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

THE YEAR IN REVIEW 2019-2020

SCMA100 \ the making of a museum

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Faculty Perspective: Matt Donovan

connecting people to art

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connecting people to ideas

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connecting people to each other

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THE YEAR IN REVIEW 2019-2020
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, 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
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”

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 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
In 2020, 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. 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. 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.

At the heart of the reinstallation of the Ancient World gallery, led by Curator of Painting and Sculpture Daniella 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,

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

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

SCMA Night at Your Museum
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 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.
“...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.”

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 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.

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 100th 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 as 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, Elliot 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

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.
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 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.
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 toward which we should strive.

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.

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 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 Tannmis 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 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.
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
Buddhas | Buddhisms: Across and Beyond Asia
(closed early due to COVID-19)
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 Goosheh ‘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 ‘13 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
Lillian 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
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.

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 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,
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 Boullette-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 Steinhouse Bingham, class of 1955, Art Museum Fund; the Judith Plesser Targan, class of 1953, Art Museum Fund; and the SCMA Publications and Research Fund.


Above: 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 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.
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.
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. For example, 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 Maney; class of 1939; Fund for Exhibitions; the Carlyn Steiner ’67 and George Steiner Endowed Fund; in honor of Joan Smith Koch; and the Suzanne J. Nabi Program 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.

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.
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 comfort in an unfamiliar museum space; applying 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.”
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 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 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.
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.
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 fluency in both visual and museum literacy by igniting curiosity and empowering them as critical viewers and thinkers.

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 CrashFlashPulse: 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
Sophia Xiaofei Lei ’20 Redeining 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 alumni 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 ’14, coordinator of school partnerships and teacher education, The Metropolitan Museum of Art. They spoke specifically about their post-graduation experiences as emerging museum professionals. Connecting with alumni 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 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.

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 in- tern 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 administra- tion’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 marketing and communications intern Ariella Heise ’22 and curatorial intern Molly McGehee ’21.

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 Manage- ment 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 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.

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 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 Concentration intern. She was a 2020 remote summer curatorial intern.

I never considered pursuing a career in museums until I walked into Barbara Kollum’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 Concentra- tion 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.
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 Envis the Painter.” Attributed to Adriaen van der Weyden. 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!

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.

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

“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.”
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 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.
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 Aprille 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.

MEMBERSHIP PROGRAM HIGHLIGHTS

August 22-23, 2019

First Look with Aprille 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

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.
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 acknowledging 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-Ellston ’02, Janice Oresman ’55, Shama Rahman ’13, S. Mona Sinha ’88 and Melissa Wells ’93 (pictured below).
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
• Joan Carroll ’53 and Leo Annalorsi
• 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 from pilot programs to art purchases.

• 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

contemporary associates

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

• Iona Dolson ’92 and William Dolson
• Louise Eliasof ’82 and James Sollins
• Carol Franklin ’75 and Kenneth Franklin
• Vanessa Gates-Eston ’02
• R. B. Humphrey ’48
• Charity Imbrille ’76 and Jane Barnes
• Emily Marks ’59 and Burton Marks
• Lisa Marie Marks ’84 and Tino Scali
• Cynthia Moses-Manocherian ’83 and Jeffrey Manocherian
• Sophia Ong ’12
• Janice Oresman ’55
• Carol Sirot ’54

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
• Mickey Berkman ’77 and James Berkman
• Edith Bingman ’85
• Lee Born ’56 and Dirck Born
• Nancy Bradford ’74 and Scott Bradford
• Anne Brown ’62 and Robert Brown
• Susan Brundage ’71 and Edward Thorp
• Lale Burk
• Brooks Byrd ’65 and Max Byrd
• Elizabeth Caine and Thomas Caine
• Mary Lou Carpenter
• Sandra Chasterton
• Nancy Chiswick ’66 and Arthur H. Patterson
• Cheryl Cipri ’73 and George Groth
• Mary Jessie Cnarda Des Closets ’60
• Priscilla Cunningham ’58
• Joan Cushman ’59 and Ronald Cushman
• Mary Dangremond ’76 and David Dangremond
• Jo Ann Davidson ’52
• Joanna Dean ’55 and Anthony Dean
• Paul DePalo
• Karen Desrosiers and Greg Desrosiers
• Alice Dillon
• Sarah Dorer and Robert Dorer

