery conversation in *Defiant Vision* **below:** Educator Gina Hall, left, with Aprile Gallant, right, guiding a gallery tour and discussion with the museum’s Teachers Advisory Group



on view

a dust bowl of dog soup: picturing the great depression

November 19, 2019-March 14, 2020 (closed early due to COVID-19)

IN LIGHT OF OUR current political and socioeconomic situation we are looking differently at the artwork from the Depression era compared to a year ago. Images that might have seemed quaint or from another time are now, more and more, becoming a reflection of our present reality. However dire that may seem, it is the raw humanity shown within these small works and the messages they convey that inspired the exhibition *A Dust Bowl of Dog Soup: Picturing the Great Depression*. The exhibition included approximately 50 prints and photographs from SCMA's permanent collection, with an exception of four photographs loaned by the Mount Holyoke College Art Museum.

While these works were made during hard times and many of them are therefore quite confrontational, they also tell a hopeful story and demonstrate the many ways the Roosevelt administration actively invested in artists and the arts.

As the largest relief program in United States history, the Works Progress Administration (WPA) was launched in 1935 to create jobs for millions of people. Two percent of the overall workforce joined the Federal Art Project (FAP), which employed upwards of 5,000 artists of all kinds. Art had never before been part of "national life" and FDR's bid to raise it to this elevated status was at once criticized by some and lauded by others.

The aim of the art project was to give Americans "a more abundant life" through a broader national art consciousness. Although the FAP artists were given free rein in the art they were to produce, there were certain expectations. The emphasis was on socially redeeming portrayals of everyday life. This programmatic orientation resulted in images that illustrated not just the ills of the time but also surprising expressions of optimism. The outcome was thousands of art projects large and small reviving America's art

"Images that might have seemed quaint or from another time are now, more and more, becoming a reflection of our present reality."



above: Henriette Kets de Vries leading a gallery tour for museum staff in March 2020, just days before the museum closed due to the pandemic



left, bottom and above: Visitors in *A Dust Bowl of Dog Soup*

scene in unprecedented ways. While these works were definitely not inconsequential, changing tastes in the '40s and '50s made them seem quaint and dated in retrospect. Art critics focused on the latest art trends and not works that reminded them of the hard times of the past. It was not until the '60s and '70s that these works gained a new audience and the importance of the art program regained appreciation.

In addition to the prints, half of the works on display in the exhibition were photographs by Farm Security Administration photographers, a small group, mostly from New York, who were hired by the Roosevelt administration to capture rural America in 1935. Their work became significant in many ways. While the photographs were originally intended as propaganda, the beauty of these images surpassed their original purpose and many came to be iconic artworks of the Depression era. These powerful photographs provided the perfect complement to the WPA prints.

The exhibition attracted a wide audience and produced many surprises, including correspondence with the granddaughter of the woman pictured in the famous *Migrant Mother* photograph by Dorothea Lange. An unhappy surprise was the early closure necessitated by the pandemic. However, the museum staff made lemonade out of lemons and was able to create an ad hoc virtual exhibit extending the show to an even larger audience. Curated by assistant curator Henriette Kets de Vries with writing and research by Sophie Poux '21, this exhibition could not have been done without the generous gift of prints by Gladys Engel Lang and Kurt Lang, which contained an abundance of WPA works. The exhibition, and the circumstances surrounding it, exemplify how great art evolves over time, how we never stop learning from history and, most importantly, how to never take anything for granted.

This exhibition was made possible by the Louise Walker Blaney, class of 1939, Fund for Exhibitions.



on view

buddhas | buddhisms: across and beyond asia

September 26, 2019–March 14, 2020 (closed early due to COVID-19)

LARGELY CURATED FROM THE SCMA collection, *Buddhas | Buddhisms: Across and Beyond Asia* was presented in the Carol T. Christ Asian Art Gallery. The term “buddha” (enlightened or awakened one) originally referred to Siddhārtha Gautama, a prince born in the sixth or fifth century BCE. Legend has it that he renounced royal life and meditated to achieve enlightenment, breaking the endless cycle of suffering and rebirth. His teachings were the foundation of Buddhism, yet “buddha” later came to be used for not only this historical figure, but all beings that attain enlightenment. Three major Buddhist doctrines developed in Asia, and often coexist in practice. Just as Buddhism evolved into multiple forms, Buddhist imagery and art were also transformed by each culture that the religion encountered across and beyond Asia.

While the concept of “Asia” often arbitrarily homogenizes diverse peoples and their divergent cultures, Buddhism is one of the few traditions that has connected distinctive Asian populations. This 2,500-year-old religion has been continually adapting to new environments and believers as it has developed into a global phenomenon.

This exhibition used the theme of Buddhism to bring together various objects and artworks created in Asia or around the world, ranging from East Asian ink paintings to Tibetan tangkas, from Indian sculptures

to prints made in the American 1960s counterculture movement. An important work among the museum’s Asian art holdings, Japanese painter Sesshū Tōyō’s *Bodhidharma Crossing the Yangtze River on a Reed* from the 15th century, was featured in this exhibition. It was on view for the first time at SCMA since being conserved, remounted and exhibited in Japan in 2015-2016. The exhibition also included a Gandharan Bodhisattva head from the Davis Museum at Wellesley College, a 200-inch Chinese handscroll portraying arhats from the Mount Holyoke College Art Museum, and an eighth-century Japanese wooden pagoda and a set of Chinese arhat album leaves from the Mead Art Museum at Amherst College. These loans not only filled certain gaps in the SCMA collection, but also created an opportunity for these significant works from nearby institutions to be studied in a fuller context.

In conjunction with *Buddhas | Buddhisms*, SCMA invited Phillip E. Bloom, curator of the Chinese Garden and director of the Center for East Asian Garden Studies at the Huntington Library in California, to campus. Bloom spoke to students at a Museums Today program, led an exhibition viewing session attended by Five College faculty from a number of disciplines, and delivered a lecture, “Arhats and the Figural Imagination of Chinese Buddhist Art.” During the run of the exhibition, SCMA also co-sponsored a lecture by Yukio Lippit, professor of history of art and architecture at Harvard University, titled “Mokuan’s Four Sleepers: the Ultimate Zen Painting.” The exhibition also benefited from advice from the Five College academic community. Christine I. Ho, associate professor of East Asian art at the University of Massachusetts Amherst, and her independent study student Levy Singleton (Smith ’19), made important contributions to its development.

This exhibition was supported by the Nolen Endowed Fund for Asian Art Initiatives.



above: Curator Yao Wu speaks to a group about *Bodhidharma Crossing the Yangtze River on a Reed*; right: Visitors in the *Buddhas | Buddhisms* exhibition

on view

black refractions: highlights from the studio museum in harlem

January 17–March 14, 2020 (closed early due to COVID-19)

BLACK REFRACTIONS BROUGHT 93 exemplary works from the permanent collection of The Studio Museum in Harlem to SCMA, making Smith the only Northeast venue for this nationally touring exhibition. The Studio Museum, which opened in 1968, is the nexus for artists of African descent locally, nationally and internationally and for work that has been inspired and influenced by Black culture.

At SCMA, the exhibition filled two of the museum's four floors with works by some of the most important artists of the 20th and 21st centuries, from Elizabeth Catlett and Norman Lewis to Kerry James Marshall and Carrie Mae Weems. *Black Refractions* also included works that are now icons of The Studio Museum's collection and physical presence on 125th Street in Harlem: *African-American Flag* (1997) by David Hammons, *Lawdy Mama* (1969) by Barkley L. Hendricks and *Give Us a Poem* (2007) by Glenn Ligon.

Black Refractions provided an opportunity for visitors unfamiliar with The Studio Museum to experience firsthand the significance of its collection and to

deepen their engagement with art by artists of African descent. At Smith, the presentation focused on the history of The Studio Museum and the model it provides for museums today: institutions that are rooted in a specific place and history while expansive in their vision, voice and commitment to artists. The exhibition opened with pieces by artists who played essential roles in the civil rights movement and in founding The Studio Museum alongside artworks that explore placemaking, in and out of Harlem, and expressions of Black identity. Other sections featured artists whose careers are inextricably tied to The Studio Museum: alumni of its prestigious artist-in-residence program (begun in 1969) and artists included in the series of F-shows (begun in 2001).

Both the exhibition and related programming highlighted local connections. A third of the 76 artists in *Black Refractions* also have work in SCMA's permanent collection. Western Massachusetts is fortunate to be home to many scholars whose work intersects with the Studio Museum's collection. For example,



artist Lorraine O'Grady (above), whose *Art Is . . .* (1983) is represented by four photographs in SCMA's collection, spoke with Dr. Stephanie Sparling Williams, Mount Holyoke College Art Museum associate curator and the author of a forthcoming monograph on O'Grady. Another featured program was University of Massachusetts Ph.D. candidate Kiara Hill's lecture on the role of women in the Black Arts Movement. Similarly, the program "Art in Focus" invited staff, students and faculty from Smith and UMass Amherst to select a single work in the exhibition for a series of intimate and engaging evening conversations in the galleries.

Major support for *Black Refractions: Highlights from The Studio Museum in Harlem* was provided by Art Bridges. Sponsorship for the national tour provided in part by PURE. Support for the accompanying publication was provided by Furthermore: a program of the J.M. Kaplan Fund.

Black Refractions at SCMA was made possible by the support of the Charlotte Frank Rabb, class of 1935, Fund; the Louise Walker Blaney, class of 1939, Fund for Exhibitions; the Carlyn Steiner '67 and George Steiner Endowed Fund, in honor of Joan Smith Koch; and the Suzannah J. Fabing Programs Fund for the Smith College Museum of Art. SCMA would also like to acknowledge the Greater Northampton Chamber of Commerce and the Hampshire County Regional Tourism Council for generous in-kind support of this exhibition.

left, bottom: Whitley Hadley, associate director of multicultural affairs, Smith College, (on the left), leading the first in a series of "Art in Focus" conversations related to *Black Refractions*; **right, bottom:** Students studying works from the SCMA collection in the Cunningham Study Center



Museum Studies Course

Black Refractions: The Art and Politics of Making a Museum was a two-week interterm course that centered on SCMA's spring 2020 exhibition and The Studio Museum in Harlem in order to examine how social and political movements shape art museums. Nineteen Smith students from a wide range of majors and all class years enrolled in the course. In addition to learning and practicing visual analysis and participating in class discussions, they met with curators from The Studio Museum, the Mount Holyoke College Art Museum, the Amistad Center and the Wadsworth Atheneum. In their collaborative final projects, they conducted original research on artworks in *Black Refractions* and presented proposals for a podcast interview with the artist, an exhibition or an acquisition in front of their assigned artwork. In addition, several students indicated an interest in pursuing further work in museums.





BLACK REFRACTIONS: PROGRAM HIGHLIGHTS

AMONG MANY EXTRAORDINARY PROGRAMS

related to *Black Refractions*, SCMA's partnership with Project Coach in 2019-2020 stands out as a powerful example of socially responsible ways in which we work to connect people to art, ideas and each other. Project Coach teams Smith College faculty and students with teens from nearby Springfield, Massachusetts, to mentor, or "coach," them in how to be leaders in their community. We plugged into what they call this "cascading mentorship model" to work at the museum with nearly 30 teens in fall 2019 and winter 2020.

We offered a series of weekly workshops and weekend practice sessions in the galleries of the museum, facilitated by Student Museum Educators who worked with teens in small groups under the guidance of local Visual Thinking Strategies expert Sara Lasser Yau and Gina Hall, educator for school and family programs. On Free Community Day on January 18, 2020, Project Coach youth took the lead by engaging visitors in dialogue about works of art in *Black Refractions* and infusing the museum with energy, confidence and new expertise.

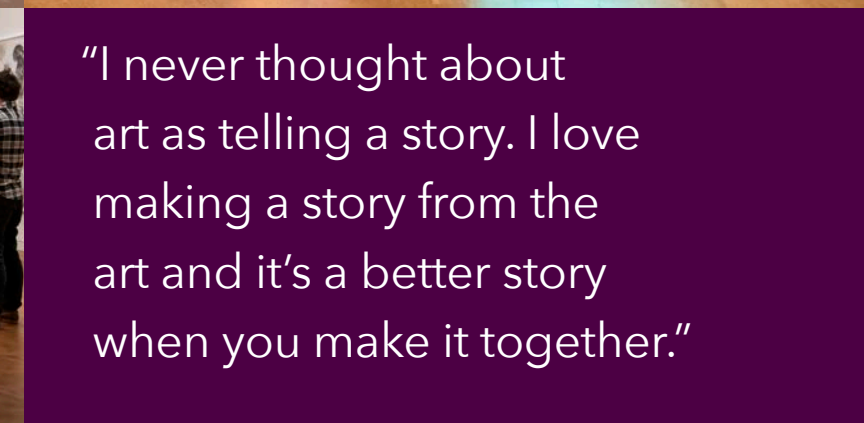
Community Day programming also featured hands-on artmaking by a Boston-based social justice organization called Wee The People, founded by two Black mothers, who led museum visitors of all ages in creating identity crowns. Veganish Foodies, another Black-owned business, delighted visitors

with a delicious lunch after a performance by the Smith College Campus School Chorus. Launching the opening of the exhibition with a well-attended partnership-driven program like Community Day started the run of *Black Refractions* on a positive note, bringing in audiences who returned to the museum for additional programs in the following weeks and months.

Via remote conversations in the spring, Project Coach youth shared all the ways in which the overall experience inspired and changed them: developing new skills related to "keen observation" and critical thinking to their academic work; and, importantly, the opportunity to see themselves reflected in the works of art and in our Student Museum Educators. The experience inspired and changed SCMA staff as well: raising conversations about inclusion, access and race in the museum and helping us to confront our own unconscious biases. Seeing Project Coach participants fully embrace their roles as leaders in gallery conversations, and the effect that had on one and all, underscores our goal of creating a sense of belonging and shared ownership for all who set foot in the museum.

As one Project Coach teen astutely noted, "I never thought about art as telling a story. I love making a story from the art and it's a better story when you make it together."

right, top, clockwise: Visitors at Second Friday in *Black Refractions*, Students at Night at Your Museum 2020; Art in Focus led by Daphne Lamothe, professor of Africana Studies, Smith College; Members First Look led by exhibition curator Connie Choi, The Studio Museum; Visitors at Second Friday; Student from Project Coach discussing a work of art in *Black Refractions*



"I never thought about art as telling a story. I love making a story from the art and it's a better story when you make it together."

on view

the ancient world gallery a reinstallation

February 14, 2020-Ongoing



MOTIVATED BY A CURATORIAL VISION to provide a more inclusive presentation, the museum reinstalled the Sabin Gallery on the second floor, providing a global view of the ancient world. The term “ancient” differs according to each culture’s own history, and their designated periods do not often align with one another. Prior to the reinstallation, SCMA’s display was limited to objects from Egypt, Greece and Rome, representing cultures defined as “ancient” in Western civilization. Now we have expanded the geographic boundaries to cover as much of the ancient world as our collection allows. Apart from the Mediterranean region already included, the current installation also encompasses Asia and North and South America. Some of these cultures were in contact with one another through trade and war, while others were separated by geography or time.

This reinstallation project has allowed us to explore our collection in depth, rediscovering objects that have spent much of their time at the museum hidden in storage, or putting on long-term view items that did not easily fit in any permanent gallery space previously. Grouping works that have not traditionally been displayed together reveals similarities among these objects and the cultures they represent.

The new installation is organized around several unifying themes: Coins; Vessels; Sculpture; Daily Life & The Afterlife; Luxury & Ornament; Powerful & Magical Figures; and Bravery & Vigor. In addition to showing a diversity of ancient cultures, the selection of objects is designed to provide a wide range of media, techniques and functions. In this reinstalled gallery, we aim to be transparent about some of the concerns and challenges of collecting and exhibiting ancient

“Grouping works that have not traditionally been displayed together reveals similarities among these objects and the cultures they represent.”



art in the modern era, such as issues of provenance, ethics about displaying funerary objects and questions around authenticity and conservation. As a museum with a teaching mission, we believe that to best serve and educate our audiences it is important to address these questions in the wall text, questions which may be conventionally deemed problematic and thus often avoided in many institutions.

SCMA Curator of Painting and Sculpture Danielle Carrabino and Jane Chace Carroll Curator of Asian Art Yao Wu co-led the Ancient World gallery reinstallation project. In addition to valuable feedback from SCMA colleagues, they received input and support from many faculty members, including Yanlong Guo, Barbara Kellum and Dana Leibsohn of the Department of Art and Rebecca Worsham of the Department of Classical Languages and Literatures. Xiaofei Sophie Lei '20, who

left and above: Two different views of The Ancient World installation

completed a 2019 summer internship with Danielle Carrabino and the 2019-2020 Brown Kennedy Museum Research Fellowship in Art History with Yao Wu, also contributed to the many aspects of the reinstallation project; her Museums Concentration capstone project focused on the possibilities for digital interpretation of the Ancient World gallery.

This installation was supported by the Maxine Weil Kunstadter, class of 1924, Fund and the Nolen Endowed Fund for Asian Art Initiatives.

connecting people to ideas



a place for connection

Charlene Shang Miller, *Educator for Academic Programs*

WHAT DOES IT MEAN TO BE A TEACHING MUSEUM

and a place for learning for all of our audiences? The work of SCMA educators prioritizes belonging. The museum is a place for people to have transformative and intimate experiences with art; it is a nurturing space for the individual, as well as for people to gather to learn from and with each other. Through guided visits and robust programming that incorporates inclusive pedagogies and practices, we strive to empower audiences to engage with art on their own terms.

