

SCMA

SMITH COLLEGE
MUSEUM OF ART



schema 2018 / 2019
the year in review

the Smith College Museum of Art cultivates inquiry and reflection by connecting people to art, ideas and each other



cover: Smith students in the Art After 1950 Gallery
during Night at Your Museum 2019
above: A Smith class in the Teaching Gallery

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from the director

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ONE OF MY FAVORITE PARTS OF THIS JOB—

and there are many—is the daily reminder that art has the power to transform people and places, in big and small ways.

Art can be both a breath of fresh air or an old friend; it introduces us to new ideas while also putting us in touch with parts of ourselves, giving us pause, insight and inspiration. This idea that art sits at the crossroads of connection and reflection certainly bore out in our strategic planning process, and is at the heart of our mission and all that we do at SCMA.

After a period of remarkable curatorial growth and change, this year marked the first with our full team in place, and it's been really exciting to see the seeds we planted take root and blossom. Individually and together, our curators continue to develop their vision

and collecting plans, enriching SCMA's day-to-day efforts while fortifying our future. This includes plans for an exhibition in celebration of the museum's centennial in 2020, and I look forward to sharing more about our plans as they unfold.

In a departure from SCMA's norm, two of our primary exhibitions this past year were traveling shows, which was a strategic decision given all the curatorial transitions. We believed both exhibitions had a valuable place in our programming and would be great projects with which to usher in our newest curators.

Becoming a Woman in the Age of Enlightenment: French Art from the Horvitz Collection proved the perfect platform for introducing Curator of Painting and Sculpture Danielle Carrabino to our community, and for Danielle to introduce, in turn, the compelling, layered, timeless and timely debate about women's roles in society. Danielle brings incredible historical expertise to her work and we look forward to the years ahead to see how that knowledge sheds new light on our collection.

Plastic Entanglements: Ecology, Aesthetics, Materials, organized by the Palmer Museum at Penn State University, is an exhibit we identified several years ago for its value and relevance—and it was everything we hoped for and more, resonating broadly and providing a point of entry for an issue that can feel overwhelming. Emma Chubb, Charlotte Feng Ford '83 Curator of Contemporary Art, did a beautiful job overseeing the installation at SCMA; it was a wonderful project for us, generating a record-breaking Night at Your Museum event (page 50), a lot of faculty engagement (page 38), and creative PreK–12 teaching (page 21). Collaborating with community partners is an important way we extend our reach and impact, and this exhibition offered abundant opportunity. I invite you to read more about the outreach Gina Hall, educator for school

and family programs, has done with Enchanted Circle Theater and Holyoke STEM Academy on page 17—may you find it as inspiring as I do.

Brown/Conway Post-Baccalaureate Curatorial Fellow Shanice Bailey '17 organized *archival treasures: representing black subjects*, images of black identity and experience culled from our holdings—a lovely and thoughtful installation. Just as lovely was seeing Shanice's curatorial voice and vision come into full flower. And Henriette Kets de Vries, in her newly expanded role as both Cunningham Study Center manager and assistant curator of prints, drawings and photographs, assembled *No Man's Land: Prints from the Front Lines of WWI*, which offered a timely and distinctive lens on that experience.

A commemoration of the centennial of the war's end, the show explored the changing perceptions of wartime from the perspective of the artists themselves, many of whom were also soldiers, making it incredibly poignant.

Adding to the intimacy of this particular exhibition is the fact that it drew primarily from a generous donation of prints from Gladys and Kurt Lang. The Langs were instrumental in helping us think through how best to bring their extensive collection of more than 1,400 prints to our community; ultimately it was decided that it would be most substantive to develop a series of thematic exhibitions that mine the many strengths of the collection, and the first of these was *No Man's Land*. This turned out to be the most personal area of the collection for Kurt, who spent his early childhood in Germany between the two world wars and had vivid memories of the aftermath of the conflict and its impact on loved ones including his German veteran father. After his family came to the United States in the 1930s, Kurt ended up serving in the U.S. military during and after WWII, stationed back in Germany, where he worked on denazification.

At the exhibition's opening celebration in September 2018, Kurt spoke extemporaneously and elegantly about this collection that he formed and loved, and it was one of the most amazing moments of my career: seeing historically meaningful material come to life in this powerful way. I am forever grateful that Kurt got to see his gift come into public view before he passed away last May, and that we had the opportunity to see this aspect of the collection through his eyes.