Nancy Duck ’63 and
Berkeley W. Duck III

Deborah Dunnam ’77 and
Barnett Lipton

Louise Eastman ’88

Mercy 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 ’34

Joanne Foster ’62 and John Macal

Leslie Freudheim ’63 and
Tom Freudheim

Johanna Garfield and Leslie Garfield

Barbara Gerson ’58 and James Gerson

Alice Goldman ’62

Dennis Goldstein

Sandra Gray ’83

Margaret Guyer ’90

Laurel Haarlow ’88 and
William Haarlow

Sandra Harris ’82 and Monte Becker

Sylvia Henderson ’83

Susan Hill ’62 and Robert C. Hill

Ann Hilliard ’59

Liana Howe ’79 and Robert Howe

Anne Halley and David Halley

M. Kathleen Hue ’78

Deborah Janis ’81

Caroline Jennings

Christine Joosten ’70

Barbara Judge ’86

Alice Kaplan ’58 and Jason Aronson

• Wendy Kassel ’73

• Nancy Kelly ’56

• Mary Keene and Christopher Loring

• Louise Krieger ’84 and William Krieger

Emily Lakin ’02

Rosemary Laporta ’03

Sarah Leahy ’54 and Richard Leahy

Ellen Lee ’71 and Stephen Dutton

Jennifer Levy ’76 and Fred Levy

Suzanne Lindenauer ’61 and
Arthur Lindenauer

Elizabeth 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 Eisenman

Elizabeth Mayer Boeckman ’54

Sally Mayer ’79

Elizabeth R. Mayor ’57 and
Michael Mayor

Julia E. McCabe ’77

Edward McGuire

Julia Meach ’63 and John Weber

Pamela Miller ’60 and Ralph E. Miller

Ann Mitchell ’75 and Thomas Carroll

Rachel Moore and Harry Dobson

Priscilla Murphy ’69 and
Frederick H. Murphy

Charlotte Nad ’77

Christine Nicolov ’73

Ann Madison ’73 and
Edward Nishioff

Joan and Lucio Noto

Judy Oberlander ’78 and Max Wexler

Deirdre O’Flaherty ’70

Jean O’Neill and Ed O’Neill

Alison Overseth ’80 and
Kenneth delRegio

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 Pollock ’55

Linda Post and Geoffrey Post

Beth Williams Pryor ’84 and
William Pryor

Ruth Quigley ’53

Janet Rasweller ’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 Nahumura

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 ’65 and
Edward Sawyer

Nancy Schacht ’66 and
Henry B. Schacht

Walter Schiff

Cathy Schoen ’70 and
Lawrence S. Zacharias
Mary Siano and Alfred Siano
Patricia Silberman ’64 and
Laurence Silberman
Diana Simpson ’87 and David Mehl
Lee Sproll and Robert Sproll
Susan Sprung ’77
Sallie McClune Stanley ’74 and
Justin Stanley
Laurena Sternberg ’91
Audrey Tanner
Jane Thompson ’55
Lois Thompson ’66 and
James W. Thompson
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Sara Bodinson ’99
Anne Bodnar ’78
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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
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Kemi Ilesanmi ’98
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
Shama Rahman ’13
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 Everill ’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
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Jan Golann ’71
Kemi Ilesanmi ’98
Emily Lakin ’02
Ellen Lee ’71
Janice Oresman ’55
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.

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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.

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Mary (Molly) Gayley '58
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Ann Wales '57

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National Park Service
Massachusetts Cultural Council
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Brown Foundation
The Andy Warhol Foundation
Highland Street Foundation
The Wyeth Foundation for American Art Art Bridges

right, top: PHY 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 Hong’s Barrens and Floating Clouds, 2019
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 and Buddhism: 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 Zhanghui (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.
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’a 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.

A major artist of the 20th century, Choucair was adopted from the Dutch word naam, the title 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 Ratsadon. 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 issues of race and ethnicity 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?

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A choir

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.”

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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.