SCMA is a site for Smith College students to learn and work closely with museum educators while playing a critical role in successful engagement across audiences. Over 1,600 K-12 students took field trips to the museum, and our nine dedicated Student Museum Educators (SMEs) guided visits that encouraged discovery, active listening and a free exchange of ideas in various ways that are tailored for each group. A cross-campus collaboration with Project Coach was made possible through the work of 10 graduate M.A.T. and undergraduate fellows

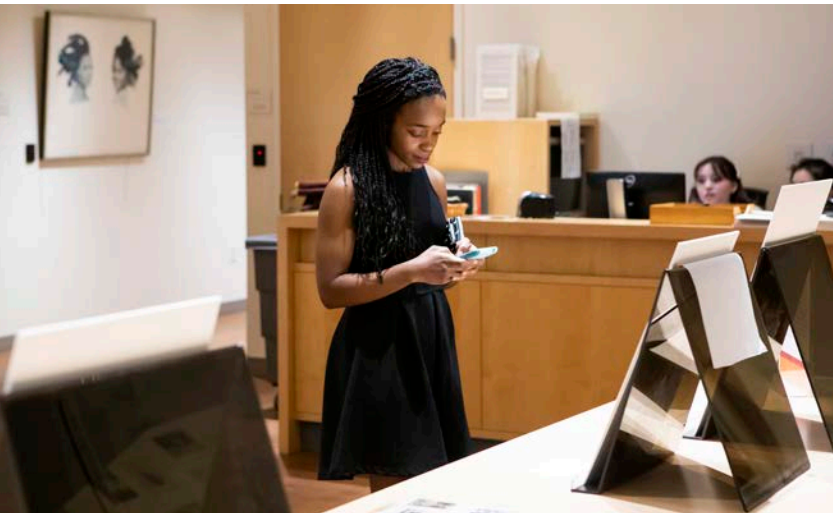
for a program supported by an Art Bridges grant. The academic programs student assistant provided essential behind-the-scenes research and resources supporting the academic experience of thousands of college students. The 22 members of the Student Museum Club planned programs for Smith students that inspired creative expression. The 131 students in the Museum Volunteer Program supported Free Community Day, Free Second Fridays, and other public and student programs—including the annual Night At Your Museum, the largest museum event, with a record-breaking attendance of 2,482.

Collaborations with student organizations, individual students, community organizations, faculty, teachers, schools and artists are key to our successes. Whether creating student programs focusing on activism, poetry or dance, exhibitions- and collections-related lectures, panels and dialogues, or interpretive gallery experiences and activities, centering and listening to diverse voices, perspectives and audience needs anchors SCMA as a place where art and people truly connect.

below: Student Museum Educator Libby Keller '20 leads an activity with visitors on the third floor



academic engagement: teaching and learning with the collection



AS A TEACHING MUSEUM, SCMA prioritizes student learning through coursework across disciplines. In 2019-2020, 242 academic groups visited the museum, serving more than 3,600 college and university students, including virtually when the college pivoted to remote mode in March. Eighty-eight Smith College courses, as well as others from the Five Colleges and regional colleges, integrated museum visits and learning. More important than the numbers, though, is the quality of the students' experiences. Each facilitated visit is thoughtfully designed in consultation with faculty to support their learning goals for the students and make specific connections to course material. Through inclusive museum education pedagogical practices, students hone their skills in sustained looking, critical thinking and interpretation of works of art.

Additionally, bringing art from storage for weekly installations in the museum's Teaching Gallery for a variety of classes expands access to the collection, as do visits to the Cunningham Center for the Study of Prints, Drawings and Photographs. Students can delve more deeply into the collection

by making appointments to view art in storage and examine object and research files. These activities are made possible by a collaborative team of staff in education, curatorial and collections management.

Every year there are classes that visit the museum multiple times, some weekly, raising opportunities to build on shared learning with each museum experience. These included ARH 265: Transnational Histories of American Art and Identity, 1860-1950; CHM 100: Chemistry of Art Objects; DAN 171: Dance History: Political Bodies from the Stage to the Page; SDS/CSC 109: Communicating with Data; LSS 245: Place Frames: Photography as Method in Landscape Studies; HST 252: Women and Gender in Modern Europe, 1789-1918; and PSY 268: The Human Side of Climate Change. Since 1995, the museum-based course PHI 233: Aesthetics has been taught with an integration of museum components by Nalini Bhushan, Andrew W. Mellon Professor in the Humanities and professor of philosophy. For the fall 2019 course offering, she and academic educator Charlene Shang Miller significantly revised the museum sessions to engage students deeply in various interactive art and museum activities as they considered questions such as: How are works of art like and unlike other objects in the worlds that humans inhabit and make, like and unlike other human projects? What capacities are called upon in the creation and understanding of such works? What is the role of art and the artist in contemporary society? The weekly museum visits were constructed to immerse students in multimodal experiences encompassing various learning styles and exploring art across time, geographies and cultures.

In spring 2020, Anna Botta, professor of Italian studies and of world literatures, and Tom Roberts, assistant professor of Russian, East European and Eurasian studies, taught a new seminar, WLT 341:

Mobilities: How People, Goods and Information Cross Borders. As a Calderwood Seminar in Public Writing, this course for juniors and seniors had an intensive writing-based, intimate workshop format that provided a learning environment to develop critical skills and to build upon knowledge derived from previous coursework and experiential learning. Students explored the topic of globalization, relative to the circulation of people, objects and ideas across space, and the tension between forms of cultural resistance and homogenization. One assignment required students to write interpretive labels for SCMA objects they selected and researched. Over four museum-led sessions, this project challenged students to learn how a 150-word museum label must be attentively constructed and to practice intense editing while engaging with a culture of personal interest and study. In recent years, faculty interest in opportunities for students to learn about public-facing writing in the museum context has been steadily increasing.

These classes are only two of many examples that demonstrate the museum's dedication to providing opportunities for students to gain fluencies in both visual and museum literacy by igniting curiosity and empowering them as critical viewers and thinkers.



left and above: Visitors to a Student Picks exhibition curated by Claire Rand '20, *Moments of Being*

museums concentration: senior capstone projects

For Museums Concentration students, the 2019-2020 academic year was proceeding as usual. They had been participating in workshops to connect with each other and continue their work on their digital portfolios, completing coursework and internships. Our six seniors were only part-way through the spring capstone seminar when the college decided that the semester would be fully remote. The students had to quickly adapt work on their capstone projects—some having to pivot and make substantial changes. Providing guidance throughout were Jessica Nicoll, SCMA director and Museums Concentration director, and Charlene Shang Miller, Educator for Academic Programs, with critical support from instructional technologists Travis Grandy and Mario Valdebenito Rodas. The students completed their projects, appropriately rendered in digital formats, with aplomb and determination. The deep thinking and critical analyses of museum work in which they engaged provided impressive, real-world solutions and thinking to questions about collections, exhibitions, education and interpretation.

Becca Angstadt '20 *CrashFlashPush: Digital Exploration Beyond the Museum*

Maija Brennan '20 *Intaglio Through the Ages: A Digital Exploration of Prints at SCMA*

Rose Hatem '20 *The Classical World in Color*

Riley Kolsto '20 *Clothing History and Smith College*

Sophie Xiaofei Lei '20 *Redefining the Ancient: A Digital Interpretation of the Reinstalled Ancient Gallery at SCMA*

Yasmine Vera '20 *Zooming: Queer Digital Spaces in Quarantine (and After)*

museums today

IN SPRING 2018, Rebecca Rabinow '88, director of The Menil Collection in Houston, returned to campus and met with Museums Concentration students for a lively conversation that underscored the enormous educational value that comes from connecting with professionals in the field. Later that same year, a new program called Museums Today: Conversations with Museum Professionals about Current Issues and Their Work was created, providing a space for students to speak candidly on a variety of topics with those working in a variety of disciplines.

The first conversation, in fall 2018, was with Frank Mitchell, executive director of the Amistad Center for Art & Culture in Hartford, Connecticut. He discussed his curatorial practice focusing on African American visual culture and history, the role of contemporary artists in the context of museums and his experiences organizing exhibitions about different cultural traditions. Asked about his programming work focusing on race, equity and inclusion, he talked about his experiences facilitating difficult conversations in the museum setting.

In spring 2019, a group of Museums Concentration alumnae were invited to campus: Jen Duckett '14, coordinator of school partnerships and teacher programs, Museum of Fine Arts, Boston; Beryl Briane Ford '17, M.A. candidate, Teachers College, Columbia University; Haley J. Graham '16, gallery educator, National Portrait Gallery; and Francesca L. LoGalbo '12, assistant, creative team, The Museum of Modern Art. They spoke specifically about their post-graduation pathways, with considerable attention to their experiences as emerging museum professionals. Connecting with alumnae working in the field always provides valuable advice and inspiration for students considering a career in museums.

The program's second year featured two speakers. Philip E. Bloom, director of the Center for



Beryl Briane Ford, Haley J. Graham, Francesca L. LoGalbo and Jen Duckett

East Asian Garden Studies and curator of the Chinese Garden at The Huntington Library, Art Museum, and Botanical Gardens located in San Marino, California, came to campus in October 2019. He shared how his experience working in museums around the world provided a global perspective on cross-cultural dialogue, audience access and the effects of political and cultural climates on his museum practice. In February 2020, Miranda Massie, director of the Climate Museum in New York City, told students about how in 2014 she left an illustrious career in social justice law to lay the groundwork for this new museum. Students talked with Massie about the unconventional structure for founding a museum with its basis in a vision rather than a collection. The conversation also explored Massie's transition from practicing law to working in the museum field, as well as the intersection of activism and the museum's role in the climate crisis.

For each Museums Today program, students prepare by researching the speaker's home institution and thinking of questions and issues to be addressed. Facilitating the conversations provides students continued opportunities to further skills in interviewing and public speaking, while delving into current issues of interest to them and a wider audience. Although Museums Concentration students plan and facilitate each dialogue, the program is open to anyone interested in participating.

student engagement: remote internship program

When the global pandemic shut down museums around the country and the world, cancellations of summer internship programs soon followed. Realizing that Museums Concentration students faced a serious problem seeking required museum-based experiences, SCMA staff swiftly conceptualized remote opportunities for them. Supported by Smith College's program, Praxis: The Liberal Arts at Work, a total of 12 interns—nine Museums Concentration students and three graduate students—were placed in curatorial, education, marketing and communications, and museum administration departments to engage in various aspects of professional practice at SCMA (see page 89-90 for a listing of interns).

Three curatorial interns focused their energies on developing digital initiatives relating to exhibitions and collections, generating a podcast series featuring the voices and perspectives of students and faculty;

a video series with musicians and singers from across the Five Colleges paired with works in the collection; and a digital intervention for the museum's upcoming installation of African art. Joining the curatorial interns were the Brown Kennedy Research Fellow in Art History (a newly graduated Museums Concentrator), who worked on cataloging the Asian art collection, and two graduate student interns from the University of Massachusetts, Amherst, who researched objects from the American and contemporary art collections and wrote interpretive materials.

Four education interns focused on audience experiences. The school and family program interns developed new Discovery Cards and scavenger hunts for families, created resources supporting the Student Museum Educator program and helped assess and reimagine the museum volunteer program. The interpretive planning intern inventoried and organized





an archive of audio tour files about the collection and proposed repurposing these files during this period of remote programming. The academic programs intern designed ways to build community virtually in the Museums Concentration cohort and supported development of inclusive pedagogical practices for remote academic class visits planned for the fall semester.

The marketing and communications intern conceptualized, designed and developed a lively new **"Student Highlights"** page for the museum's website to share the museum's collection and resources with Smith and Five College students. She also supported maintenance of the museum's website, social media and e-blast communications. The museum administration's data analyst intern studied how the SCMA website and social media platforms engage various audiences, working with large sets of data to create dashboards that summarized findings and overall museum metrics (see page 87).

All interns attended a weekly seminar organized by Jessica Nicoll and Charlene Shang Miller, which

provided a structure through the summer. Students were assigned readings and met each week to discuss the current state of the museum. Interns gained familiarity with SCMA through sessions with museum staff and engaged with guest speakers in the field, including Karen Koehler, professor of architectural and art history, and Christoph Cox, professor of philosophy, both of Hampshire College, and Erin Richardson, project manager, and Carrie Evans, data specialist, both of the Mellon Collections Management Commons project. Interns also participated in the Association of Academic Museums and Galleries virtual conference "Risk and Bravery: Academic Museums Respond" and made a virtual visit to The Frick Collection facilitated by Rachel Himes, the Frick's assistant museum educator for school programs. The internship program culminated with presentations by all participants about what they accomplished and learned in their summer working at SCMA.

student perspective: molly mcgehee '21



I never considered pursuing a career in museums until I walked into Barbara Kellum's first-year seminar, On Display: Museums, Collections, and Exhibitions. As we read through the syllabus together, I was astounded by the variety of collecting institutions we would soon visit, by the number of museum-related job titles I had never heard of and by the excitement I felt once I realized there was a whole new world in the arts that I had yet to discover. I grew up training in different dance techniques in my hometown of Memphis, Tennessee, where I was surrounded by mentors who were passionate about sustaining non-profit arts organizations, but I never thought about how museums related to my dance background until I took this course.

From then on, I knew the Museums Concentration was a perfect fit for me. I was eager to gain hands-on experience in museums that I could eventually apply to my coursework at Smith. In the summer before my sophomore year, I interned at a stately home in the United Kingdom where I researched the representation of women through display and collecting practices. In the summer before my junior year, I was a curatorial intern at the Toledo Museum of Art, where I researched specific artists and potential gifts to the museum. After these experiences, I always looked forward to hearing from other concentrators about their experiences within the field. In our meetings, we were reminded always to think critically about the role of collecting institutions in our respective areas of study: art history, anthropology, biology . . . and the list goes on.

This past summer, I had the opportunity to work with SCMA's curatorial department as a remote digital initiatives curatorial intern. I researched methods of remote engagement with permanent collections in art museums around the world. I attended a variety of online events and analyzed their effectiveness and potential impact. I quickly realized that the most engaging programs were those that involved collaboration within the arts.

At a time when it's almost impossible to safely dance together, sing together or play music together in group settings, I knew it was important that I create a digital collaboration for SCMA. Throughout the summer, I developed **SCMA's Look and Listen:** a collaborative three-part video series pairing musicians and singers from across the Five College consortium with works in SCMA's permanent collection. Each episode features a student who performs a musical piece of their choice inspired by an artwork selected with the help of an SCMA curator.

I'm so proud of the final episodes and touched by the inspiration I witnessed in the students who participated in my project. COVID-19 has taught me that, now more than ever, museums must continue to connect people to art, especially in this digital space we're working with. The Museums Concentration is such a unique program. It has already provided me with opportunities that have impacted the way I view the history of art and the future of collecting institutions.

Molly McGehee '21 is an art history major and Museums Concentrator. She was a 2020 remote summer curatorial intern.



left and above: SCMA remote summer intern projects by marketing and communications intern Ariella Heise '22 and curatorial intern Molly McGehee '21



tryon prizes for writing and art 2020

Each year, two juries award monetary prizes to current Smith students for outstanding writing and art related to the collection at SCMA. Writing may take any form, including a thesis, essay or poem; art submissions may be an installation, performance, video, sound, digital, internet or interactive art. Jurors seek a high level of artistic expression and presentation across all disciplines. In 2020, two students were awarded the Tryon Prize for Writing:

Sandra Pomeleo-Fowler '22 wrote an essay titled "The 'Kota' Reliquary Figure: The Art Historical Context and the Problem of the Western Gaze" on an African reliquary figure (above) for an art history course at Smith, ARH 110: Art and Its Histories (May 2019).

Unrecorded Kota artist. Gabon. Late 19th-early 20th century. Gift of Cecilia (Cecilia Sahlman, class of 1950) and Irwin Smiley



Catherine Sensenig '21 wrote ekphrastic poems related to a Flemish painting (left) for a class at Hampshire College, "Ekphrasis: The Poet Always Envy the Painter."

Attributed to Adrien Ysenbrandt. Flemish, ca. 1500-before 1551. *The Virgin and Child in Interior*, 16th century. Gift of Mrs. Charles Lincoln Taylor (Margaret Rand Goldthwait, class of 1921)

Wang Xi '22 is the winner of the 2020 Tryon Prize for Art for a video titled [The Pandemic](#) "The video documents my breathless emotional journey from the beginning of the pandemic til today..."

Antonia DaSilva '20 received an Honorable Mention for her installation in progress, *Ouch!*



student perspective: hannah gates '22

This summer I embarked on a mission with Jess Henry-Cross, SCMA's financial and systems coordinator, to reveal the stories of the museum's data. Over the course of my 11-week internship, we studied our audience's interaction with the SCMA website and individual departments, and how that picture has changed since the onset of COVID-19. I loved delving into the intricate patterns and behavior of our audience, and using my findings to make suggestions for data-driven decisions across the museum's operations.

I feel incredibly fortunate to have been a part of SCMA's dedicated group of supportive, critically thinking team members. Every meeting I had with Jess was full of laughter and encouragement, learning and guidance, and the occasional visit from the sweetest dog ever, little Ermen. When I met with members of other departments to consult about their data, what stories they wanted me to look for, and how the analysis could guide their future efforts, I was blown away by how quickly they swooped me up into their world as a valued partner, not just some intern there to do "undesirable" tasks. I worked as a collaborator; I felt like a professional consultant!