Sadly, we lost another longtime supporter of the museum in 2019, Mary Gordon Roberts '60, whose transformative gifts include the donation in 2018 of two impressions of Rembrandt's *The Three Crosses* as well as George Bellows' oil painting *Pennsylvania Excavation* in 2010. Mary's generosity through the years embodied

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above: Henriette Kets deVries and Dr. Kurt Lang in the exhibition, *No Man's Land: Prints from the Front Lines of WWI*



above: Danielle Carrabino leads a members tour of *Becoming A Woman in the Age of Enlightenment: French Art from the Horvitz Collection*

a favorite exhortation of her father, Albert H. Gordon, a Smith trustee from 1960 through 1970: “Remember your roots.” This spirit of stewardship is alive and well among our leaders of today as we think about future initiatives and how to fund them, and I’m grateful to our Museum Visiting Committee members for their 100 percent participation in the Next Century Fund in support of special programs and projects during SCMA100, our centennial year.

One initiative we’re piloting is an artist-in-residence program to bring an emerging or mid-career artist to campus for a period of creative exploration rooted in direct, meaningful contact with our community. We are very grateful for a foundational gift from Robin

Bracken Villa ’65 and the bequest of Jane Herb Rinden in honor of Thor Rinden that have allowed us to launch this important new initiative. We were thrilled to welcome contemporary visual artist Amanda Williams to Smith in June 2019 for a wonderful summer of collaboration, connection, creation and conversation. The timing allowed Amanda to be here with her family, which was important to us, since all too often personal responsibilities prevent artists who are also primary caregivers from participating in valuable residency opportunities. As a leading women’s college, we believe it’s our obligation to do it differently. Amanda’s time with us was mutually beneficial beyond our best hopes and the beginning of what will be a sustained engagement with Smith over

the next year, including her return to deliver the annual Miller Lecture in Art in February 2020 and the creation of a site-responsive artwork that will be unveiled next fall. There’s much more to share about this wonderful residency, and all of our visiting artists, beginning on page 32. In Amanda’s words, “these are the times that art is made.”

Whether serendipitously or with intention, this connecting of the dots of the “who,” “how” and “what for” creates a meaningful picture. In recent years, especially, we have aspired to make what we do increasingly visible, leveraging resources across departments—and the college—to enhance our collaborative culture and create a more porous institution. A lovely example that offers insight into our efforts, quite literally, is the series of time-lapse videos our installation and marketing teams collaborated on to show elements of *Plastic Entanglements* being put into place: Mark Dion’s wall-mounted case of colorful, oddly shaped plastic “lab specimens” and Willie Cole’s chandelier of plastic bottles being hoisted, which was a feat of engineering. I wholeheartedly believe that offering fresh perspective brings more meaning to the work we do, and the art itself. I’m excited to share more such “behind the scenes” content in the future on our new website, as well as on page 26, where you can read about the work of our preparators.

Speaking of our new website, I’m delighted that it is up and running—along with a new brand that reflects our distinct institutional identity. One of the priorities emerging from the strategic plan was adopting a tone and personality that is welcoming and accessible while uniquely expressing who we are as a world-class collection with teaching and learning at our core. Working closely with Minelli Inc., a Boston-based brand strategy and communications firm, we engaged in a thoughtful, thorough process to arrive at an authentic

representation, and the findings were a fascinating set of oppositions. SCMA is a place for reflection and a place for dialogue. A place for studying and a place for kicking back with friends. An academic museum and a community resource. We realized that we are all of the above, and that these things need not be mutually exclusive. Hence the slanted line or edge in our new logotype, giving expression to the productive tension that defines and distinguishes us. We owe a debt of gratitude to The Brown Foundation, Inc. for generous support of our rebrand and new website, in addition to ongoing funding for our post-baccalaureate fellowships for emerging arts administrators.

All of this reflection on SCMA’s identity leads me to our centennial—and what a privilege it is to arrive at this moment. I’m enamored with this notion of looking back to look forward, investigating our history in a way that inspires us to think about the museum we want to be today and in the future. As we explore how to make that manifest in the years ahead, we are grateful for generous investment in support of current projects and others in development from many individuals and foundations including the U.S. Department of the Interior, National Park Service; the Wyeth Foundation for American Art; and The Andy Warhol Foundation for the Visual Arts.