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.


sky hopinka

Elisabetta Sirani

The Anchorage Museum

The Anchorage Museum


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)

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

*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)

**drawings**

BARKER, Lucy Hayward. American, 1872–1948
*Dr. Robert Vose*, n.d.
Charcoal on medium weight, moderately textured, tan paper
Gift of Peter Reifsnyder 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 Mérinantis au Cirque*, n.d.
Gouache on medium weight, moderately textured, beige paper
Bequest of A. Vincent Shea

ELLENHEIDER, 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

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 boats)*, March 18, 1972
Watercolor on thick, rough, watercolor paper
Gift of Dr. and Mrs. E. Robert Grossman

**Installations**

KAMELI, Katia. French, born 1973
*Stream of Stories*, Chapter Two, 2016
Screenprints, digital video and digital text file
Purchased with funds from the Contemporary Associates, Smith College Museum of Art
Gifts of Pat Good, class of 1955, 1995

Untitled (Jackie)
Tempera and acrylic on cardboard with string
Gift of Pat Good, class of 1955, 1993

Gift of Gail Benger Reifsnyder, class of 1962

Oil on canvas

Mrs. Wainwright
n.d.

Gift of Holliday Kane Rayfield from the collection of Katharine Daniels Kane, class of 1956, and Louis I. Kane, 1941

House Nantucket Sound
Gift of Jane M. Timken, class of 1964

Oil on canvas

The Virgin Adoring the Christ Child with the Infant
Tempera on panel
Gift of Pat Good in honor of Joan Leibold Cohen, class of 1954, for her dedication to learning, teaching and helping

Gift of Ethan Cohen in honor of Joan Leibold Cohen, class of 1954, for her dedication to learning, teaching and helping

Gift of Minna Flynn Johnson, class of 1936, in memory of Enid Silver Winslow, class of 1954, and Sylvia Knobloch Brown, class of 1954


Gift of Michael and Carin Cunningham in memory of Professor John Rosenfield, mentor and friend

Gift of RobertFlynnJohnson in memory of MinnaFlynnJohnson, class of 1936

Purchased with the Carol Ramsey Chandler Fund (above)

Purchased with the Josephine A. Stein, class of 1927, and the Dorothy C. Miller, class of 1925, Purchased with a gift from Judith Plesser Targan, Gift of Ethan Cohen in honor of Joan Lebold Cohen, class of 1954, for her dedication to learning, teaching and helping

Gift of Ethan Cohen in honor of Joan Leibold Cohen, class of 1954, for her dedication to learning, teaching and helping

Gift of RobertFlynnJohnson in memory of MinnaFlynnJohnson, class of 1936

Purchased with the Josephine A. Stein, class of 1927, and the Dorothy C. Miller, class of 1925, Purchased with a gift from Judith Plesser Targan, Gift of Ethan Cohen in honor of Joan Lebold Cohen, class of 1954, for her dedication to learning, teaching and helping
gifts and purchases of art

PARRY, Roger. French, 1905–1977
Bateau Brûl, 1930s
Vintage gelatin silver print
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

WAGNER, Catherine. American, born 1953
Gonzalez 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 1953
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, and Jerome A. Cohen, in honor of Sujuane Wu

prints

ABYYSIS, 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
Piquele, 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

Museo Frida Kahlo, Coyoacan, calle Londres, 1964
Vintage silver print
Purchased with the fund in honor of Charles Chetham (above)

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

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

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)
Kati, 2016
Archival inkjet prints
Purchased with the Carroll and Nolan Asian Art Acquisition Fund

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
Victorin. French, 1808–1879

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)

Gift of Minna Flynn Johnson, class of 1936
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

La Charivari, April 13, 1872 published in

Etching, engraving, roulette and drypoint on chine collé

Othello

Minna Flynn Johnson, class of 1936
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

Honest Iago, my Desdemona must I leave to thee,

Ripples’ Dance—3, 2018

Engraving and gouache on medium thick, slightly textured, warm-white paper

Gonçalves-Colon, Sharon. Puerto Rican, born 1960

147 anos despues de la revuelta [147 years after the revolution] from Malas Impresiones III, 2015

Two works of Abaca paper, raw sheep’s wool, 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