A highlight of my internship was my final week, when the Membership Department asked me to create an extensive presentation for a subcommittee of the Museum Visiting Committee. I was given complete autonomy, and my summer of guidance and scaffolding to that point made me confident in my ability to provide what was asked. When I shared the final project, Jess was so proud she told me she wanted to buy me a pony! I know this success was only possible due to the support and one-on-one teaching Jess had dedicated to me, a testament to the value SCMA placed in me and other interns this summer. We were a valued part of a team and community.

For many across the country and world, this past year has been a time of unprecedented



challenges, innovation and a long-overdue reckoning with systemic injustices that undeniably shape the foundations of America. During my internship, I was regularly impressed and grateful for the energy SCMA staff constantly dedicates to diversity, equity, accessibility and inclusion work. The summer interns met weekly to discuss many aspects of the field of museums, and nearly every meeting we directly addressed anti-racism, decolonization and efforts to make SCMA and museum spaces everywhere more accessible for BIPOC and other minorities. This dedication made me proud to be working within a community that values reshaping the status quo and empowering historically underrepresented and oppressed communities.

I am grateful to have had this opportunity to build my data analysis skills, work collaboratively within SCMA and strengthen my commitment to addressing inequality in the field of museums and beyond. This practical experience will guide me as I continue my journey as a Museums Concentrator at Smith and as a museum professional after graduation, and I know the relationships I formed will continue on as we all move through our brave new world.

Hannah Gates '22 is an education major and Museums Concentrator. She was a 2020 remote summer data analyst intern in finance and administration.

dancing the museum a panel and performance

October 24, 2019

SCMA PRESENTED a performance and panel in fall 2019 to explore the increasing presence of dance in the programming of art spaces. It is a trend that has fostered unprecedented collaboration between dancers and curators, catalyzed new modes of spectatorship for dance and museums and opened up fresh possibilities for intermedia, site-specific projects at the intersection of dance and the visual arts.

Shared interest in this subject led to ongoing conversation between Lester Tomé, associate professor of dance, and Charlene Shang Miller, SCMA educator for academic programs, as they collaborated on regular museum visits with dance history students. They were motivated to consider the possibilities of dance within the museum’s collection galleries—not to recreate a theater experience, but rather to put dance

in direct relation to the art on display. They were fortunate to enlist the collaboration of two individuals with distinguished dance and choreographic credits: Jenna Riegel, who had just begun her position as assistant professor of theater and dance at Amherst College, and Sha Harrell, an accomplished dancer, choreographer, vocalist and actor. Riegel and Harrell created and presented a powerful dance performance responding conceptually and aesthetically to the contemporary works of art on display. Over 100 students and faculty attended this event.

A panel discussion led by Lester Tomé immediately followed the performance. Tara Aisha Willis, associate curator of performance at the Museum of Contemporary Art Chicago, spoke about her curatorial practice of bringing dance into museum spaces,



above: Sha Harrell, left, and Jenna Riegel, right, performing in Targan Gallery

“...the possibilities of dance within the museum’s collection galleries—not to recreate a theater experience, but rather to put dance in direct relation to the art on display.”

focusing on intentional placing of bodies of color into traditionally white spaces. Frazer Ward, professor of art at Smith, Emma Chubb, Charlotte Feng Ford '83 Curator of Contemporary Art, Charlene Shang Miller and the dancers joined in to share catalytic experiences with dance in connection with the visual arts, to discuss the circumstances prompting the growing presentation of dance in museums in recent years and to examine how knowledge from one field is applied in the other.

The panel concluded with an interrogation of the experience of creating and presenting a work in the SCMA gallery space and the process behind developing the performance. Panelists and the audience discussed the challenges and opportunities of working through the physical requirements and



limitations of the museum in order to best engage the audience in a deep experience with dance together with the works of art.

Watch a video of [“Dancing the Museum”](#).

below: Tara Aisha Willis speaking in Graham Hall



amanda williams: 17th annual miller lecturer in art and art history

February 6, 2020

IN FEBRUARY 2020, Amanda Williams delivered the 17th annual Miller Lecture in Art and Art History. An artist who trained as an architect, Williams is widely recognized for art that addresses how race shapes space in cities. At the core of her work is a querying of value, often through a focus on the everyday and the familiar. Her work asks how urbanism, architecture, color and history confer and deny value and examines the relationship of economic value to cultural and social values.

Although these questions are rooted in Chicago’s South Side, where Williams lives and works, their relevance extends well beyond. Williams spoke about the month she spent at Smith in 2019, when she inaugurated SCMA’s artist-in-residence program. She shared early designs for, and the thinking behind, *An Imposing Number of Times* (2020–22), her new site-specific commission for SCMA. The impact of the

Miller Lecture extended well beyond the lecture itself. Williams conducted studio visits with senior art majors and spoke with sixth graders at the Campus School about memory and monuments.

The Miller Lecture is an endowed program established by Dr. Michael Miller in memory of his wife, Dulcy Blume Miller, who was a member of the class of 1946. Each year, the lecture allows Smith to bring a distinguished artist or art historian to campus to deliver a public lecture and to connect with the many communities of students, faculty, staff and Northampton residents who make living and working in this slice of western Massachusetts so special. Previous speakers include artists Candice Breitz, Maya Lin and Lorna Simpson and art historians Anne Lafont, Sonya Lee and John Pinto.

Watch a video of the [Amanda Williams Miller Lecture](#).

connecting people to each other



member engagement, pre- and post-pandemic

WHEN WE LOOK BACK on 2019-2020, the year will divide into two distinct time periods: pre-pandemic and post-pandemic. That same division holds true for SCMA's membership program.

With the launch of SCMA100 in the fall and the rise of COVID-19 in the spring, our members and donors rallied, first to celebrate with us and then to help the museum to adapt and fulfill its mission of connecting people with art, ideas and each other in altered circumstances.

With wide-ranging special exhibitions providing the basis for many of the museum's programs pre-pandemic, SCMA members had several opportunities to connect and engage with art and one another at the museum. When COVID-19 arrived in March, however, the museum closed to the public as Smith sent students, staff and faculty home to study, teach and work remotely.

Museum staff have reimagined the ways programs can be developed and delivered to our key audiences. In a matter of weeks, we pivoted from offering on-site programming to hosting entirely virtual experiences. Museum webinars and Zoom sessions have made it possible for SCMA members and friends from near and far to join us for a rich array of programs. This new, widespread access to our offerings is the gleaming silver lining of SCMA's pandemic experience.

We look forward to offering substantive, enriching virtual programs as long as the pandemic continues, and we are studying how we can use our online channels in the future to extend our reach and sustain our connection with our members. At the same time, we eagerly look forward to the day when we can announce the reopening of the museum and the restart of onsite, in-person programming.

Membership, Engagement and Stewardship Coordinator Lauren Shea-Warner at the First Look program for *Defiant Vision*





Members First Look, *Black Refractions*



Artist in Conversation: Lorraine O'Grady speaking with Dr. Stephanie Sparling Williams

We are ever grateful for the support and engagement of our members and donors, both longtime and new, from nearby and far away. Your involvement is essential to the health and well-being of the museum, and we deeply value your commitment.

A complete list of 2019–2020 programs is available on the facing page. Here's a look back at membership program highlights from the past year:

In August *Defiant Vision: Prints & Poetry by Munio Makuuchi* offered members the chance to hear fascinating stories about this compelling artist, his body of work and his tumultuous life. Exhibition collaborators Aprile Gallant and Floyd Cheung led this gallery tour and conversation and shared some insights into their academic and creative process, and how they researched and organized this exhibition over a 10-year period. (For more about this exhibition see page 23 and [website](#)).

In January Emma Chubb, Charlotte Feng Ford '83 Curator of Contemporary Art, along with Connie Choi of The Studio Museum in Harlem, co-led an in-depth members' tour of *Black Refractions: Highlights from The Studio Museum in Harlem*. Choi, associate curator, permanent collection, oversaw the development of this major touring exhibition.

In February, in addition to our usual morning exhibition preview for members, we also offered members the chance to visit and learn about *Black Refractions* in an afternoon follow-up program. Participants let us know that they enjoyed the chance to become familiar with the exhibition on their own, before taking a guided tour. Many more programs

were hosted in connection with *Black Refractions* in January and February (see page 32), all fully available to museum members.

In May for Smith's Reunion 2020, we partnered with alumnae relations to create and offer virtual programming for Smith alums. Also in the spring, we focused our time and energy on developing new virtual engagement opportunities (for summer 2020) and on staying in close touch with our key supporters, our current members and our donors.

SCMA members provided critical support for many aspects of the museum's operations in 2019–2020. Here's a summary of the key ways in which members and donors helped to sustain the museum this year:

Student-Patron Levels provided crucial contributions to support general exhibitions, advertising and publicity, and bus subsidies for K–12 school visits.

Contemporary Associates provided essential funding to support two purchases of art for the museum's growing contemporary art collection: the installation *Stream of Stories, Chapter Two* by Katia Kameli and the two-channel video *Cloudless Blue Egress of Summer* by Sky Hopinka

Tryon Associates provided critical support for operations, including curator research, and collections care and management

Director's Associates supported the expansion of expertise for new initiatives through professional development opportunities for staff and provided support for security operations



Amanda Williams delivering the 17th Annual Miller Lecture in Art and Art History

MEMBERSHIP PROGRAM HIGHLIGHTS

August 22–23, 2019

First Look with Aprile Gallant and Floyd Cheung, *Defiant Vision: Prints & Poetry by Munio Makuuchi*

November 9, 2019

SCMA Shop Trunk Show, Los Angeles, CA, in conjunction with the Smith Club of L.A. and Smith C.O.R.P.

November 14–17, 2019

Members Double Discount Days

January 17, 2020

First Look with Connie Choi, *Black Refractions: Highlights from The Studio Museum in Harlem*

February 6, 2020

Reserved seating for members, Amanda Williams: 17th Annual Miller Lecture in Art and Art History

February 11, 2020

Tour with Emma Chubb, *Black Refractions: Highlights from The Studio Museum in Harlem*

February 18, 2020

Reserved seating for members, Lorraine O'Grady, Artist in Conversation

June 18–22, 2020

Members Double Discount Days (virtual)

ASSOCIATES PROGRAM

March 8, 2020

Armory Show meet-up for Contemporary Associates

student perspective: emma guyette '20

As much as SCMA is about the art, it is about the people. The staff, students, artists, visitors, members and donors all weave together into a community that drives and sustains our beloved museum and for three years I was deeply involved in that as the membership office assistant.

From my desk in the hidden office behind the emergency exit, I worked to connect people to the museum, spending hours elbow deep in massive mailings, my fingers sticky and dyed orange from sealing envelopes. It was monotonous work to rhythmically process the membership materials every month, but I knew that each letter and packet I sent would allow the museum to carry out its mission of connecting people to art, ideas and each other.

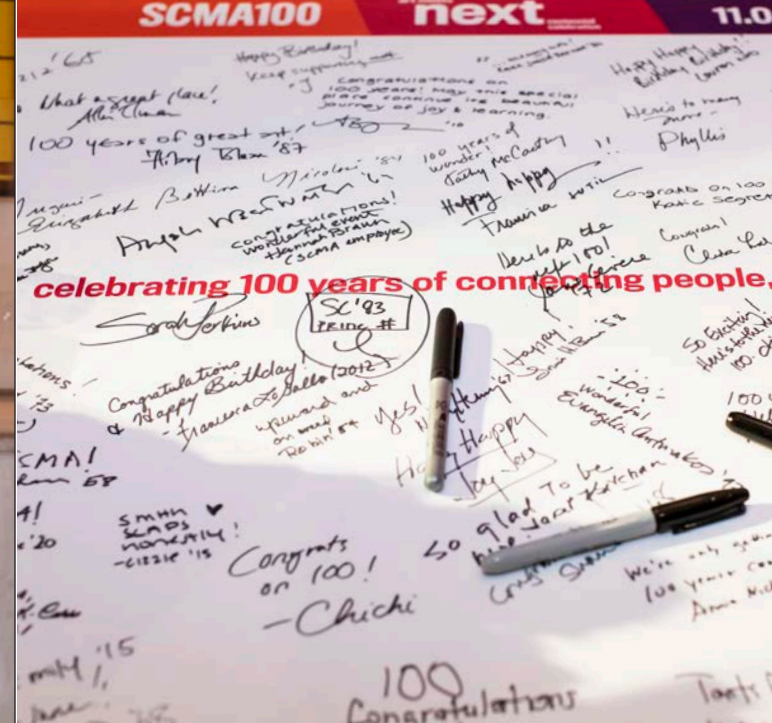
Doing that work to make the museum and its multitude of opportunities and programming accessible was a bright spot during my time at Smith, but it wasn't the job itself that made me stay as long as I did. It was the people, and in my coworkers, I found incredible mentors who grew into dear friends. They never failed to make me feel cared for, and that was amplified in May when multiple coworkers drove over an hour to be part of a surprise graduation parade after my virtual commencement. Seeing their beaming faces as they drove by holding signs congratulating me made me feel so incredibly loved and supported, and that will forever be what I think of when I reflect on my time working at the museum.

As I move forward into my post-Smith life I do not yet know where I will land. What I do know is that the confidence and knowledge I gained in the halls of SCMA will help propel me forward in whatever I do, and I am so fortunate to have this museum as part of my story.

Emma Guyette '20 majored in American studies and history. She served as the membership assistant from 2017–2020.



SCMA100



More than 300 members of the Smith and national arts community—including alums from around the country, museum members and staff, and the Museum Visiting Committee—gathered at the Morgan Library & Museum in New York City on November 4, 2019, to launch SCMA100, introduce the museum's new brand identity and website design and honor several individuals whose contributions to SCMA have been significant.



SCMA100 Gala

SCMA100, THE MUSEUM'S CENTENNIAL YEAR, launched with a festive Gala Celebration on November 4, 2019 at the Morgan Library & Museum in New York, NY. More than 300 members of the Smith and national arts community gathered for an evening that marked the museum's first 100 years and honored several individuals whose contributions to the museum have been significant. The SCMA100 Gala also unveiled the museum's new brand identity and website design.

The Morgan's high-ceilinged, glass-walled Gilbert Court offered a striking setting for the event. Gala guests enjoyed a large-scale projection of artworks from the museum's collection as well as archival photographs showing the transformation of the museum's building and galleries over the decades.

While the overarching goal of the event was to celebrate the museum's centennial milestone, the centerpiece of the evening was the presentation of the SCMA Centennial Honor Awards acknowledg-



ing four remarkable individuals, each of whom has left an indelible mark on the museum.

The awards ceremony got underway with welcoming remarks by SCMA Director and Chief Curator Jessica Nicoll '83. Smith President Kathleen McCartney then presented the first honorary award to Smith alumnae, and sisters, Jane Chace Carroll '53 and Eliot Chace Nolen '54, for their commitment and dedication to SCMA through their generous philanthropic work. Next, Janice Oresman '55, a longtime Museum Visiting Committee member and art professional, presented an award to artist Lesley Dill M.A.T. '75, whose creative practice has intersected closely with the museum and the college.

Smith Provost Michael Thurston then presented an award to Floyd Cheung, vice president for equity and inclusion and professor of English language and literature and American studies at Smith. Cheung has taught many classes at the museum, drawing inspiration from and centering his course curricula



on the museum's collection. Most recently, he collaborated with Associate Director of Curatorial Affairs Aprile Gallant on the exhibition *Defiant Vision: Prints & Poetry by Munio Makuuchi*. (See page 23 for more about this collaboration.)

The distinctive hand-crafted award plaques (left, top) were collaboratively designed and fabricated by three western Massachusetts artisans: the internationally recognized glass artist Lynn Latimer, and renowned graphic and book designers Greta Sibley and Daniel Kelm.

Following the awards ceremony, gala guests were invited to sign an oversized SCMA100 birthday card, enjoy custom-made centennial hors d'oeuvres and confections and pose with friends in a photo booth in which they could choose their favorite backdrop from a selection of images of artworks from the museum's collection. Many photo booth guests commented that it was hard to choose just one backdrop!

Bringing together Smith alums of all ages, including many longtime museum supporters and new friends as well, the SCMA100 Gala offered a joyful start to what would become a singularly remarkable, upended centennial year.

The staff of SCMA would like to acknowledge and extend our enormous thanks to the SCMA100 Host Committee for its outsized efforts to organize this kick-off celebration: Jan Golann '71, chair; Marilyn Cohen '68, Wendy Cromwell '86, Vanessa Gates-Elston '02, Janice Oresman '55, Shama Rahman '13, S. Mona Sinha '88 and Melissa Wells '93 (pictured below).

opposite, bottom left: Floyd Cheung, SCMA Centennial Honoree
left, bottom right: Eliot Chace Nolen '54, SCMA Centennial Honoree
above, left to right: Lesley Dill, M.A.T. '75, SCMA Centennial Honoree; Provost and Dean of the Faculty Michael Thurston and Smith College President Kathleen McCartney; Jane Chace Carroll '53, SCMA Centennial Honoree; **bottom:** SCMA100 Host Committee with Floyd Cheung, SCMA Centennial Honoree



SCMA supporters

We thank members for providing essential support. Your commitment is critical to sustaining SCMA's activities so that we may continue to test what a teaching museum is today and what it should be in the future.

director's associates

Director's Associates support the director's priority initiatives, ranging from pilot programs to art purchases.