One such project involves our commitment to the appropriate care and keeping of our world-class collection, and we are so appreciative of The Fullgraf Foundation for its lead pledge in our effort to expand our on-site storage space, which will prove a game changer in maintaining as much access as possible to the art itself.

Smith’s commitment to forming a collection, in fact, dates back to the founding of the college in the 1870s. The centennial marks the moment in 1920 when that collection was declared a museum, and we’re using



above: The SCMA100 Gala, the launch of the museum's centennial, new website and brand identity, NYC, Fall 2019

this opportunity to think about what it means to be a museum in the present day. As an academic institution, we hold fast to our founding core values around teaching and learning, and have consciously nurtured SCMA as a resource for the greater community. We are also thinking about the more difficult histories of museums as products of colonial enterprise, as places that are seen as elite or places that serve people with only particular knowledge, education or interests. SCMA today is committed to being a museum that acknowledges those historical legacies and doesn't just repeat them, but creates a space to think critically about our past and present and move forward in fresh ways.

It comes back to the transformational power of art, and I thank you for being part of SCMA's extraordinary evolution.

With gratitude always,

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



connecting people to art

connecting people to art

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above: Aprile Gallant, associate director of curatorial affairs and senior curator of prints, drawings and photographs

MORE THAN A PASSIVE STOREHOUSE FOR artworks, a museum is built by people for people. Collections are ongoing resources for study and inquiry; exhibitions provide access to works not commonly seen or give a new perspective on works that may be familiar. And what makes it all possible are the staff and visitors who activate works of art, elucidating the goals of the artist and creating new ways of uncovering content. This is particularly true for a college art museum, where interdisciplinary learning is the goal. Theoretically, a student may visit the museum with multiple classes, making connections and generating knowledge through contact with the same objects considered through different disciplinary lenses.

In order to reach the largest number of people, the exhibition and collecting program at SCMA is wide-ranging. In 2018–2019, the staff presented two major

traveling exhibitions spanning three centuries. *Becoming a Woman in the Age of Enlightenment: French Art from the Horvitz Collection* illuminated the ways that what it meant to be a woman were described, theorized and codified during the Enlightenment in 18th-century France. This provided one view on a complex topic. Connected installations, including *The Many Faces of Womanhood in East Asia*, *Lauren Greenfield: Girl Culture* and *Inas Halabi: Letters to Fritz and Paul*, provided complementary explorations of themes from the exhibition, broadening the topic to include new vantage points. Similarly, the online resource *Thinking About Womxn Today* created by Tara Sacerdote '18 provided an updated view of "the woman question." A rich slate of programs, from a lecture by exhibition curator Melissa Hyde to a program for toddlers, opened up the exhibition to SCMA's varied audience.

Plastic Entanglements: Ecologies, Aesthetics, Materials addressed the complex issue of plastic and the environment. A magnet for classes from educational institutions across the region, the exhibition allowed visitors of all ages to ponder the role of plastic in contemporary society, and engage with a wide variety of artworks using plastic as material and subject.

SCMA's rich collection is always available for classes, both in the Cunningham Center for the Study of Prints, Drawings and Photographs and through special programs created by the museum's education staff. Installations drawn from the collection in 2018–2019 highlighted the depth and strength of the collection and the SCMA community. Collections-based exhibitions included *Object Histories: From the African Continent to the SCMA Galleries*, curated by Susan E. Kart '96, assistant professor of the arts of Africa, Lehigh University; *No Man's Land: Prints from the Front Lines of WWI*, organized by Assistant Curator of Prints, Drawings and Photographs Henriette Kets de Vries; and *archival treasures: representing black subjects*, created by Brown/Conway Post-Baccalaureate Curatorial Fellow Shanice Bailey '17. Students and classes also created installations, from the highly successful "Student Picks" program to *Transitions: From the Old Order to the New World: Germany 1890–1930*, a display curated by students in a class on German interwar history taught by Professor Joseph McVeigh.