FUDEZUKA Toshihisa. Japanese, born 1957

Malas Impresiones III, 2015

Three-color lithograph and metallic ink and thread on Thai Kozo paper

Gift of Lesley Dill, M.A.T. ’75

DILL, Lesley. American, born 1950

Red Poem Suit, 1992

Lithograph, screenprint, etching, wire and thread

Bliss (Turquoise), 2010

Three-color lithograph, metallic ink and thread on cream-colored Thai Kozo paper

Gift of Leslie Dill through the Smith College Print Workshop

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

IWAHII 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

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

KLACSMANN, T. American, born 1982

Scherzo in Gray—Falcon and Mouse, 2018-20

Drypoint printed in black on thick, rough, cream-colored paper

Gift of Barbara Bertozzi Castelli (above, left)

FWUZZUKA Toshihisa. Japanese, born 1957

Malas Impresiones III, 2015

Three-color lithograph and 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

Toupin

Woodcut printed in black and gray on paper

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

Encuentrate (Find Yourself)

Woodcut printed in black on medium weight, moderately textured, cream-colored paper

Cinco Siglos [five centuries]

Etching and gouache on medium thick, moderately textured, warm-white paper

Gift of Nancy Hale

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

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

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 Oxeman, class of 1955, Fund
**Gifts and Purchases of Art**

- **Nishimura, Emma**. Canadian, born 1982
  - Lower Arrow Lake, 2013
  - Lithograph printed in black on thin, smooth, bright white paper
  - Purchased with the Elizabeth Halsey Dock, class of 1933, 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, Leela**. Puerto Rican, born 1989
  - Centro Bravo Tyo Lucha (flag) from Malas Impresiones III, 2015
  - Woodcut and thread on synthetic fabric
  - Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

- **Miranda Mattei, Rafael**. Puerto Rican, born 1984
  - 25 Julio 1899 from Malas Impresiones II, 2017
  - Woodcut printed in black on thin, smooth, cream-colored paper
  - Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

- **Moreno, Xavier**. 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 colle on medium thick, moderately textured, cream-colored paper
  - Gift of Susan E. Quantius, class of 1979, and Terry W. Hartle

- **O’Farrell, James MacInnes**. Puerto Rican, born 1916
  - 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

- **Osborne, Malcolm**. English, 1880-1963
  - Mrs. Heberden, 1923
  - Drypoint printed in black on medium weight, smooth, beige paper
  - Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

- **Orlando, Uzel**. Puerto Rican, born 1988
  - Sufriyugul 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-AIbihu 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
  - Gute Stehhand, 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 burning-in on medium thick, moderately textured, tan paper
  - The Gladys Engel Lang and Kurt Lang Collection

- **Pusey, Martin**. American, born Jamaica, 1928-2019
  - Suntset at Eight, 1966
  - Four-color lithograph on medium weight, slightly textured, buff-colored paper
  - Purchased with the Richard and Rebecca Evans Foundation Fund

- **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
  - Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

- **Rivera, Roberto Trado (Yyo)**. Puerto Rican, born 1990
  - Exhibition poster for Malas Impresiones III, 2015
  - Screenprint on thick, smooth, white paper
  - Untitile (man’s face with head 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

**Gift of Laura Chrisman**

**Riberà, Jusepe 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
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 Xinping. 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 1928, 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
Kyotozuma, 2011
Lithograph 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

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
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 restinstallation 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.
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 website 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 counteract 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.

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### SCMA by the numbers

**July 1, 2019–June 30, 2020**

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<th>Category</th>
<th>Details</th>
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*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*
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.
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<th>museum volunteer program (MVPs)</th>
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<th>membership</th>
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<tbody>
<tr>
<td>Student Assistants</td>
</tr>
<tr>
<td>Emma Guyette ’20</td>
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<tr>
<td>Astrid Stephenson ’20</td>
</tr>
<tr>
<td>Jiaxuan Tong ’20</td>
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<th>museum shop</th>
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<tbody>
<tr>
<td>Student Assistant</td>
</tr>
<tr>
<td>Violet Rawlings ’22</td>
</tr>
</tbody>
</table>
Smith College Museum of Art
20 Elm Street at Bedford Terrace
Northampton, MA 01063
scma.smith.edu