Anne Bodnar '78 and James Bodnar
Jane Carroll '53 and Leo Arnaboldi
Peggy Danziger '62 and Richard Danziger
Nancy Fessenden '50 and Hart Fessenden
Catherine Freedberg '64
Jan Golann '71 and Steven Golann
Janice Oresman '55
S. Mona Sinha '88 and Ravi Sinha
Anita Wien '62 and Byron Wien

tryon associates

Tryon Associates fund the museum's core initiatives—exhibitions, programs and special projects.

Elsie Aidinoff '53
Marilyn Cohen '68 and L. Robert Cohen
Elizabeth Cuthbert '64 and Charles Cuthbert, Jr.
Nancy de La Selle '69 and Sebastian de La Selle
Georgianna Erskine '54
Elizabeth Eveillard '69 and Jean-Marie Eveillard
Margot Freedman '62
Susanne Grousbeck '58 and H. Irving Grousbeck
Ann Kaplan '67 and Robert Fippinger
Diane A. Nixon '57
Perri Lee Roberts '75 and Steven Elias
Bonnie Sacerdote '64
Betty Sams '57
Louisa Sarofim '58
Allison Saxe '73
Joan Schuman '62

Roberta Sommers '64 and Jeffrey Sommers
Ellen Strickler '57 and Daniel Strickler
Ann Wales '57
Susan Weil '65 and Randy Weil
Roberta Weinstein '67 and David Weinstein
Martha Wright '60
Margaret Wurtele '67

contemporary associates

Contemporary Associates fund purchases of contemporary art for the museum's permanent collection.

Ilona Dotson '92 and William Dotson
Louise Eliasof '87 and James Sollins
Carol Franklin '75 and Kenneth Franklin
Vanessa Gates-Elston '02
R. B. Humphrey '48
Charity Imbrie '76 and Jane Barnes
Emily Marks '59 and Burton Marks
Lisa Marie Marks '84 and Tonio Scali
Cynthia Moses-Manocherian '83 and Jeffrey Manocherian
Sophia Ong '12
Janice Oresman '55
Carol Sirot '54
Amy Weinberg '82 and John Weinberg

members

*(Contributor through Patron level)
Members sustain the museum with fundamental support. All gifts were received July 1, 2019–June 30, 2020.
The following individuals gave to SCMA at the Contributor level or above:*

Susan Adams '68
Naomi Antonakos
Mary Applegate '80 and Charles Fisher
Kathleen Balun '72
Dee Bates
McKey Berkman '77 and James Berkman
Edith Bingham '55
Lee Born '56 and Dirck Born
Nancy Bradbury '74 and Scott Bradbury
Anne Brown '62 and Robert Brown
Susan Brundage '71 and Edward Thorp
Lale Burk
Brookes Byrd '65 and Max Byrd
Elizabeth Caine and Thomas Caine
Mary Lou Carpenter
Sandra Chesterton
Nancy Chiswick '66 and Arthur H. Patterson
Cheryl Cipro '73 and George Groth
Mary Jessie Casnard Des Closets '60
Priscilla Cunningham '58
Joan Curhan '59 and Ronald Curhan
Mary Dangremond '76 and David Dangremond
Jo Ann Davidson '52
Joanna Dean '65 and Anthony Dean
Paul DePalo
Karen Desrosiers and Greg Desrosiers
Alice Dillon
Sarah Dorer and Robert Dorer



Visitors in *Black Refractions at Night* at Your Museum

Nancy Duck '63 and Berkley W. Duck III
Deborah Duncan '77 and Barnett Lipton
Louise Eastman '88
Marcy Eisenberg
Anthony Enders
Suzannah Fabing and James Muspratt
Madeleine Fay
Jessica Feldman '01
The Rev. Heidi Fieldston '67 and Howard Ostroff
Maureen Flannery
Jane Fogg '54
Joanne Foster '62 and John Macala
Leslie Freudenheim '63 and Tom Freudenheim
Johanna Garfield and Leslie Garfield
Barbara Gerson '68 and James Gerson
Alice Goldman '62
Dennis Goldstein
Martha Gray '83
Margaret Guyer '90
Laurel Haarlow '88 and William Haarlow
Sandra Harris '82 and Monte Becker
Sylvia Henderson '83
Susan Hill '63 and Robert C. Hill
Ann Hilliard '59
Liana Howe '79 and Robert Howe
Anne Hulley and David Hulley
M. Kathryn Huse '78
Deborah Ann Janis '81
Caroline Jennings
Christine Joosten '70
Barbara Judge '46
Alice Kaplan '58 and Jason Aronson

Wendy Kassel '73
Nancy Kelly '56
Mary Koenig and Christopher Loring
Louise Krieger '84 and William Krieger
Emily Lakin '02
Rosemary Laporte '03
Sarah Leahy '54 and Richard Leahy
Ellen Lee '71 and Stephen Dutton
Jennifer Levy '76 and Fred Levy
Susan Lindenauer '61 and Arthur Lindenauer
Elisabeth Ross Long
Laurel Loomis and Lawrence Dulong
Mary Jane Maccardini '76
Heather Macchi '93
Sarah MacCullough '80 and Glenn MacCullough
Leslie Mark '83 and Mark Eisemann
Elizabeth Mayer Boeckman '54
Sally Mayer '79
Elizabeth R. Mayor '57 and Michael Mayor
Julia E. McCabe '77
Edward McGuire
Julia Meech '63 and John Weber
Pamela Miller '60 and Ralph E. Miller
Ann Mitchell '75 and Thomas Carroll
Rachel Moore and Harry Dodson
Priscilla Murphy '69 and Frederic H. Murphy
Charlotte Nad '77
Christine Nicolov '73
Ann Hudson Niehoff '75 and Edward Niehoff
Joan and Lucio Noto
Judy Oberlander '78 and Max Wexler
Deidre O'Flaherty '70

Jean O'Neil and Ed O'Neil
Alison Overseth '80 and Kenneth deRegt
A. Constance Parrish '73 and William Vogele
Maria Penberthy '77 and Edward Penberthy
Ellen Perl '77 and Franklin Noel
Jessica Plumridge '93 and Andrew Plumridge
Constance Pollak '55
Linda Post and Geoffrey Post
Beth Williams Pryor '84 and William Pryor
Ruth Quigley '53
Janet Rassweiler '80
Sue Reed '58 and John Reed
Alice Robbins and Walter B. Denny
Letitia Roberts '64
Katherine Robertson and William Sheehan
Alison Rooney '87 and Eiji Nishimura
Phyllis Rosser '56 and William Rosser
Katherine Rostand '65 and Stephen Rostand
Elizabeth Rowe '59 and Charles Rowe
Barbara Salthouse and Robert Salthouse
Rita Seplowitz Saltz '60
Ann Sanford '75
Dorothy Sawyer '55 and Edward Sawyer
Nancy Schacht '56 and Henry B. Schacht
Walter Schiff
Cathy Schoen '70 and Lawrence S. Zacharias



members continued

Mary Siano and Alfred Siano
Patricia Silberman '64 and
Laurence Silberman
Diana Simplair '87 and David Mehl
Lee Sproull and Robert Sproull
Susan Sprung '77
Sallie McClure Stanley '74 and
Justin Stanley
Joanna Sternberg '91
Audrey Tanner
Jane Thompson '55
Lois Thompson '66 and
James W. Thompson
Barbara Thrall and Edward Farrell
Joyce Thurmer '52
Nancy Santon Turner '80 and
Marc Bashore
Anne Van Wart '88 and Mike Keable
Barbara Waite '56 and Charles Waite
Janet Wallstein '71 and Jane Dewey
Pauline Wang
Vera Weintraub '65 and
Myles Weintraub
Heidi Whitesell '87
Anne Williams '65
Andrea Wolfman '75 and
William D. Brighton
Toni Wolfman '64
Kathryn Wood '86 and Bruce D. Wood
Martha Wood '69
Nancy Judge Wood, M.D. '73 and
David Wood
Amy Worthen '67
Karen Zens '71

top: Curator Yao Wu and Samuel C. Morse discussing a work in the exhibition *Buddhas | Buddhisms*
middle: Visitors to *Black Refractions* during Free Community Day
bottom: Maria Mutka '22, left, and Rowan Wheeler '21, right, welcome visitors to Free Community Day

advisory groups

museum visiting committee

as of June 30, 2020
The Museum Visiting Committee is an advisory body whose members, appointed to three-year terms by the president of the college, provide leadership in strengthening the museum's base of financial support and its collections, establishing museum policies and representing the interests of SCMA to the broader community.

Marilyn Cohen '68, *Chair*
Sara Bodinson '99
Anne Bodnar '78
Susan Brundage '71
Victoria Chan-Palay '65
Robin Clark '87
Wendy Cromwell '86
Peggy Danziger '62
Debbie DeCotis '74
Nancy de La Selle '69
Elizabeth Eveillard '69
Catherine Freedberg '64
Vanessa Gates-Elston '02
Jan Golann '71
Kemi Ilesanmi '98
Emily Lakin '02
Ellen Lee '71
Janice Oresman '55
Shama Rahman '13
Louisa Sarofim '58
Ann Solomon '59
Peter Soriano
Jane Timken '64
Amy Weinberg '82
Melissa Wells '93
Anita Wien '62
Lisa Wiese '78
Amy Worthen '67
Martha Wright '60

sub-committees of the museum visiting committee

MEMBERSHIP & ALUMNAE ENGAGEMENT COMMITTEE as of June 30, 2020
The Membership & Alumnae Engagement Committee is an advisory body whose members provide leadership in strengthening the museum's membership program and engagement with alumnae through outreach and communication.

Melissa Wells '93, *Chair and Associates Coordinator*
Marilyn Cohen '68, *MVC Chair*
Wendy Cromwell '86, *Contemporary Associates Coordinator*
Vanessa Gates-Elston '02
Jan Golann '71

NOMINATING COMMITTEE as of June 30, 2020
The Nominating Committee is responsible for building an annual slate to fill vacancies on the Museum Visiting Committee. It seeks out diverse nominees who bring breadth of expertise, geography and perspective to the Museum Visiting Committee's composition.

Peggy Danziger '62, *Chair*
Sara Bodinson '99
Susan Brundage '71
Marilyn Cohen '68
Jan Golann '71
Kemi Ilesanmi '98

ACQUISITIONS COMMITTEE as of June 30, 2020
The Acquisitions Committee reviews and advises on proposals for the purchase of works of art by the Smith College Museum of Art.

Robin Clark '87, *Chair*
Sara Bodinson '99
Susan Brundage '71
Marilyn Cohen '68
Elizabeth Eveillard '69
Catherine Freedberg '64
Kemi Ilesanmi '98
Janice Oresman '55
Peter Soriano

DIVERSITY, EQUITY, ACCESS & INCLUSION WORKING GROUP as of June 30, 2020
The DEAI Working Group guides the Museum Visiting Committee in supporting the work of developing and sustaining a more diverse, equitable, accessible and inclusive museum.

Sara Bodinson '99, *Co-Chair*
Kemi Ilesanmi '98, *Co-Chair*
Anne Bodnar '78
Robin Clark '87
Marilyn Cohen '68
Wendy Cromwell '86
Vanessa Gates-Elston '02
Jan Golann '71
Shama Rahman '13
S. Mona Sinha '88
Melissa Wells '93
Lisa Wiese '78

gifts to the museum

All gifts were made during the 2020 fiscal year: July 1, 2019–June 30, 2020. Grants listed were awarded or supported current projects during that period. Every effort has been made to accurately report donors.

gifts of funds

The museum thanks donors of \$500 or more for their support of mission-centered activities including academic programs and collections care and development.

- Melinda Ansel '70
- Alison Awes '95
- Marilyn Cohen '68
- Charlotte Ford '83
- Jan Golann '71
- Margaret Guyer '90
- Pamela Miller '60
- Janice Oresman '55
- Maria Penberthy '77
- Sue Reed '58
- Josephine Shuman
- Amy Worthen '67

next century fund

The museum thanks donors of \$1,000 or more to support the Next Century Fund, created to celebrate the momentous milestone of the museum's centennial. Contributions go toward supporting special exhibitions, the creation of the poetry anthology and an artist residency program.

- Anne Bodnar '78
- Victoria Chan-Palay '65
- Joan Lebold Cohen '54
- Marilyn Cohen '68
- Wendy Cromwell '86
- Peggy Danziger '62
- Catherine Freedberg '64
- Vanessa Gates-Elston '02
- Jan Golann '71
- Nina Munk '88 and Peter Soriano
- Janice Oresman '55
- Louisa Sarofim '58
- S. Mona Sinha '88
- Ann Solomon '59
- Ellen Strickler '57
- Jane Timken '64
- Amy Weinberg '82
- Melissa Wells '93
- Wallace Wilson
- Martha Wright '60

grant support

- National Park Service
- Massachusetts Cultural Council
- Institute of Museum and Library Services
- Brown Foundation
- The Andy Warhol Foundation
- Highland Street Foundation
- The Wyeth Foundation for American Art
- Art Bridges

the hillyer society

- Albertine Burget '60
- Jane Carroll '53
- Joan Lebold Cohen '54 and Jerome A. Cohen
- Marilyn Cohen '68 and L. Robert Cohen
- Elizabeth Eveillard '69
- Nancy Fessenden '50
- Elizabeth Force
- Catherine Freedberg '64
- Ruth Friendly '45
- Mary (Molly) Gayley '58
- Susan Hill '63
- Judy Hoffman '53
- Sydney Licht '76
- Sybil Nadel '57 and Alfred Nadel
- Janice Oresman '55
- Susan Quantius '79 and Terry W. Hartle
- Mary Roberts '60 (deceased)
- Susan Rose '63
- Louisa Sarofim '58
- Joan Schuman '62
- Carol Selle '54 (deceased)
- Nina Shapiro '70
- Elaine Slater '47
- Judy Tenney '49
- Jane Timken '64
- Ann Wales '57

bequests

- M. Quinn Ellis Delaney '50

bequest intentions

- Mary (Molly) Gayley '58
- Sydney Licht '76
- Nina Shapiro '70
- Ann Wales '57



right, top: PH1 233 Aesthetics students working together to analyze their experience with art

right, bottom: SCMA's curator of Asian art, Yao Wu, leading a conversation about Yu Hanyu's *Barrens and Floating Clouds*, 2019

honoring joan lebold cohen '54

ON SEPTEMBER 26, 2019, Smith College President Kathleen McCartney and SCMA Director Jessica Nicoll organized a program in honor of Joan Lebold Cohen '54 as she retired from the SCMA Museum Visiting Committee. Joan has always generously given her time, expertise and hospitality to Smith, along with works of art and funding. A member of the committee since 1974, she worked with four SCMA directors on acquisitions, fundraising, programming and strategic development.

Most noteworthy among Joan's countless contributions is her tireless advocacy for Asian studies and especially Asian art at Smith. Throughout all these years, she helped the museum's Asian art collection grow significantly, brought numerous exhibitions featuring contemporary Chinese art to campus and spearheaded the Asian Art Task Force, which successfully established a systematic and sustained Asian art program at SCMA.

On this special occasion, members of the Museum Visiting Committee and Smith and Five College communities were invited to celebrate Joan's lifelong devotion to Asian art at Smith College. The program started with welcome remarks by Michael Thurston, provost and dean of the faculty. Yao Wu, Jane Chace Carroll Curator of Asian Art, led a tour of the newly opened exhibition *Buddhas | Buddhisms: Across and Beyond Asia* in the Carol T. Christ Asian Art Gallery. Highlights on the tour included a photograph of a Tibetan Buddhist monastery taken by Joan in 1996 and a large-scale collage by Shanghai-based artist Qiu Deshu donated by Joan. These two high-

lights exemplified Joan's achievements as an artist in her own right and a philanthropically minded alumna. Joan shared her memories of engaging Asia since the 1960s and particularly her unique experience of being one of the first Americans to introduce late-20th-century Chinese art to an overseas audience through publications, lectures and exhibitions. She also generously acknowledged the Asian Art Task Force to be a collective project, giving credit to her long-term collaborators.