This abundant slate of opportunities to connect with collections and exhibitions is driven by a multigenerational professional staff, which, in close collaboration with SCMA's various communities, is always seeking new ways to connect people with art.



DANIELLE CARRABINO: FIRST-YEAR REFLECTIONS

My first year as curator of painting and sculpture at SCMA can be summed up in two main categories: art and people.

Soon after arriving, my first priority was to familiarize myself with the collection. I scoured the database, consulted piles of curatorial object files and spent many hours exploring in storage. This exercise revealed our strengths and also got me thinking more critically about our holdings. It inspired me to bring works of art that have not been on view in some time into the permanent galleries. And my new acquisitions, both gifts and purchases, have focused on areas of the collection I hope to expand.

Throughout the year I've especially enjoyed getting the chance to meet and work with Smith College staff, alumnae and members of our local community. By leading tours, classes and several "Open Eyes" gallery conversations (at Free Second Fridays), I gained a good sense of our visitors' interests. Many of my projects were collaborative, such as the reinstallation of the Ancient gallery with my colleague Yao Wu. I was also pleased to be one of six curators on the planning team for the upcoming centennial exhibition *SCMA Then\Now\Next*, working collaboratively with other museum staff and students, as well.

While tracing the museum's past as well as how we envision the future, I recognize how fortunate I am to be part of the illustrious history of SCMA. My first year brings a certain sense of accomplishment—at the same time I'm aware that my work here has only begun.

on view

JULY 1, 2018–JUNE 30, 2019



above: A student viewing a Student Picks show in the Cunningham Study Center

EXHIBITIONS

July 27, 2018–December 8, 2019

Alma Thomas: the light of the whole universe

Curator: Emma Chubb, Charlotte Feng Ford '83 Curator of Contemporary Art

August 17–December 9, 2018

The Many Faces of Womanhood in East Asia

Curator: Yao Wu, Jane Chace Carroll Curator of Asian Art

September 7, 2018–February 17, 2019

No Man's Land: Prints from the Front Lines of WWI

Curator: Henriette Kets de Vries, Cunningham Center manager and assistant curator of prints, drawings and photographs

September 28, 2018–January 6, 2019

Becoming a Woman in the Age of Enlightenment: French Art from the Horvitz Collection

Coordinating curators: Danielle Carrabino, curator of painting and sculpture, and Henriette Kets de Vries
Lead educator: Taiga Ermansons, associate educator

October 2018–April 2019

Student Picks

For a complete list see scma.smith.edu

October 26, 2018–February 24, 2019

Lauren Greenfield: Girl Culture

Curator: Aprile Gallant, associate director of curatorial affairs and senior curator of prints, drawings and photographs

February 8–July 28, 2019

Plastic Entanglements: Ecology, Aesthetics, Materials

Coordinating curator: Emma Chubb
Lead educator: Maggie Newey, associate director for academic programs and public education

March 8–July 14, 2019

archival treasures: representing black subjects

Curator: Shanice Bailey '17, Brown/Conway post-baccalaureate curatorial fellow

March 22–June 23, 2019

Taj Diffenbaugh Worley

Curator: Aprile Gallant

June 28–October 27, 2019

Untitled (A-96): A Drawing by Stephen Antonakos

Curator: Aprile Gallant



above: A visitor in the Carol T. Christ Asian Art Gallery

MOBILE CABINETS FOR WORKS ON PAPER

Summer 2018

The Ashcan Artists

Curator: Danielle Carrabino

Mamma Mia! Exploring the Virgin Mary and the Christ Child through Printed Works

Curator: Amanda Bolin '18

Fall 2018

Seeing: New Impulses in the Visual Arts 1890–1925

Curator: Joseph McVeigh, professor, German studies, and the students in New Worlds from the Old Order: German Society and Culture in Transition, 1900–1933

Spring 2019

Japanese Woodblock Prints

Curator: Doris Yixuan Tang '21, with Yao Wu

Medieval and Renaissance Illuminated Manuscripts

Curator: by Danielle Carrabino

VIDEO & NEW MEDIA GALLERY

September 7–December 16, 2018

Inas Halabi: Letters to Fritz and Paul

Curator: Emma Chubb

Lead educator: Charlene Shang Miller, associate educator for academic programs

December 21, 2018–April 7, 2019

Rinko Kawauchi: Seeing Shadow

Curator: Yao Wu

April 12–June 30, 2019

Andrea Fraser: Little Frank and His Carp

Curator: Emma Chubb

on view

BECOMING A WOMAN IN THE AGE OF ENLIGHTENMENT: FRENCH ART FROM THE HORVITZ COLLECTION

SEPTEMBER 28, 2018 – JANUARY 6, 2019

SCMA WAS THE FOURTH AND FINAL VENUE

for this exhibition, which showed how visual artists explored all sides of the debate about women's nature and their proper roles in society.

Organized into nine thematic sections, *Becoming a Woman* addressed fundamental questions about women's lives in the 18th century. The exhibition's title evoked the philosopher Simone de Beauvoir's famous statement in her 1949 book, *The Second Sex*, that "one is not born, but becomes a woman." Following de Beauvoir, we understand "woman," like gender more generally, to be culturally determined rather than a natural category. Whether in 1949, today or three centuries ago, women have always been defined through cultural, social and political norms.

"How can one define women?" This question was posed in an entry on "Woman" in the *Encyclopédie*, the most influential publication of the 18th-century philosophical movement known as the Enlightenment. The impulse behind the question was typical of the Enlightenment's revolutionary project to understand humanity and the world based on reason and science. It was a topic of acute interest in the Age of Reason. Many Enlightenment authors assigned women to limited and secondary roles based on scientific beliefs of the day about female biology and what nature intended. Others insisted that the subordination of women had its basis only in social convention and not in any natural differences between men and women. According to this view, women (at least those of a certain class or race) could aspire to be something more than obedient daughters, beautiful wives and virtuous mothers.

France in this period produced some of the most deliciously elegant and sophisticated art ever made. *Becoming a Woman* presented superb examples by leading artists of the 18th and early 19th centuries, as

well as by others less known, including a number of women artists. The works were selected from the Horvitz Collection, one of the most comprehensive private collections of its kind. We are deeply indebted to Jeffrey and Carol Horvitz for opening their remarkable collection to us, and for their enlightened generosity in making this exhibition possible. We also extend our thanks to Melissa Hyde, Professor of Art History and Distinguished Teaching Scholar, University of Florida, and the late Mary Sheriff, W.R. Kenan, Jr. Distinguished Professor of Art History, University of North Carolina, Chapel Hill for curating the inaugural exhibition, and to Alvin L. Clark Jr., Jeffrey E. Horvitz Research Curator, emeritus, Harvard Art Museum, for organizing the exhibition.

Visitors to the exhibition could experience the different phases of an 18th-century woman's life in France, from childhood and adolescence, to marriage, to social life, to raising a family, to finding a profession. The exhibition succeeded in making the lives of 18th-century women in France relatable to viewers in our present time and place. Some of the questions raised by the works on display are still debated today. As such, the exhibition offered visitors, especially students, the opportunity to discuss and ponder the role of women in our own society and what we may learn from history.

The students that visited the exhibition from Smith as well as other local institutions approached it from the fields of history, art history, French studies and painting. *Becoming a Woman* demonstrated that an exhibition of this kind appeals to a wide range of visitors and challenges some of our preconceived notions about history and its relevance today.

The exhibition was supported by the Suzannah J. Fabing Programs Fund for the Smith College Museum of Art, the Louise Walker Blaney, class of 1939, Fund for Exhibitions and the Charlotte Frank Rabb, class of 1935, Fund.



above: Related exhibition programs: 1. Professor Anne Lafont presenting the 16th Annual Miller Lecture in Art History 2. Melissa Hyde leading a public gallery talk 3. Associate Educator Taiga Ermansons with Alvin L. Clark, Jr., curator, emeritus, Harvard Art Museums 4. Smith students viewing the exhibition during a Thursdays 'til 8 program

on view

NO MAN'S LAND: PRINTS FROM THE FRONT LINES OF WWI

SEPTEMBER 7, 2018–FEBRUARY 17, 2019



above: Henriette Kets deVries, Cunningham Center manager and assistant curator of prints, drawings and photographs

DRAWN PRIMARILY FROM A GENEROUS DONATION

of prints by Gladys Engel Lang and Kurt Lang, *No Man's Land: Prints from the Front Lines of WWI* featured more than 50 works on paper made by German, American, English, Scottish and French artists. This installation commemorated the centennial of the end of the war, and offered insight into the changing perceptions of artists' wartime experiences.