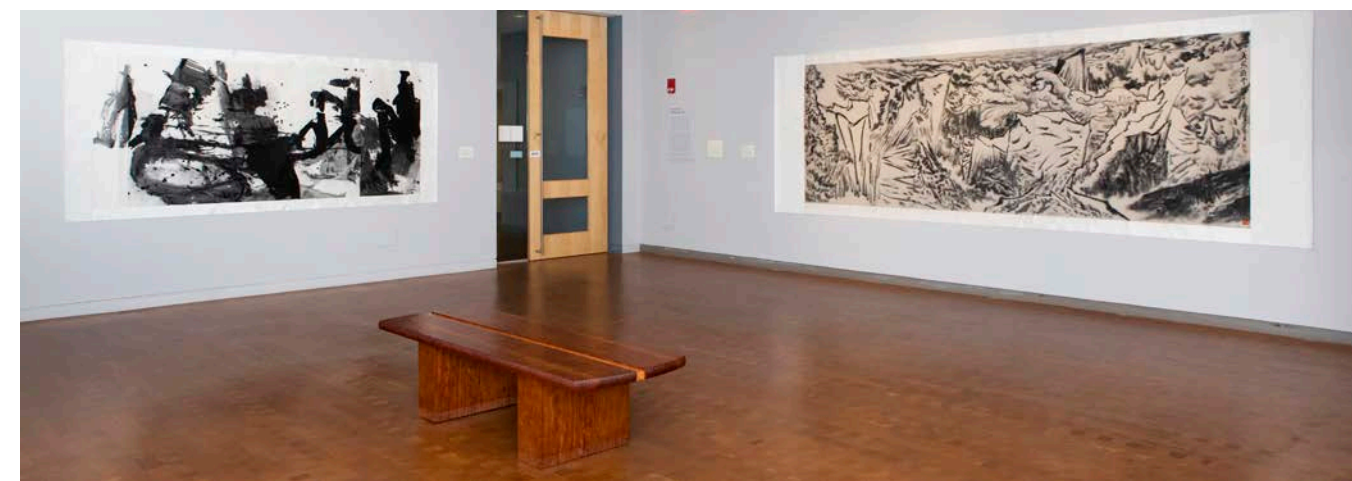
The group then proceeded to the Nixon Gallery for Works on Paper, where two works of art gifted in Joan's honor were debuted. Painted by Beijing-based artists Yu Hanyu (below right) and Lan Zhenghui (below left) respectively, they were donated by Joan's son Ethan Cohen. Yu's horizontal composition and bold brushwork evoke landscape traditions that can be traced back to earlier Chinese dynasties. Lan's gestural painting, on the other hand, simultaneously deploys the Chinese calligraphic idiom and modern conceptual abstraction. These two dynamic works of art perfectly embody the great vigor with which Joan has "dedicated herself to learning, teaching and helping," as Ethan noted in the credits. The evening celebration ended with a reception and dinner hosted by President McCartney. Colleagues, friends and family members spoke admiringly and affectionately of Joan and her dedicated service to the museum for half a century. Joan Lebold Cohen's decades-long advocacy for Asian art will have a lasting impact on generations of students at Smith College.



above: Aprile Gallant and Jessica Nicoll welcoming guests gathered to honor and celebrate Joan Lebold Cohen '54

left: President Kathleen McCartney chatting with Richard (Dick) Solomon; right: Provost Michael Thurston addressing guests

below from left: Yao Wu, Jessica Nicoll '83, Peter Cohen, Jerry Cohen, Joan Lebold Cohen '54, Ethan Cohen



art acquisition highlights



lorenzo di credi

THIS 15TH-CENTURY *tondo* ("round" painting) is a significant addition to the SCMA collection. The scene is set in a natural landscape with two oak trees framing the Virgin, who dominates the center of the painting. This monumental figure humbly kneels to adore the Christ child. The infant St. John the Baptist echoes the Virgin, with hands also clasped in prayer, and recalls the sacrament of baptism. These two praying figures also allude to the devotional function of the painting, meant to encourage private meditation.

This painting is an example of a work of art intended not for a sacred setting, but for the domestic sphere, thus shedding light on the function of art in daily life. Such paintings were popular in 15th-century Florentine bedrooms due to their themes of genealogy and fertility. The circular form of the painting refers to both the continuation of the family line as well as the Christian belief in eternal life as promised by the eventual sacrifice of Christ. The *tondo* is also distinctly Florentine, as emphasized by the presence of the city's patron saint, John the Baptist.

The painting exemplifies the collaborative nature of workshop practice during the Renaissance. Artist Lorenzo di Credi painted this work soon after he took over as head of Andrea del Verrocchio's workshop, alongside artists such as Perugino, Piero di Cosimo, Fra Bartolommeo and Leonardo da Vinci. In fact, the aerial perspective in the background may have been directly inspired by Leonardo, who perfected this visual effect in his own paintings

and wrote about it in his notebooks. Several versions of this composition have been tied to Lorenzo's workshop, indicating that it may have been based on a lost drawing.

There are no surviving records regarding its commission, but several clues in the painting suggest that the identity of the patron was Benedetto Portinari. Around the time this painting was created, Portinari had purchased a *palazzo* or home in Florence, where this painting may have been intended for display. Portinari headed the Medici bank in Bruges, where he had spent time living and working. This may account for the background of the painting, which is distinctly northern rather than Italian in character. The two oak trees in the painting, the stump on the right and the sapling on the left, may also point to Portinari as the patron. These same two elements appear on the back of a portrait of Portinari, along with his motto "De Bono in Melius" (From Bad to Good). Although Portinari never married, he may have purchased the painting to decorate his bedroom in the hope of soon finding a wife and expanding his family. Such images were often associated with the women of the household and the expectation of their role as mothers.

This painting fills a major gap in the SCMA collection and complements the pre-existing Italian Renaissance collection at Smith and in the other Five College museums. It offers many opportunities for teaching, research and discussion. It will transform the Renaissance gallery on the second floor of the museum and add a new dimension of depth to the collection.

Lorenzo di Credi. Italian, ca. 1456-1536. *The Virgin Adoring the Christ Child with the Infant Saint John the Baptist* ("The Portinari Tondo"), ca. 1485-90. Tempera on panel. Purchased with the Beatrice Oenslager Chace, class of 1928, Fund

saloua raouda choucair

IN 1975–THE YEAR that would later mark the beginning of the Lebanese Civil War—Saloua Raouda Choucair (1916–2017) began what would become a significant body of sculpture in several different materials, all titled *Dual* (*thana'ia* in Arabic). Between 1975 and the mid- to late 1980s, Choucair carved or shaped by hand numerous *Duals* in terracotta, wood and fiberglass; she cast others from brass and aluminum. The *Duals* elaborate on the kinds of stacking, interchangeability and infinity of form that she explored in her earlier *Movement* and *Poem* pieces.

SCMA's *Dual* is composed of fiberglass layered over clay. With their green and brown earth tones, the two liquid forms fit together perfectly but can also be exhibited side by side. One sculpture in two parts, this *Dual*'s organic, almost cube-like shape and stone-like surface lead the eye over, under and around.

A major artist of the 20th century, Choucair was in her 30s when she decided to become an artist. She attributed the decision to her desire to disprove the claims of Western cultural superiority that professors at the American University of Beirut espoused at the time. Throughout her six-decades-long career, she remained deeply curious about the world around

her and found inspiration in a wide range of sources, from quantum physics, molecular biology and optics to Arabic poetry, Islamic art and architecture and modernist architecture. Although primarily a sculptor, she worked intensively and ambitiously across media, designing houses, furniture, jewelry, public art and textiles. Some of these large-scale projects were realized; many more were not.

Choucair was born in Ain El Mreisa, Beirut, to a Druze family. She studied at Lebanese, French and American schools in Beirut, lived for several years in Iraq where she taught natural sciences and drawing from 1937 to 1941, and worked in the library at the American University of Beirut in 1945. Active in the Arab Cultural Club between 1946 and 1948, she organized an exhibition in Beirut of European modernist paintings by artists such as Pablo Picasso, Georges Braque and Alexander Calder. In 1949, she moved to Paris for three and a half years, studying art at the Academy of Fine Arts, Fernand Léger's studio and L'Atelier d'Art Abstrait. She exhibited, and was celebrated for her work in Beirut throughout the 1960s and early 1970s. Choucair and her family remained in Lebanon and she worked throughout the Lebanese Civil War (1975–1990). Choucair's contributions to the history of art were recognized by two retrospectives, at the Beirut Exhibition Center (2011) and the Tate Modern, London (2013), prior to her death in 2017.

In 2019, as part of its commitment to presenting the global scope of artistic modernism and abstraction, the museum purchased one of Choucair's *Duals*. SCMA is one of only a few museums in the United States to steward Choucair's art, which is also held in the permanent collections of the Art Institute of Chicago, the Metropolitan Museum of Art and the Museum of Modern Art in New York.

Saloua Raouda Choucair. Lebanese, 1916–2017. *Dual*, 1975–77. Fiberglass on clay. Purchased with a gift from Betty Hamady Sams, class of 1957, and the Beatrice Oenslager Chace, class of 1928, Fund



FX harsono

NAMA FEATURES A CHOIR of young Indonesians, who first chant a 1966 Indonesian law requiring its citizens of Chinese ethnicity to change their names to Indonesian-sounding ones. They then sing out names—initially in Chinese, subsequently in Indonesian, and finally with their original meanings. They are all dressed in white shirts and blue-and-white batik skirts, which are clothes that Indonesians of Chinese descent would wear at funerals. The catholic chords also unite the singers, who appear to be from different ethnic backgrounds.

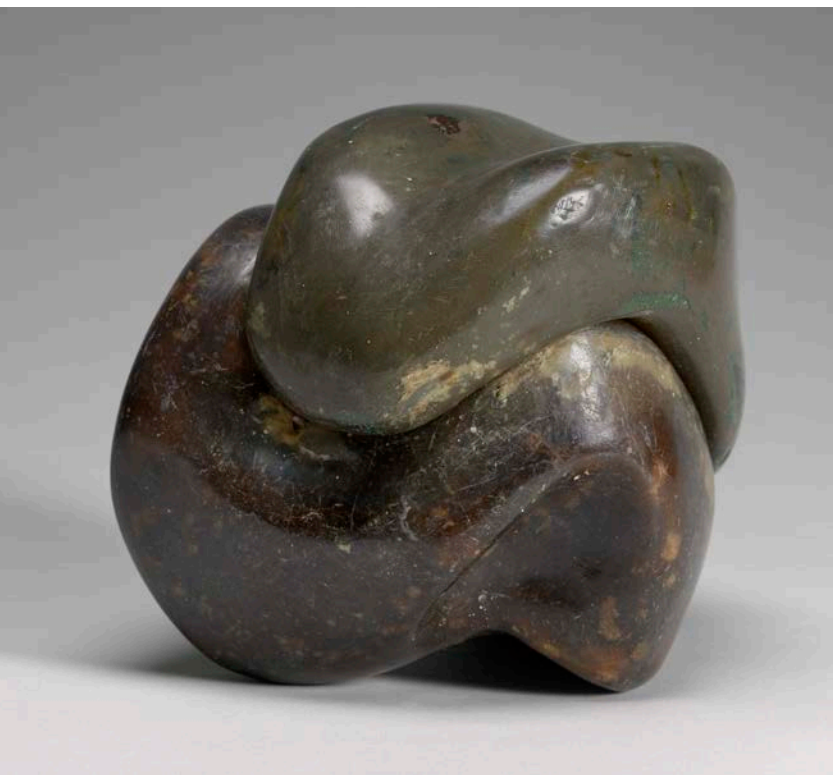
This performance focuses on a self-referential subject that artist FX Harsono has been preoccupied with since the fall of the Suharto regime (1967–1998)—hostility against Indonesia's Chinese community to which he belongs. From Dutch rule to Suharto's rise to power in the 1960s and culminating with the 1998 riots, this ethnic minority has suffered oppression and erasure in violent and legalized forms.

Adopted from the Dutch word *naam*, the title “nama” in Indonesian means name. FX Harsono's artist statement explains the choice of mournful choir singing that gestures more toward healing and reconciliation instead of defiance and accusation: “Names are given by parents as a kind of prayer attached to their child, to protect his life so he will be a dignified, respected, and happy human being. In the video *NAMA*, I imagine names as a form of prayer, recited repeatedly as a litany. I could easily have expressed protest or anger in the video, in which the Chinese

names are chanted and then replaced with Indonesian names—but I chose not to. Instead, I present them as a litany of chants without accusing anyone. The chanting of prayers invites us to contemplate, without anger or revenge, the forced act of changing one's name, which resulted in the Chinese being uprooted from their traditions.”

The acquisition of *NAMA* is in line with SCMA's strategic goal of expanding the collection in the area of South and Southeast Asian art. A founding member of seminal experimental art movements in the 1970s that explored socio-political issues, FX Harsono has continued to be widely recognized as an eminent figure in the Indonesian contemporary art scene. This acquisition also enriches SCMA's growing collection of video art, particularly by established and emerging Asian artists, such as Cao Fei, Chien-Chi Chang, Kyung Woo Han, Rinko Kawauchi and Araya Rasdjarmrearnsook. As SCMA actively engages in antiracist work, this video addressing issues of race and ethnicity in a foreign country offers yet another reality and perspective that complicate and complement the discourse centered around racial dynamics in the United States. Is injustice most harmful when produced in systematic ways and does it often result in national trauma? What happens when discrimination and violence are targeted at ethnic minorities who are perceived as unable to assimilate? What role do immigration, colonization and religion each play in social transformation?

FX Harsono. Indonesian, born 1949. *NAMA*, 2019. Single-channel video, 5.1 surround sound; edition 1/10. Running time: 12 minutes. Purchased with the Carroll and Nolen Asian Art Acquisition Fund



sky hopinka

THE TWO-CHANNEL VIDEO installation *Cloudless Blue Egress of Summer* and four prints from the series *The Land Describes Itself* exemplify Sky Hopinka's experimentation with visual and verbal languages and his interest in histories and their transmission.

Hopinka filmed *Cloudless Blue Egress of Summer* (2019) at Fort Marion (also called Castillo de San Marcos) in St. Augustine, Florida. Meditative and affective, the two-channel film incorporates imagery of the site itself as well as stories about and drawings by the Native Americans who were imprisoned there during the Seminole Wars of the 1830s and the Indian Wars in the late 1880s. Fort Marion was also where Captain Richard Pratt developed the form of forced assimilation later adopted throughout the United States in boarding schools.

In Hopinka's words, "Each section of the video tells a small part of this history, from Seminole Chieftain Coacoochee's account of his escape from the fort, to ledger drawings made by the prisoners from the plains given pen and paper and told to draw what they see and what they remember. Each section traces the persistence of presence and memory experienced through confinement and incarceration,

through small samplings of space and hope." In dialogue with other works in the collection, notably by Coco Fusco, Susan Hiller and Katia Kameli, *Cloudless Blue Egress of Summer* speaks to the ways in which contemporary artists use film to interrogate language, landscape and the histories retained in places and archives in order to counter or reframe dominant narratives.

Hopinka employed a layered process to create the prints in *The Land Describes Itself*. Using an Eiko overhead projector to illuminate 35 mm photo transfers onto transparencies, Hopinka photographs the resulting compositions, which he then prints. Onto the surface of those prints he etches what he terms "hesitantly descriptive" short phrases and texts. The photographs were taken in the Pacific Northwest, the western Southwest and the Great Lakes. The process of constructing these images is also the subject of Hopinka's 2019 film *Lore* in which the fragmented landscapes are assembled on the projector in real time for the viewer, referring, in turn, to Hollis Frampton's experimental film, *Nostalgia* (1971).

Now a professor in Bard College's MFA program, Sky Hopinka earned his BA from Portland State University and his MFA in film, video, animation and new genres from the University of Wisconsin-Milwaukee. His work is in the permanent collections of the Anchorage Museum, the Museum of Modern Art in New York, the Walker Art Center and the Whitney Museum, among others.

Sky Hopinka. Ho-Chunk/Pechanga, born 1984. *Cloudless Blue Egress of Summer*, 2019. Two-channel video, 13 minutes, 15 seconds. Purchased with funds from the Contemporary Associates

elisabetta sirani

SCMA ACQUIRED THIS DRAWING by Bolognese artist Elisabetta Sirani at auction in early 2020. It joins a growing group of self-portraits in the SCMA collection, the majority of them by male artists. This drawing is the earliest self-portrait by a woman to enter the collection and records Sirani as she wished to present herself to the world. It will be useful for teaching as it adds another dimension to the history of portraiture and may be compared to other early women artists in the collection, such as her fellow Bolognese artist, Lavinia Fontana, and Dutch artist Maria van Oosterwyck.

Sirani was included in Carlo Cesare Malvasia's *Felsina pittrice* biography with other celebrated Bolognese artists. Malvasia notes her "effortless lightness of touch and her unaffected sense of elegance," which may be observed in this finely executed chalk drawing. Details such as the curls that frame her face, the varied fabrics of her dress and the flush in her cheeks render this an intimate image that provides a view into the character of the artist. Whether this drawing was created in preparation for one of her painted self-portraits or served a more personal purpose is unknown. It is likely that Sirani used a mirror to record her likeness, as was common practice at the time. She looks directly out at the viewer with a self-assured gaze.

This portrait captures her formidable spirit as one of the first women to move beyond the expectations of a woman artist of her time. She soon surpassed her father, her first teacher, and moved beyond the genres traditionally assigned



to women, such as still life and portraiture, to make large-scale paintings with religious and historic subjects. Although her life was cut short at age 27, she was extremely prolific and enjoyed a successful career. Among her many accomplishments was the founding of her art academy, where she trained both women and men, and notably accepted women who did not come from artistic families to learn the arts of drawing and painting.