The exhibition included works both by artist/soldiers and professional war artists. It followed the transformation from the early days of war to the last, showing how the artists' perspectives on the war had changed irrevocably. A young artist's and soldier's fanaticism is perfectly reflected in the words of the English artist Christopher Nevinston, who remarked before the war: "No beauty except in strife, no masterpiece without aggressiveness." His tone softened dramatically after his personal war experiences as an ambulance driver at the front.

Many of the works in the exhibition were by little-known artists who have only recently begun to be recognized. War-weary but willful, they exposed the starkly beautiful, apocalyptic landscapes and documented the endless droves of faceless marching soldiers and lines of homeless, downtrodden civilians. Some artists found beauty in simple moments of repose and contemplation between attacks; others reflected on the distressed state of humanity with highly symbolic or emotive works.

No Man's Land drew a varied audience due to its historical content and the renewed interest in World War I during the centennial of the war's conclusion. It received media attention and several college and high school history and language classes used the works for a variety of assignments. We were especially honored to have donor Kurt Lang (1924–2019) deliver a gallery talk in honor of the exhibition's opening. In a conversation moderated by exhibition curator Henriette Kets de Vries, Lang regaled the audience with anecdotes from his childhood in post-WWI Berlin and his experience as an intelligence officer working in Germany after World War II. In addition, he offered insight into how he and his wife, Gladys, collected art—what was important to them and why. Kurt Lang's personal connection to the artwork and hearing him talk about it in loving detail made for a deeply moving experience.

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



clockwise: Art on view in *No Man's Land*; installation view of the exhibition; and students in the gallery during a Thursdays 'til 8 program

on view

PLASTIC ENTANGLEMENTS: ECOLOGY, AESTHETICS, MATERIALS FEBRUARY 8–JULY 28, 2019

IN 2019, SCMA JOINED THE GLOBAL CONVERSATION about plastic and its ubiquity by presenting this timely exhibition organized by the Palmer Museum of Art at Penn State University.

As noted by the Palmer’s curators, “The story of plastic is as complex as the polymer chains that make up its unique material properties.” *Plastic Entanglements* featured nearly 60 artworks by an international roster of 30 emerging and mid-career artists—all grappling with the complexities of this material and the ways it has infiltrated nearly every aspect of our lives. More than 22,000 people visited SCMA during the run of the exhibition, with over 5,000 attending the related programs.

Three artists represented in the exhibition visited campus during the spring 2019 semester. Dianna Cohen uses plastic bags as her primary artistic medium, and she is also the co-founder and CEO of the Plastic Pollution Coalition, a global advocacy organization addressing plastic pollution. On March 7, she presented a public talk to share her work as both an artist and an activist. Artist Ifeoma U. Anyaeji was joined by scholar Chelsea Mikael Frazier on March 26 in a panel discussion titled “Neo-traditionalism and the Eco-ethics of the African Feminist: Artist + Scholar in Dialogue.” In their conversation, moderated by Emma Chubb, the exhibition’s coordinating curator, they talked through intersecting intellectual concerns ranging from Black feminist theory to the details of Anyaeji’s “plasto-yarning” technique. Finally, artist Aurora Robson was on campus on April 16 to present a public talk titled “Re:Fuse.” She discussed her own creative practice and her efforts to connect artists working with methods that intercept the waste stream.

The exhibition team recognized early on that we wanted to provide outlets for action as part of our programming. We included a “Take Action” station within the exhibition space: a desk area within a gallery

alcove where blank postcards were available. Visitors were invited to design and write their own postcard to a company that uses plastic packaging for their products. The space included a list of suggested companies, along with a mailbox where visitors could drop their completed postcards to be mailed by SCMA. During the run of the exhibition, visitors created 1,144 postcards. The exhibition space also included two collaborative journal stations where visitors could reflect and share. These invited responses with simple prompts: “I wonder...” and “I hope...” As one visitor poignantly noted, “I hope our Earth can heal.”

Collaborative programming provided further opportunities for action. Maggie Newey, associate director of academic programs and public education, reached out to community partners who were already actively responding to the impact of plastic pollution in our region. Among them was Leni Fried, an artist/printmaker from Cummington, Massachusetts, who developed The Bagshare Project—a community initiative to reduce disposable bag waste by creating a “share” bag system for local stores. Today, the project focuses on diverting plastic seed, feed and brew bags from landfills by repurposing them as reusable carrier bags. During the exhibition, the museum hosted two bag-making workshops on campus, and a related informational exhibit about the project was presented in the college’s Campus Center.

The Connecticut River Conservancy (CRC) is a nonprofit organization that advocates for the health of the Connecticut River across four states. This includes coordinating a huge Source to Sea Cleanup event every fall that invites thousands of volunteers to remove tons of trash from the Connecticut River and tributary streams. In association with the exhibition, Newey connected with partners at the CRC to design a smaller Mill River Cleanup event to remove trash from the river that runs



above: Maggie Newey, associate director for academic programs and public education, and family enjoying *Plastic Entanglements* on Free Community Day 2019

through campus. A group of 110 intergenerational participants (including Smith students, local community groups and families) came together to kick off the museum’s Free Community Day on April 6 with this trash collection event. This partnership led to further collaboration with the CRC to present a lecture on April 25 by Giuliana Torta, counsellor for environment, fisheries and ocean policies at the EU Delegation to the U.S, titled “Reducing Our Footprint: Experiences from the European Union.” Additionally, the CRC convened a meeting between Torta and a group of local legislators, which the museum hosted. Reflecting on our work together, Stacey Lennard, events and special projects coordinator at the CRC, noted:

“Any time we collaborate with another organization it multiplies our impact and our reach. Being invited to participate in the exhibition was a catalyst that led us to bring Giuliana to Hartford, Connecticut, and Smith College. It afforded a huge opportunity for something much bigger than we would have had the capacity to do on our own. We’re thankful to SCMA for this opportunity

to raise awareness of trash issues locally and globally and CRC’s work on trash solutions. We look forward to future collaborations.”

Gina Hall, SCMA’s educator for school and family programs, coordinated a major collaborative effort in conjunction with the exhibition by initiating a school partnership program with Enchanted Circle Theater (ECT), an educational theater company based in Holyoke, Massachusetts. Partner schools included the Campus School of Smith College and Holyoke STEM Academy (HSA), with approximately 160 students participating across both schools. Second and fourth graders from the Campus School and sixth graders from HSA visited the exhibition and engaged with other resources on campus, including the botanic garden and the Center for Design and Fabrication.

Resident teaching artists from ECT worked with the students back in their classrooms to develop creative responses to the exhibition. At HSA, students created public service announcements about plastic in the form of videos, podcasts, raps and posters. The Campus School students developed a performance that wove together music, movement and words in an emotional call to action to fight plastic pollution that was presented at a full-school assembly. Excerpts of these final projects were also shared at the museum’s Free Community Day on April 6. (Gina Hall’s related “Staff Perspective” appears on page 20.)

Plastic Entanglements: Ecology, Aesthetics, Materials was organized by the Palmer Museum of Art, Penn State, and curated by Joyce Robinson, curator, with guest co-curators Jennifer Wagner-Lawlor, Penn State professor of women’s, gender and sexuality studies and English, and Heather Davis, assistant professor of culture and media, The New School. SCMA’s presentation was led by Emma Chubb, Charlotte Feng Ford ’83 Curator of Contemporary Art.

This exhibition and related programs at SCMA were made possible by the support of the Suzannah J. Fabing Programs Fund; the Carlyn Steiner ’67 and George Steiner Endowed Fund, in honor of Joan Smith Koch; the Judith Plessner Targan, class of 1953, and the Enid Silver Winslow, class of 1954, Art Museum Funds; and the Tryon Associates.

Program partners for Plastic Entanglements included The Bagshare Project, Campus School of Smith College, Center for EcoTechnology, the Center for Environment, Ecological Design & Sustainability (CEEDS) at Smith College, Connecticut River Conservancy, Enchanted Circle Theater, Holyoke STEM Academy, and Smith’s Office of Student Engagement.