Elisabetta Sirani. Italian, 1638-1665. *Self Portrait*, ca. 1658. Black and red chalk on paper. Purchased with the Diane A. Nixon, class of 1957, Fund, and the gift of the Almathea Charitable Foundation



gifts and purchases of art



decorative arts

FUJINUMA Noboru. Japanese, born 1945
Untitled, 1999
Timber bamboo and rattan
Gift of Valerie and Charles Diker (Valerie Tishman, class of 1959)

KAWANO Shōkō. Japanese, born 1957
Rich Season, 2003
Fragrant Wind, 2004
Timber bamboo and rattan
Gift of Valerie and Charles Diker (Valerie Tishman, class of 1959)

MAEDA Chikubōsai II. Japanese, 1917–2003
Wild Goose, Showa Period (1926–89)
Timber bamboo
Gift of Valerie and Charles Diker (Valerie Tishman, class of 1959)

MONDEN Kōgyoku. Japanese, born 1916
Undulation, 2006
Timber bamboo and rattan
Gift of Valerie and Charles Diker (Valerie Tishman, class of 1959) (left)

drawings

BARKER, Lucy Hayward. American, 1872–1948
Dr. Robert Vose, n.d.
Charcoal on medium weight, moderately textured, tan paper
Gift of Peter Reifsnnyder in honor of Abigail K. Peck, MS '91

BOUCHER, François. French, 1703–1770
The Visitation, before 1755–60
Black and brown ink, brown wash, sanguine wash and white gouache on vegetal paper
Purchased with the Diane A. Nixon, class of 1957, Fund

DUFY, Jean. French, 1888–1964
Les Mexicains au Cirque, n.d.
Gouache on medium weight, moderately textured, beige paper
Bequest of A. Vincent Shea

ELLENRIEDER, Marie. German, 1791–1863
Virgin and Child in a Landscape (after Raphael), ca. 1841
Black and white chalk on paper
Purchased with the Madeleine H. Russell, class of 1937, Fund and the gift of the Almathea Charitable Foundation (above right)

HALL, Lee. American, 1934–2017
Valley—Last Snow Horizon, 2014
Acrylic, crayon and ink on medium thick, moderately textured, cream-colored paper
Gift of Marilyn Levin Cohen, class of 1968, and L. Robert Cohen

HEMENWAY, Ruth V. American, 1894–1974
Untitled [landscape with mountain and boaters], March 18, 1972
Watercolor on thick, rough, watercolor paper
Gift of Dr. and Mrs. E. Robert Grossman



HERMANSADER, Marcy. American, born 1951
Summer Ends, 1980s
Gouache, pastel, chalk, fabric and collage on thick, rough, dark brown paper
Gift of Margaret Bruzelius and Peter Leight

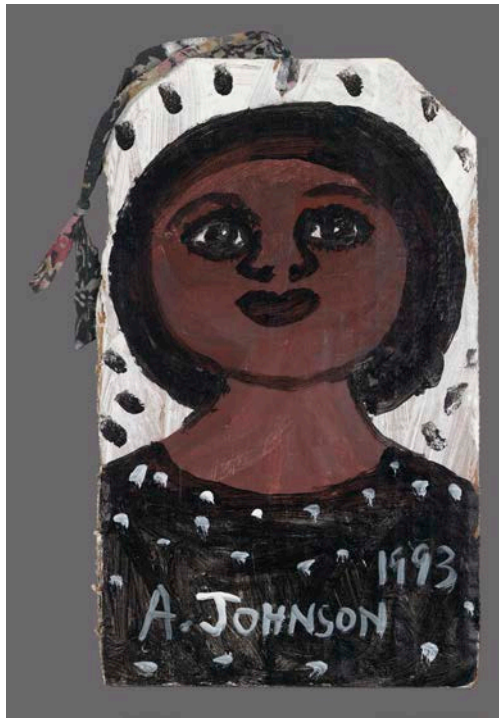
HEYBOER, Anton. Dutch, 1924–2005
Untitled, n.d.
Gouache on thin, slightly textured, cream-colored washi paper
Gift of Jane M. Timken, class of 1964

RICHARDS, William Trost. American, 1833–1905
Forest, n.d.
Watercolor and charcoal on medium thick, slightly textured, buff-colored paper
Gift of Jane M. Timken, class of 1964

SIRANI, Elisabetta. Italian, 1638–1665
Self Portrait, ca. 1658
Black and red chalk on paper
Purchased with the Diane A. Nixon, class of 1957, Fund, and the gift of the Almathea Charitable Foundation

installations

KAMELI, Katia. French, born 1973
Stream of Stories, Chapter Two, 2016
Screenprints, digital videos and digital text file
Purchased with funds from the Contemporary Associates, Smith College Museum of Art



paintings

BARKER, Lucy Hayward. American, 1872–1948

Mrs. Wainwright, n.d.

Oil on canvas

Gift of Gail Benger Reifsnnyder, class of 1962

BEVERLAND, Robyn “The Beaver.” American, 1957–1998

Statue of Liberty, 1995

Acrylic on plywood

Gift of Pat Good, class of 1955

CREDI, Lorenzo di. Italian, ca. 1456–1536

The Virgin Adoring the Christ Child with the Infant

Saint John the Baptist (“The Portinari Tondo”), ca. 1485–90

Tempera on panel

Purchased with the Beatrice Oenslager Chace, class of 1928, Fund

DICKINSON, Edwin. American, 1891–1978

House Nantucket Sound, 1941

Oil on canvas

Gift of Jane M. Timken, class of 1964

FINK, Aaron. American, born 1955

Dark Cigar, 1981

Oil on Masonite

Gift of Holliday Kane Rayfield from the collection of

Katharine Daniels Kane, class of 1956, and Louis I. Kane

FREEMAN, Robert. American, born 1946

The Beach at Pareskevi, 1986

Oil on canvas

Anonymous gift

JOHNSON, Anderson. American, 1915–1998

George Washington, 1992

Tempera on cardboard with string

Untitled (portrait), 1993 (above, left)

Tempera and acrylic on cardboard with fabric cord

Untitled (3 portraits), 1993

Tempera and acrylic on cardboard with string

Untitled (Jackie), 1995

Tempera on cardboard with fabric cord

Gift of Pat Good, class of 1955



JOSEPH, Jasmin. Haitian, 1924–2005

Rats, Cats and Eggs, n.d.

Oil on Masonite

Gift of Holliday Kane Rayfield from the collection of

Katharine Daniels Kane, class of 1956, and Louis I. Kane

LAN Zhenghui. Chinese, born 1959

TC01, 2019

Ink on paper

Gift of Ethan Cohen in honor of Joan Lebold Cohen,

class of 1954, for her dedication to learning, teaching

and helping

RAKES, Sarah. American, born 1955

Angel in a Green Dress, 1993

Ink, metallic pigment, gouache and lace on paper in a

hand-painted wooden frame

Gift of Pat Good, class of 1955

RANDALL, Byron. American, 1918–1999

Man with Guitar, 1962

Oil on canvas

Gift of Laura Chrisman

SHARRER, Honoré. American, 1920–2009

Meat, 1975–78

Oil on canvas

Purchased with a gift from Judith Plesser Targan,

class of 1953, and the Dorothy C. Miller, class of 1925,

Fund (above, right)

SUDDUTH, Jimmy Lee. American, 1910–2007

Untitled (figure), before 2005

House paint and natural pigments on plywood

Gift of Pat Good, class of 1955

UNKNOWN. Indian

Garuda Carrying Vishnu and Lakshmi, 20th century

Ink and opaque watercolors on paper

Gift of Joan Lebold Cohen, class of 1954,

in memory of Enid Silver Winslow, class of 1954, and

Sylvia Knobloch Brown, class of 1954

UNKNOWN. Indian

Krishna and Balarama Entering Aghasura, 20th century

Ink and opaque watercolors on paper

Gift of Joan Lebold Cohen, class of 1954, in memory of

Enid Silver Winslow, class of 1954, and Sylvia Knobloch

Brown, class of 1954

UNKNOWN. Japanese

Skeleton Dancing Under the Moon, 19th–early 20th century

Hanging scroll, ink on paper

Gift of Michael and Carin Cunningham in memory of

Professor John Rosenfield, mentor and friend

XU Tan. Chinese, born 1957

Untitled–1990s, 1991

Oil and sand on canvas with plastic attachment

Gift of Joan Lebold Cohen, class of 1954, and

Jerome A. Cohen

YU Hanyu. Chinese, born 1964

Barrens and Floating Clouds, 2018

Ink on paper

Gift of Ethan Cohen in honor of Joan Lebold Cohen,

class of 1954, for her dedication to learning, teaching

and helping (below)

photographs

ABBÉ, James. American, 1883–1973

Mechanotherapy at Vichy, ca. 1902

Seven vintage ferrotyped and toned gelatin silver prints

Gift of Robert Flynn Johnson in memory of

Minna Flynn Johnson, class of 1936

BRAVO, Lola Alvarez. Mexican, 1903–1993

Ferrocarriles (railways), 1955

Gelatin silver print

Purchased with the Josephine A. Stein, class of 1927,

Fund in honor of the class of 1927

DOISNEAU, Robert. French, 1912–1994

Cafe de Paris, 1951 (modern print)

Gelatin silver print

Gift of Robert Flynn Johnson in memory of

Minna Flynn Johnson, class of 1936



DRAPER, Louis. American, 1935–2002

Untitled, ca. 1960s

Vintage gelatin silver print

Purchased with the Carol Ramsay Chandler Fund (above)

ELISOFFON, Elliot. American, 1911–1973

New Fashions Featuring Pockets, 1939 (modern print)

Gelatin silver print

Gift of Robert Flynn Johnson in memory of

Minna Flynn Johnson, class of 1936

GROSSMAN, Henry. American, born 1936

Liz Taylor and Richard Burton, 1964

Gelatin silver print

Gift of Robert Flynn Johnson in memory of

Minna Flynn Johnson, class of 1936

HESEMANS, Mathias Van. American,

born The Netherlands, 1946

Mount St. Helens Eruption, 1983

Gelatin silver print

Gift of Robert Flynn Johnson in memory of

Minna Flynn Johnson, class of 1936





HOPINKA, Sky. Ho-Chunk/Pechanga, born 1984
These are the moieties, 2019
These are the summer sleepers, 2019
This is a stronghold, 2019
This is eidos and caprice, 2019
 Archival pigment prints with hand-incised lettering
 Purchased with the Josephine A. Stein, class of 1927,
 Fund in honor of the class of 1927

HORNA, Kati. Mexican, born Hungary, 1912-2000
Museo Frida Kahlo, Coyoacan, calle Londres, 1964
 Vintage silver print
 Purchased with the fund in honor of Charles Chetham (above)

KIMBALL, Justin. American, born 1961
 Two images from the series *Elegy*
Creek Street, 2017
East Mill Street, 2017 (right, top)
 Archival pigment prints
 Gift of Ralph and Nancy Segall

LEEN, Nina. American, born Russia, 1909-1995
Untitled (baseball player), 1940s-50s
 Gelatin silver print
 Gift of Robert Flynn Johnson in memory of
 Minna Flynn Johnson, class of 1936

N., Pushpamala. Indian, born 1956
Motherland, 2004-08 (right, bottom)
Kali, 2014
 Archival inkjet prints
 Purchased with the Carroll and
 Nolen Asian Art Acquisition Fund

PARRY, Roger. French, 1905-1977
Beatrix Beck, 1930s
 Vintage gelatin silver print
 Gift of Robert Flynn Johnson in memory of
 Minna Flynn Johnson, class of 1936

WAGNER, Catherine. American, born 1953
Gonzales Elementary School, Santa Fe, New Mexico,
 from the series *American Classrooms*, 1986
 Gelatin silver print
 Gift of Robert Flynn Johnson in memory of
 Minna Flynn Johnson, class of 1936

WIDES, Susan. American, born 1955
Atlas Cement near Olana (December 18, 1997), 1997
 C-print
 Gift of Robert Flynn Johnson in memory of
 Minna Flynn Johnson, class of 1936

WU Tien-Chang. Born Taiwan, 1956
We're All in the Same Boat, 2002
 Digital C-print
 Gift of Joan Lebold Cohen, class of 1954, in honor of
 Jerome A. Cohen
Never Relax Morning or Night, 2008
 Digital C-print
 Gift of Joan Lebold Cohen, class of 1954, and
 Jerome A. Cohen, in honor of Sujane Wu

prints

ABYISIS, Yehimar. Puerto Rican, 20th century
Repartiendo Leña [Spread Firewood] from
Malas Impresiones III, 2015
 Woodcut printed in black on thick, rough,
 cream-colored paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

ANONYMOUS. Puerto Rican, 20th century
Untitled (black flag), 2019
 Screenprint on two US \$1 bills
 Purchased with the Carol Ramsay Chandler Fund

BASS, William. Puerto Rican, born 1975
Piquete, Ramón, Estrella y Pedro from
Malas Impresiones III, 2015
 Lithograph and screenprint in color on thin,
 smooth, white paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

BECKER, Fred. American, 1913-2004
In the Cave, 1955
 Woodcut with stenciled color on thin, smooth,
 cream-colored paper
Gothic Game, 1963
 Woodcut on cream wove paper
Growth, 1967
 Etching on magnesium printed in black and blue on
 medium thick, slightly textured, cream-colored paper
Through the Fish, 1970
 Two-color linocut with embossment
 Gift of Carla Becker



CHALFIN, Liz. American, born 1958
Havana in Hindsight III, 2019
 Polymer intaglio, beeswax and thread on thin,
 smooth paper mounted on medium thick, slightly textured,
 cream-colored Revere paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

CHAPMAN, Carol. American, born 1936
East Hampton, 1979-84
 Screenprint on medium thick, slightly textured,
 cream-colored paper
 Gift of A. Rex Rivolo

CHASSÉRIAU, Théodore. French, 1819-1856
"Honest Iago, my Desdemona must I leave to thee,"
 plate 4 from *Othello* (Act 1, Scene 3), 1844 (printed 1900)
 Etching, engraving, roulette and drypoint on chine collé
 (second edition)
 Gift of Robert Flynn Johnson in memory of
 Minna Flynn Johnson, class of 1936

DAUMIER, Honoré-Victorin. French, 1808-1879
Fishing with a net can be dangerous (*C'est dangereux, la pêche à l'épervier*) from *Actualités* (News of the Day)
 published in *La Charivari*, April 13, 1872
 Lithograph printed in black on thin, smooth, tan newsprint
 Gift of Robert Flynn Johnson in memory of
 Minna Flynn Johnson, class of 1936

DILL, Lesley. American, born 1950
Red Poem Suit, 1992
 Lithograph and woodcut on BFK Rives paper
 Purchased with the Janice Carlson Oresman, class of 1955, Fund

DILL, Lesley. American, born 1950
Leave Me Ecstasy, 1997
 Lithograph, screenprint, etching, wire and thread
Bliss (Turquoise), 2010
 Lithograph printed in black and turquoise with thread on thin, cream-colored Goyo paper
Bliss (Yellow), 2010
 Lithograph printed in black and yellow with thread on thin, cream-colored Goyo paper
Inwardness, 2014
 Three-color lithograph, metallic ink and thread on Thai Kozo paper
 Gift of Lesley Dill, M.A.T. '75

DILL, Lesley. American, born 1950
Jonathan Edwards, 2019
 Seven-color lithograph and hand sewing on two sheets of Sekishu paper
 Gift of Lesley Dill through the Smith College Print Workshop

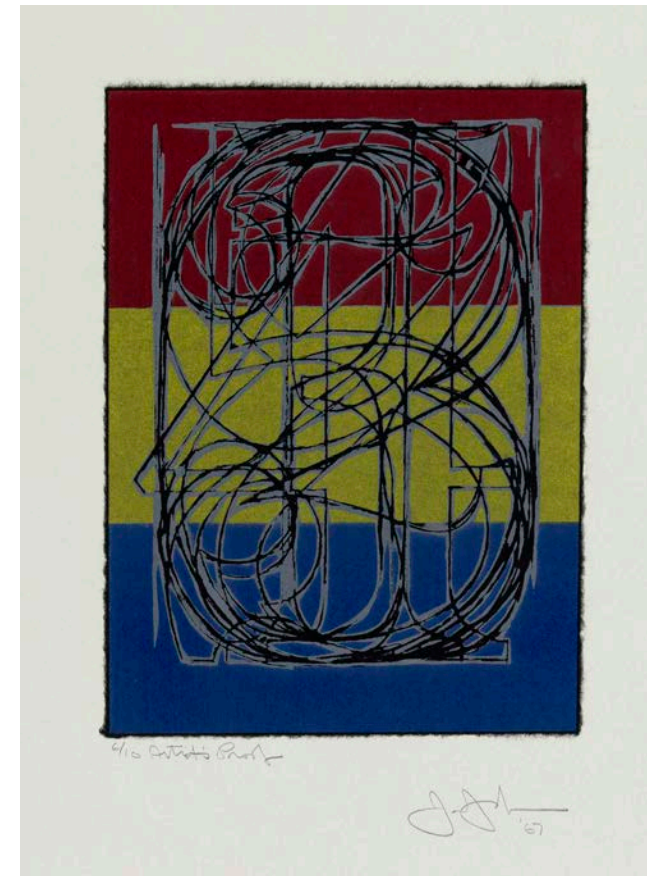
FANG Lijun. Chinese, born 1963
 2000.6.25, 2000
 Woodcut printed in black and gray on paper
 Gift of Ethan Cohen in honor of Dean Emerita Elizabeth Ahn Toupin

FARO, Rosenda Alvarez. Puerto Rican, born 1986
Encuétrate [*Find Yourself*]
 Woodcut printed in black on medium weight, moderately textured, cream-colored paper
Cinco Siglos [*five centuries*]
 Relief etching printed in color on Rives BFK paper
 From *Malas Impresiones III*, 2015
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

FARO, Rosenda Alvarez. Puerto Rican, born 1986
Self Portrait, 2019
 Ink on smooth white paper backed with adhesive
 Gift of Red Trillium Press

FRANK, Mary. American, born England, 1933
Untitled (*reclining woman*), 1977
 Monoprint on medium thick, moderately textured, cream-colored paper
 Gift of Janice Carlson Oresman, class of 1955

FRASCONI, Antonio. American, born Uruguay, 1919-2013
The Storm is Coming, 1950
 Woodcut printed in color on thin, slightly textured, brown paper
 The Gladys Engel Lang and Kurt Lang Collection



FUDEZUKA Toshihisa. Japanese, born 1957
Ripples' Dance—3, 2018
 Engraving and chine collé on medium thick, slightly textured, white Izumi Nippon paper
 Purchased with the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927 (left)

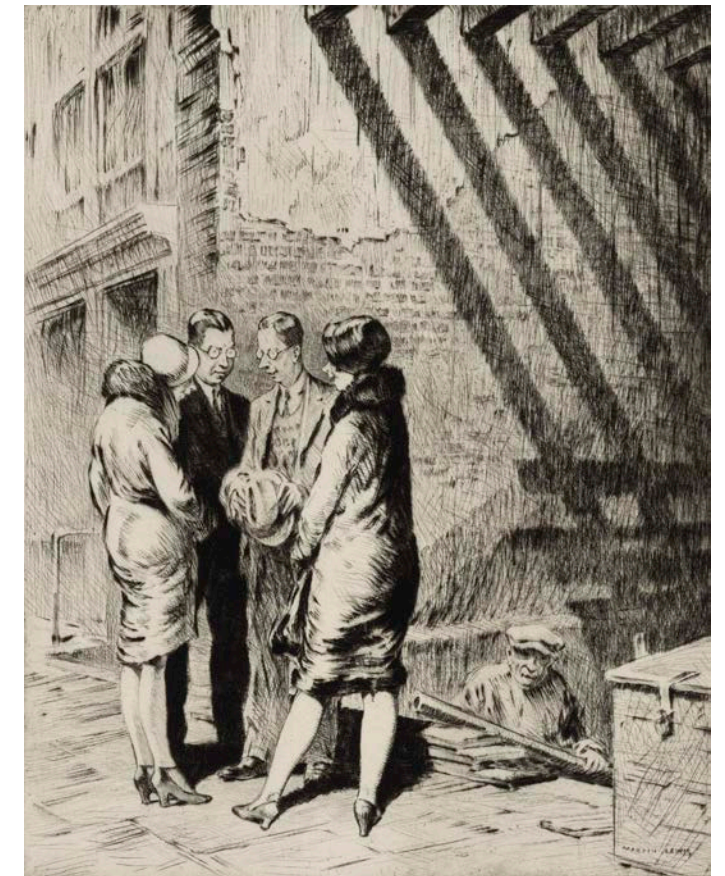
GARCIA, Martin Rivera. Puerto Rican, born 1960
147 anos despues de la revuelta [*147 years after the revolution*] from *Malas Impresiones III*, 2015
 Etching, drypoint and spit-bite printed in black on thick, rough, cream-colored paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

GONZÁLEZ-COLÓN, Sharon. Puerto Rican, born 1995
Panorama al inconsciente puertorriqueño [*Panorama of the Puerto Rican unconscious*] from *Malas Impresiones III*, 2015
 Drypoint printed in black on thick, rough, cream-colored paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

HALE, Philip Leslie. American, 1865-1931
Untitled (*seated woman*), 1930
 Drypoint printed in black on medium weight, slightly textured, cream-colored Vidalon paper
 Source unknown; presumed gift of Nancy Hale

HAMILTON, Ann. American, born 1956
Poche, 2014
 Two works of Abaca paper, raw sheep's wool, silk and linen thread
 Gift of Janice Carlson Oresman, class of 1955

HEYBOER, Anton. Dutch, 1924-2005
Untitled, n.d.
 Etching and gouache on medium thick, moderately textured, cream-colored paper
 Gift of Jane M. Timken, class of 1964



IWAMI Reika. Japanese, 1927-2020
Gin no taki (*Silver Waterfall*), 1976
 Woodcut, mica and silver leaf on medium weight, slightly textured, cream-colored paper
 Presented to Smith College at the 100th anniversary of the museum in honor of Hilary Tolman, class of 1987, in appreciation of her international work for our gallery, by her associates at The Tolman Collection, Tokyo

JOHNS, Jasper. American, born 1930
0 through 9 (*Committee to Rescue Italian Art*), 1967
 Three-color lithograph and chine collé on medium thick, moderately textured, warm-white paper
 Gift of Barbara Bertozzi Castelli (above, left)

KLACSMANN, T. American, born 1982
Scherzo in Gray—Falcon and Mouse, 2018-20
 Linocut, woodcut, polyester lithography, collage, colored pencil, ink and acrylic on thick, smooth, gray marbled paper
 Purchased with the fund in honor of Charles Chetham

LEWIS, Martin. American, born Australia, 1881-1962
The Boy Friends, 1927
 Drypoint and sandpaper ground on medium weight, slightly textured, cream-colored paper
 Gift of Susan E. Quantius, class of 1979, and Terry W. Hartle (above, right)

LÓPEZ, Nicola. American, born 1975
Globe Sprawl
Pyramid Temple
 From the series *Ideal Structures for a Dubious Future*, 2012
 Explosive intaglios printed in black on medium thick, smooth, cream-colored paper
 Purchased with the Janice Carlson Oresman, class of 1955, Fund





MAISONET, Luis. Puerto Rican, born 1952
Untitled [star-shaped structure on stilts with flag at top] from *Malas Impresiones III*, 2015
 Woodcut printed in black on thin, smooth, bright white paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

MATTINA GREGORY, Leila. Puerto Rican, born 1989
Centro Bravo Tejio Lucha [flag] from *Malas Impresiones III*, 2015
 Woodcut and thread on synthetic fabric
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund
 (above)

MIRANDA MATTEI, Rafael. Puerto Rican, born 1984
25.Julio.1898 from *Malas Impresiones III*, 2017
 Woodcut printed in black on thick, smooth, cream-colored paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

MORENO, Javier. Puerto Rican, 20th century
Una sola estrella y tres machetes [A single star and three machetes] from *Malas Impresiones III*, 2015
 Woodcut and collage on thick, smooth, cream-colored paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

MOTHERWELL, Robert. American, 1915-1991
Untitled from the *Octavio Paz Suite*, 1988
 Lithograph and chine collé on medium thick, moderately textured, cream-colored paper
 Gift of Susan E. Quantius, class of 1979, and Terry W. Hartle

NISHIMURA, Emma. Canadian, born 1982
Lower Arrow Lake, 2013
Lumby to Echo Lake, 2013
Nakusp, 2013
Revelstoke, 2013
Salmon Arm to Malakwa, 2013
Slocan Lake, 2013
Upper Arrow Lake, 2013
Vernon, 2013
Kaslo, 2014
Tashme, 2018
 From the series *Constructed Narratives*
 Etchings on gampi with wax and thread
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

O'FARRELL, Javier Maldonado. Puerto Rican, born 1976
Los CAL from *Malas Impresiones III*, 2015
 Photo etching printed in black on Rives BFK paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

OKADA Marie. Japanese, born 1956
In the Morning Mist, 2014
 Soft-ground etching and collage on medium thick, moderately textured, cream-colored paper
 Purchased with the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

ORLANDI, Uziel. Puerto Rican, born 1988
Subyugullo from *Malas Impresiones III*, 2015
 Linoleum cut printed in black on thin, slightly textured, cream-colored paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

ORTIZ, Luis A. Puerto Rican, 20th century
Don Pedro Albizu Campos from *Malas Impresiones III*, 2015
 Woodcut printed in color on medium weight, smooth, beige paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

OSBORNE, Malcolm. English, 1880-1963
Mrs. Heberden, 1923
 Drypoint printed in black on medium weight, slightly textured, cream-colored paper
 The Gladys Engel Lang and Kurt Lang Collection

PANKOK, Otto. German, 1893-1966
Guisa Stehand, n.d.
 Lithograph printed in black on medium weight, smooth, cream-colored paper
 The Gladys Engel Lang and Kurt Lang Collection

PISSARRO, Camille. French, 1830-1903
Marché aux Légumes à Pontoise, 1891
 Soft-ground etching, aquatint and burnishing on medium thick, moderately textured, tan paper
 The Gladys Engel Lang and Kurt Lang Collection

PUSEY, Mavis Iona. American, born Jamaica, 1928-2019
Sunset at Eight, 1966
 Four-color lithograph on medium weight, slightly textured, buff-colored paper
 Purchased with the Richard and Rebecca Evans (Rebecca Morris, class of 1932) Foundation Fund (right)

RAMOS COSIO, Genaro A. Puerto Rican, 20th century
Venancio Román from *Malas Impresiones III*, 2015
 Embossing and blood on thick, rough, white paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

RANDALL, Byron. American, 1918-1999
Diabolical Machine, 1947
 Woodcut printed in black on thick, smooth, tan paper
Los Maestros, 1956
 Woodcut printed in black on thin, slightly textured, cream-colored paper
From Winged Victory, September 1961
 Linoleum cut printed in black on thin, slightly textured, cream-colored paper
Peeling Apples, 1966
 Linoleum cut printed in color with hand coloring on thin, slightly textured, cream-colored paper
Wordplay: The Time is Out, 1976
 Linoleum cut printed in black on thin, slightly textured, white paper
 Gift of Laura Chrisman

RIBERA, Josepe de (lo Spagnoletto). Spanish, ca. 1590-1652
The Penitence of Saint Peter, 1621
 Etching and engraving printed in black on thin laid paper
 Gift of Craig Felton, Professor Emeritus, to commemorate his retirement from Smith College, Department of Art, June 30, 2018

RIVERA, Roberto Tirado (Yiyo). Puerto Rican, born 1990
 Exhibition poster for *Malas Impresiones III*, 2015
 Screenprint on thick, smooth, white paper
Untitled [man's face with beard of figures] from *Malas Impresiones III*, 2015
 Woodcut printed in black on medium weight, slightly textured, cream-colored paper
 Purchased with the Elizabeth Halsey Dock, class of 1933, Fund





I CANNOT
part from my Negroes.
I HAVE RAISED ALL BUT A FEW
and I love them. They have their faults
and I have mine.
All living has faults.
None is clear of sin.
THE MERCIFUL IS TO FIND MERCY.
I must try to be merciful and to
forgive that I may hope to be forgiven.

SALMON, Keris A. American, born 1959
We Have Made These Lands What They Are: The Architecture of Slavery, 2016–17
Eighteen archival pigment prints and letterpress on Entrada Rag Natural 300gsm paper
Purchased with the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927 **(left)**

SHIMOMURA, Roger. American, born 1939
Kansas Samurai, 2004
Lithograph and woodcut on medium thick, slightly textured, cream-colored Arches paper
Purchased with the Eva W. Nair, class of 1928, Fund

SHIMOMURA, Roger. American, born 1939
American Guardian, 2008 **(below)**
Lithograph printed in color and metallic ink on medium thick, smooth, cream-colored Arches paper
Night Watch, Minidoka, 2014
Lithograph printed in color on medium thick, smooth, cream-colored Arches paper
Purchased with the Katharine S. Pearce, class of 1915, Fund

STECKEL, Anita. American, 1930–2012
Legal Gender, 1971
Photolithograph on medium weight, smooth white paper
Purchased with the Eva W. Nair, class of 1928, Fund



SU Xiping. Chinese, born 1960
Broken Mirror, 1993
Lithograph printed in color on paper
Gift of Ethan Cohen in memory of Patricia Aloe Tucker, class of 1924, Isabel Aloe Baer, class of 1924, and Viola Aloe Laski, class of 1920

WARHOL, Andy. American, 1928–1987
Jane Fonda, 1982
Screenprint on medium thick, smooth, white paper
Gift of the Honorable Maria Lopez, class of 1975

WICKEY, Harry Herman. American, 1892–1968
The Jungle, 1926
Etching printed in black on medium weight, smooth, ivory-colored paper
The Gladys Engel Lang and Kurt Lang Collection

YOSHIMATSU Junichiro. Japanese, born 1953
Kiyotsune, 2011
Screenprint and metallic foil on medium thick, smooth, cream-colored paper
Purchased with the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

sculpture

CHOUCAIR, Saloua Raouda. Lebanese, 1916–2017
Dual, 1975–77
Fiberglass
Purchased with a gift from Betty Hamady Sams, class of 1957, and the Beatrice Oenslager Chace, class of 1928, Fund



SHINGU Sayaka. Japanese, born 1979
Eclipse Flower, 2015
Glazed stoneware
Gift of Carol and Jeffrey Horvitz **(above)**

TAKAEZU, Toshiko. American, 1922–2011
Sakura I, 1987
Sakura II, 1987
Porcelain
Gift of Peter Soriano

UNKNOWN. Japanese
Haniwa Figure Holding a Shield, in the style of late Kofun period (300–710), ca. 5th–6th century
Earthenware with painted, incised and applied decoration
Gift of the Estate of Nan Rosenthal and Henry B. Cortesi

time-based media

HARSONO, FX. Indonesian, born 1949
NAMA, 2019
Single-channel video, 5.1 surround sound, 12 minutes
Purchased with the Carroll and Nolen Asian Art Acquisition Fund

HOPINKA, Sky. Ho-Chunk/Pechanga, born 1984
Cloudless Blue Egress of Summer, 2019
Two-channel video, 13 minutes, 15 seconds
Purchased with funds from the Contemporary Associates, Smith College Museum of Art

parting words maggie newey

Associate Director for Academic Programs
and Public Education



Maggie Newey has had a hand in some of the museum's biggest initiatives over the past decade—helping to launch the Museums Concentration program, collaborating on the reinstallation of the permanent galleries and guiding the development of the most recent strategic plan, among them. But that hand now belongs exclusively to 2-year-old Fiona, as Maggie recently left her job at the museum to become her daughter's full-time caregiver during the pandemic. Maggie was first drawn to academic museums as a student herself, when she interned as an undergrad, and worked, after getting her master's in art history, at Dartmouth's Hood Museum of Art. She joined SCMA in 2008 in the temporary position of academic programs and intern coordinator, and one year later applied for the new and permanent role of associate educator for academic programs. Though she no longer worked as closely with faculty and students when she became associate director in 2014, Maggie taught the Museums Concentration gateway course, *Museums in Society*.

A TALENTED TEAM

When my beloved colleague and department director Ann Musser passed away in 2014, I moved into this most recent role. It was a messy moment; we were all mourning Ann and there were three positions, and some big shoes, to fill. I'm really proud to have brought both Gina Hall and Charlene Shang Miller on board, along with three different post-baccalaureate fellows over the past six years—all have been really wonderful contributors, bringing different strengths to our work at the museum. Taiga Ermansons was with me through all the departmental changes, and I've been so grateful for her insights and collaboration along the way.

EXCAVATING THE IMAGE

In an annual program I helped develop with the Kahn Liberal Arts Institute, the museum hosted faculty from the Five Colleges for a two-day symposium dedicated to in-depth exploration of one particular work. This stands out to me as the ideal way to teach with art: to go deep, look slowly, bring different perspectives to the table, uncover connections, share insights and learn together.

FIVE THINGS SHE CAN'T LIVE WITHOUT

Family nature walks, a good book, coffee, music and mint chocolate chip ice cream.

EXPECT THE UNEXPECTED

SCMA is an amazing resource for all the teaching and learning that happens at Smith. An introductory biological sciences class used the museum as a lab, essentially—coming in over the course of the semester to consider different biomes and how humans interact with their environments, as represented in works of art. I once brought a computer science class into storage to help them think about different ways to organize a database of images, making them searchable and findable within a broad context. Seeing students make connections across disciplines and surprising them with what they might find in an art museum was always energizing.

NEXT STEPS

During the pandemic it's been especially challenging to have two full-time working parents and a toddler, so I am grateful I get to step back and catch my breath a bit. I look forward to bringing my museum educator brain to this temporary phase as a stay-at-home mom to Fiona, and the opportunity to be creative together. Exploring with a 2-year-old is pretty fun—exhausting and challenging, but fun! In the future, I look forward to finding new opportunities to connect people with art and culture in our Valley and beyond.

parting words rick turschman

Assistant Manager for Security



Retirement wasn't really on Rick Turschman's mind, but when COVID-19 hit on the heels of some health challenges, he decided the time was right to step away from the job he held and loved for more than 13 years. Rick earned a degree in history from Western New England College but was always drawn to law enforcement. After two-plus decades in retail security, he became manager of security operations at the Isabella Stewart Gardner Museum in Boston in 2003 (long after the infamous 1990 heist!) and in this environment Rick found a new calling. A few years later, personal reasons drew him back to his native western Massachusetts and he reached out to Ann Mayo '83, manager of security and guest services, whom he'd met at a workshop, and learned about a newly created position at SCMA. From that point forward, the two shared a small office—and a big passion for their work.

A CHANGE OF PACE

In retail, everything was always rush, rush, rush. As a director of loss prevention, no matter how hard you work, problems and issues persist. It was relentless. But a museum environment is the opposite—it's peaceful and tranquil, with people coming in looking for an experience, not because they need this or that. The best part was seeing guests discover just how good a museum SCMA actually is—you hear them say, "I didn't realize you had so much!" and I'd say, "Yes, we do! May I suggest a place to start?"

THE SQUIRREL WHISPERER

I used to park in the garage and walk across campus to work, and at some point, I started feeding peanuts to squirrels along the way. I ended up training several squirrels to come when called and sit like a dog, waiting for the peanuts. Each year I'd see some of the same squirrels and train new ones. Eventually the trees they lived in were cut down and that all came to an end. But a few of my colleagues and some students continued to give me gifts like little wind-up plastic squirrels or erasers shaped like peanuts.

A CLASSICAL GUY

The third floor of the museum was always my favorite—I'm a classical guy. I'm especially drawn to Hudson River School works, something about the broad landscapes. There's one painting in particular I've always loved [Francis Seth Frost, *South Pass, Wind River Mountains, Wyoming*, 1860]; I call it "Wind River" for short. If I found myself upstairs with a few minutes before closing, I'd sit on the bench opposite the painting and try to find something in it I'd missed the time before.

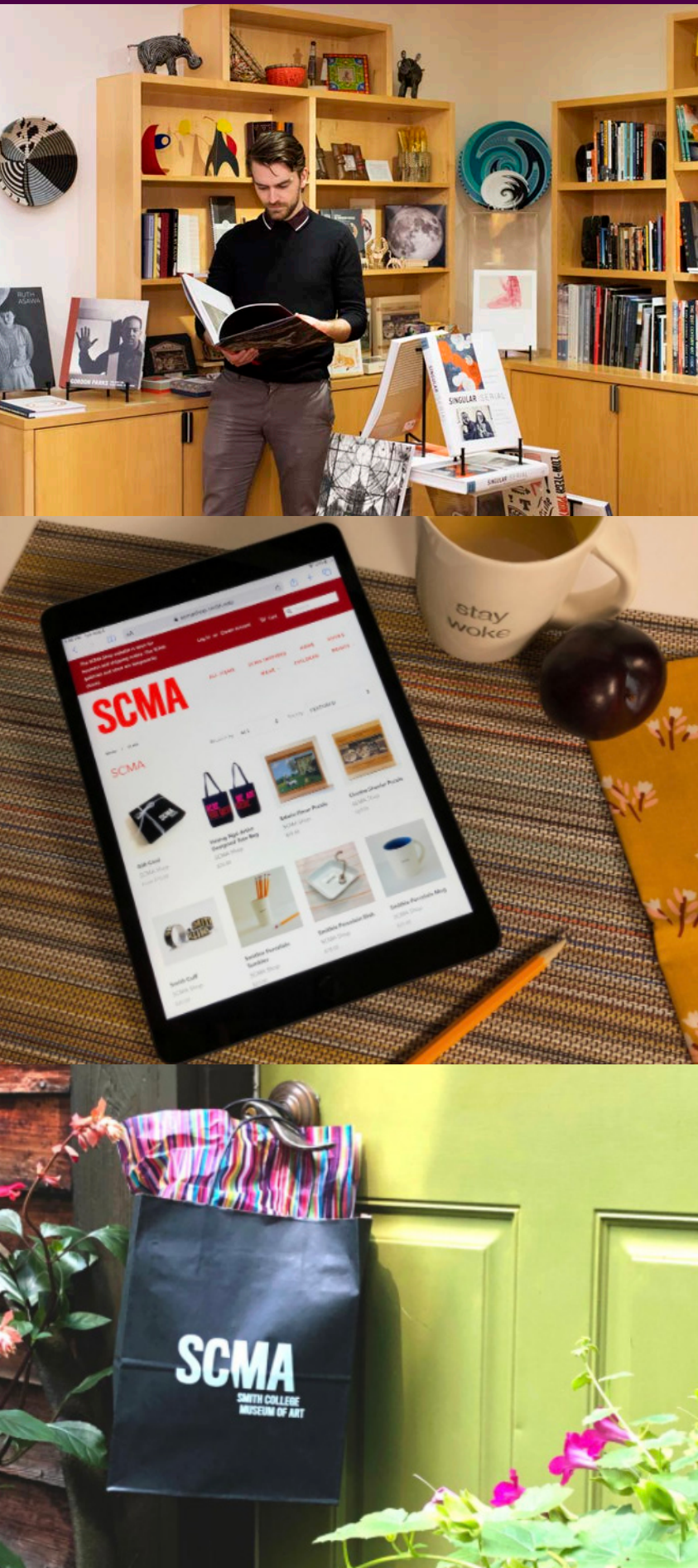
WHAT HE'LL MISS

There was a time when I'd get cards from graduating students, just thanking me for being there. I miss that. I also really appreciated the chance to experience so many interesting and different exhibitions over the years. Some really stick with you, like the show a few years ago featuring artifacts and art from ancient Rome [*Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii*—you can't get much more classical than Roman statues! Or the psychedelic posters from the '60s in the *Summer of Love* exhibition, which brought me back to my college days. A big part of my job was overseeing events like Night At Your Museum; I loved to see students dressed to the nines and having fun. I'll miss the good feeling of locking the door at the end of a successful event like that.

LENS ON LIFE

Photography has always been a hobby and I'd often walk the Smith campus, taking shots—I was honored when one of the boathouse photos was made into a postcard for sale in the SCMA shop. I keep a camera in the back of my car for those serendipitous moments when the mist is coming off the water or the light on the horizon is just right. I drove back roads to work past a little pond, and sometimes I'd spot a blue heron and pull over to take a picture. I rarely got set up in time to get a good shot before it flew away, but I never stopped trying.

SCMA members and shop customers: an unbeatable combination



With well-attended events in Los Angeles, New York City and Northampton, as well as the launch of a new web-site and refreshed merchandise packaging, SCMA100 was shaping up to be a big year for the SCMA Shop. Then, when the pandemic took hold, Museum Store Manager Justin Thomas teamed up with Lauren Shea-Warner, membership, engagement and stewardship coordinator, and with the museum’s marketing and communications department, to counter-act a possible pandemic pall. Justin and his collaborators used the museum’s social media platforms and e-communications channels to boost outreach efforts and co-promote opportunities for virtual engagement. Museum members and shop customers responded enthusiastically: The spring members-only online shop sale was a solid success, leading Justin and Lauren to plan additional opportunities for SCMA members and shop customers to digitally connect and engage on a regular basis.



left, top: Museum Guard Bryan Larkin browsing in the SCMA Shop; above, left: Museum Store Manager Justin Thomas; above, right: Former Museum Store Manager Nan Fleming and Esther Arnette '75 at the LA Trunk Show

scma by the numbers

July 1, 2019–June 30, 2020

annual budget: \$3,195,821

museum attendance: 26,269

Smith College students: 6,634

Smith College faculty and staff: 817

Other Five College students and faculty: 1,755

Children and youth: 2,536

Adults: 14,527

cunningham center attendance:

Class visits: 48

Students and faculty: 734

Works on paper used for classes or individual study: 1,157

academic visitors:

PreK-12 students: 1,621

PreK-12 group visits: 82

College students: 3,633

College group visits: 242

programs:

Teacher programs: 6

Family programs: 10

Public programs: 17

Student programs: 19

Member programs: 10

exhibitions: 11

volunteers: 140

works in permanent collection: 27,931

Loans to other institutions: 7

Incoming loans for exhibition: 153

Works receiving conservation: 8

art acquisitions:

Gifts: 51

Purchases: 42

memberships: 549

Director's Associates: 9

Tryon Associates: 25

Contemporary Associates: 13

Student through Patron levels: 493

Library Pass Partners: 9

membership revenue: \$267,658

\$83,770

Student–Patron levels

\$105,900

Tryon Associates

\$58,500

Director's Associates

\$18,588

Contemporary Associates

\$900

Library Pass Partners

endowment comparison:

MARKET VALUE

\$44.2 M

FY15

\$47.9 M

FY20

87

museum staff \ student assistants

SCMA staff 2019-2020

As it was for people all over the world, 2020 was a difficult time for SCMA. With the closure of the museum due to COVID-19 on March 14, people who could not work remotely, primarily security and shop staff, were placed on furlough. We would like to acknowledge the important contributions of these valued staff members, many of whom have been an integral part of SCMA since our re-opening in 2003.

David Andrews Admissions Assistant	Nathan Dunn Museum Guard	Carlotta Hoffman Museum Guard
Anna Arthur Museum Guard	Martha Ebner Communications Coordinator	Molly Hoisington Assistant Preparator
Nikolas Asikis Chief Preparator	Taiga Ermansons AC '03 Associate Educator	Kelly Holbert Exhibition Manager
Shanice Bailey '17 Conway Post-Baccalaureate Curatorial Fellow	Tamma Fairbrother Security System Specialist	Sean Jackson Museum Guard
Margi Caplan Associate Director of Marketing and Communications	Sue Farrell Security System Specialist	Jason Jock Security System Specialist
Danielle Carrabino Curator of Painting and Sculpture	Lily Foster Associate Director of Museum Administration	Cynthia Karukin Museum Guard
Polly Cassel Museum Guard	Aprile Gallant Associate Director of Curatorial Affairs/Senior Curator of Prints, Drawings and Photographs	Henriette Kets de Vries Cunningham Center Manager/ Assistant Curator of Prints, Drawings and Photographs
Tiffany Cho Brown Post-Baccalaureate Fellow in Museum Marketing and Communications	Patrick Gaudet Security System Specialist	Erik Kniffin Museum Guard
Emma Chubb Charlotte Feng Ford '83 Curator of Contemporary Art	Susan Gelotte Museum Shop Sales Associate	Deborah Kowal Security Deputy
Carla Cooke AC '01 Museum Guard	Jill Greenberg Museum Guard	Louise Krieger '84 Assistant to the Director
Michelle Cotugno AC '02 Security System Specialist	Gina Hall Educator for School and Family Programs	John LaChapelle Museum Guard
Matt Cummings Assistant Preparator	Lesley Ham Museum Guard	Bryan Larkin Museum Guard
Faith DeWick Museum Guard	Sha Harrell Museum Guard	Paula Lopez Sacerdote Post-Baccalaureate Fellow in Museum Education
Deborah Diemente Collections Manager/Registrar	Dave Hart Museum Guard	Lauren Matusko Museum Guard
Amy Doyel Assistant Registrar	Ellen Hayes Museum Guard	Matthew Mayer Museum Guard
	Jessica Henry-Cross Financial and Systems Coordinator	Ann Mayo '83 Manager of Security and Guest Services

education

*Student Interns—School and
Family Programs*
Isabel Monseau '21
Kayla Sylvia '21

Student Interns—Academic Programs
Grace Ettinger '22
Rowan Wheeler '21

Student Intern—Interpretive Planning
Faith de Castro '21

student museum educators (SMEs)

Isabel Beeman '20
Cassandra Gonzalez '21
Kayara Hardnett-Barnes '23
Tiv Hay-Rubin '21
Libby Keller '20
Leela McClintock '21
Isabel Monseau '21
Sabrina Najarian '20
Yasmine Vera '20

student museum club

Flora Arnsberger '23
Izzy Brenizer '23
Haley-December Brown '23
Tori Currier '22J
Cameron Findlay '23
Judith Ha '23J
Han Jiang '23
Sophia La Fleur '23
Amelia Leventhal '20
Yvonne Lian '23
Grayson Matula '23
Susie Mott '22
Ashley Ng '20
Su Than Thar Nyi '23
Sandra Pomeleo-Fowler '22
Katie Rebhun '23
Sophie Richard '20
Nina Tafapolsky '23
Anna Tierney-Fife '23
Rowan Wheeler '21
Olivia White '20
Chloe Willison '23

Charlene Shang Miller
Educator for Academic Programs

Robert Miller
Security System Specialist

Lourdes Morales
Museum Guard

Jordan (So Yung) Morris
Security System Specialist

Maggie Newey
Associate Director for
Academic Programs and
Public Education

Jessica Nicoll '83
Director and Louise Ines Doyle '34
Chief Curator

Jolis Ortiz
Museum Guard

Julian Parker-Burns
Museum Guard

Ken Patenaude
Security System Specialist

Mike Patenaude
Security System Specialist

Sharon Raskevitz
Museum Guard

Maya Rivera '16
Museum Shop Sales Associate

Lauren Shea-Warner
Membership, Engagement and
Stewardship Coordinator

Ben Shohan
Museum Guard

Wendy Stayman
Museum Guard

Craig Stuppler
Museum Guard

Fran Taylor
Security System Specialist

Justin Thomas
Museum Store Manager

Kasha (Kate) Toone
Museum Guard

Richard Turschman
Assistant Manager for Security

Linda Wallack AC '85
Museum Guard

Janet Weber
Museum Shop Sales Associate

Warren Wilkinson
Security System Specialist

Yao Wu
Jane Chace Carroll Curator
of Asian Art

STUDENT ASSISTANTS collections management

Student Assistant
Mosa Molapo '23J

curatorial

Brown Kennedy Museum Research
Fellow in Art History
Xiaofei Sophie Lei '20

STRIDE scholars
Lexie Casais '23
Elsa Hillis '22

Cunningham Center Student Assistants
Harper Davenport '21
Hannah Goeselt '20
Addie Hannan '23

Student Assistants
Emma Schwartz '21
Miriam Schweiger '22

Student Interns—Digital Initiatives
Ejona Gjata '21
Molly McGehee '21
Mosa Molapo '23J

UMass Graduate Student Interns
Matt Blanchard
Yonaton Levia

museum volunteer program (MVPs)

- | | |
|-----------------------------|---------------------------|
| Rukaiya Abdullah '23 | Yvonne Lian '23 |
| Kendall Al-Bashir '22 | Zhixin Liao '23 |
| Amelia Austin '21 | Karina Lieb '21 |
| Olivia Baldwin '21 | Lyric Lott '21 |
| Lena Bossler '21 | Alexis Luckett '22 |
| Haley-December Brown '23 | Michelle Ma '23 |
| Christina Butler '21 | Maggie McCoy '22 |
| Elizabeth Carney '21 | Lily McGartland '20 |
| Ainsley Chrystal '23 | Mary McGing '21 |
| Kiana Clark '21 | Eavan McNeil '22 |
| Phoebe Collins '22 | Rachana Meda '20 |
| Talia Deady '21 | Mosa Molapo '23J |
| Elisabeth (Lizzy) Dixon '21 | Mira Schueler '20 |
| Morgan Dolmatch '20 | Grace Moore '20 |
| Anna Dragunas '21 | Yeiny Moreno '20 |
| Abigail Dustin '22 | Susie Mott '22 |
| Sarah Erickson '22 | Sabra Mouhi '22 |
| Ana Escobedo '21 | Monalisa Munia '22 |
| Rachel Estrera '21 | Yansi Murga '20 |
| Cameron Findlay '23 | Maria Mutka '21 |
| Hannah Fleischman '22 | Zoe Nadig '20 |
| Julia Fondiller '21 | Anh Nguyen '22 |
| Lauren Forando '21 | Paige Oliveira '22 |
| Chloe Ford '20 | Emma O'Neill-Dietel '21 |
| Erin Fullerton AC '21 | Julia Ortiz '20 |
| Rana Gahwagy '22 | Sandra Pomeleo-Fowler '22 |
| Dayln Gillentine '21 | Sophie Poux '21 |
| Kate Ginder '21 | Campbell Prince '22 |
| Ejona Gjata '21 | Colette Puhala '22 |
| Abby Golden '23 | Vivien Qiao '23 |
| Kayla Heine '20 | Rebecca Raimo-Ruiz '22 |
| Ariella Heise '22 | Claire Rand '20 |
| McKenna Hendrickson '21 | Zoe Rayner '21 |
| Evelin Hernandez '23 | Yuhan (Ray) Ren '21 |
| Ariel Hirschhorn '22 | Sophie Richard '20 |
| Selina Ho '21 | Laura Richards '21 |
| Madeleine Hoecklin '20 | Charlotte Rubel '22 |
| Megan Holm '22 | Isabel Ruiz '21 |
| Luyao (Chloe) Hou '20 | Julia Sagaser '20 |
| Tiffany Hugh '23 | Nina Sajankila '21 |
| Caroline Huh '20 | Lily Schaeufele '22 |
| Audrey Jiang '20 | Zoe Scheffler '22 |
| Han Jiang '23 | Grace Scott-Hiser '21 |
| Fiona Jicha '21 | Annabel Shein '21 |
| Lily Jin '22 | Autumn Shenko '20J |
| Priya Joyce '21 | Sandy Shi '20 |
| Alexis Kilayko '21 | Katelyn Smalley '21 |
| Stephanie Kim '21 | Jamaya (May) Smith '21 |
| Deborah Kreithen '21 | Sophie Song '22 |
| Sarah Kunkemueller '23 | Katy Rose Sparks '20 |
| Sophia La Fleur '23 | Sara Springle '21 |
| Anna Levine '22 | Lily Stowe-Alekman '22 |
| Esme Levitch '22 | Garcie Sun '20 |
| Kathie Li '20 | Kayla Sylvia '21 |
| | Nina Tafapolsky '23 |

- Doris Tang '21
 Yaqian Tang '21
 Venice Teeter '20
 Rachel Trampusch '22
 Emily Valin '22
 Emma Vejcik '22
 Corina Vernon '20
 Elizabeth Walton '21
 Rowan Wheeler '21
 Olivia White '20
 Ella Wieggers '22
 Chichi Wu '22
 Fiona Wu '22
 Sowon Yoon '21
 Lilly Young '22
 Sally (Xiaomeng) Zhang '23
 Shuzhe (Rosemary) Zhang '23
 Tianshu (Echo) Zhang '23
 Victoria Zheng '21
 Iris Zhong '21
 Yanwan Zhu '21
 Xinyue Zou '21

finance and administration

Student Intern
 Hannah Gates '22

guest services

Student Assistants
 Sophie List '23
 Jiaxuan Tong '20

marketing and communications

Student Assistants
 Becca Angstadt '20
 Charlie Diaz '22
 Serena Keenan '23

Student Intern
 Ariella Heise '22

membership

Student Assistants
 Emma Guyette '20
 Astrid Stephenson '20
 Jiaxuan Tong '20

museum shop

Student Assistant
 Violet Rawlings '22

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 2019-2020**

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Every effort has been made to ensure the accuracy of information throughout SCHEMA SCMA100 \ 2019-2020 The Year in Review. Please contact the Director's Office with any questions.



museums10

top: Admissions Assistant David Andrews welcomes visitors
middle: Smith students in *Black Refractions*; **bottom:** Visitors enjoying artmaking during Second Friday

front cover: Smith students viewing *Black Refractions: Highlights from The Studio Museum in Harlem*

back cover: A young visitor in *Black Refractions*

thank you!





SCMA

SMITH COLLEGE
MUSEUM OF ART

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