“Plastic Entanglements transformed our galleries into a site for urgent and, at times, fraught conversations about the future of our planet and the ways in which we, as individuals and institutions, are alternatively complicit with ecological destruction and empowered to change course. One of the exhibition’s strengths was the wide range of artworks on view. From a chandelier composed of plastic soda bottles to beautiful and laboriously rendered drawings of plastic pollution on Hawaii’s beaches, the exhibition showcased the many different approaches to plastic that contemporary artists employ.”

— Emma Chubb, coordinating curator, *Plastic Entanglements*



Plastic Entanglements by the numbers

Total visitors: 22,082

Number of exhibition-related programs: 17

Combined program attendance: 5,050

Number of postcards written and
posted through interactive station
in the exhibition: 1,144



above and right: *Plastic Entanglements* related programs: 1. Free Community Day 2019 2. “Take Action” station, Free Second Friday 3. Artist Ifeoma U. Anyaeji (left) and scholar Chelsea Mikael Frazier (right) in a panel discussion moderated by Emma Chubb (center) 4. Artist Dianna Cohen presenting a public talk 5. Mill River Cleanup 6. Students from the Campus School performing on Free Community Day 2019 7. Penn State Curator Joyce Robinson giving a members First Look gallery tour

staff perspective

GINA HALL, EDUCATOR FOR SCHOOL
AND FAMILY PROGRAMS



above and right: Gina Hall, educator for school and family programs

WHAT BRINGS PEOPLE TOGETHER IN MUSEUM spaces and connects them to art, ideas and each other? I’ve been thinking about this, in one form or another, since I was 16 and began working at the Children’s Museum at Holyoke. During my 20-plus years as an educator—in children’s museums, a Western history museum, a global art museum and a natural history museum—I’ve worked toward reducing barriers to engagement with an approach that recognizes and respects the rich experiences visitors bring with them to a museum.

The way forward with this work is grounded in building relationships, relevance and connection. This is not something that happens overnight. But every once in a while, a special exhibition comes along that is uniquely relevant and provocative. *Plastic Entanglements* resonated broadly with bold messages about human impact on the environment and the role of positive social action through artistic expression. Diverse audiences joined in

dialogue and art-making—found materials assemblage, performance, multimedia and creative writing—demonstrating the power of art to educate and inspire.

Plastic Entanglements also provided me with an opportunity to tackle areas of my work that I seek to strengthen. For many years, SCMA has had success with one-day teacher workshops tied to themes in our special exhibitions, a long-standing model used by museum educators. Recently, however, teacher workshop attendance has fallen; shifting trends in education and the emergence of blended learning have changed the field’s professional development paradigm. I spent time interviewing teachers and colleagues in the Five Colleges and doing some reflection and benchmarking, and concluded that our best way forward is deeper—not broader—engagement.

I relaunched a dormant advisory committee as TAG (Teacher Advisory Group) to communicate something a little less formal and more active. What began as a pilot was met with enthusiasm and participation—even on those chilly, wet evenings when New Englanders hunker down at home! Previews of upcoming exhibitions and exclusive tours with curators, behind-the-scenes experiences, networking opportunities, brainstorming sessions and good food are bringing together teachers across grade levels, subjects and school districts to learn more about SCMA and serve as museum ambassadors to their communities.

Through TAG, teachers have connected with our Student Museum Educators and post-baccalaureate fellows for intergenerational exchanges of best practices in teaching. TAG has also created an opportunity for this community to advocate for what teachers need from the museum. Among the changes: free admission for PreK–12 teachers (with valid I.D.) at SCMA. In addition, at TAG’s recommendation I successfully applied

to the Massachusetts Department of Elementary and Secondary Education for SCMA to be a registered professional development provider for the commonwealth.

In spring 2019, nearly all TAG members scheduled class visits to *Plastic Entanglements*—taking advantage of our bus subsidy program and free admission for school groups—and then shared with me their culminating school projects. TAG meetings provided the time and space for teachers to integrate the content of our changing exhibitions into their curriculum with depth and complexity. Seeing the direct impact of our programs has reinforced for me the importance of continuing to advocate for active learning within and beyond our four walls in a way that goes beyond basic outreach to sustained meaningful engagement.

An in-depth interview with Gina Hall appeared in the premier issue of *Emulate*, an arts and literary magazine at Smith: sophia.smith.edu/emulate/previous-issues



THROUGHOUT *PLASTIC ENTANGLEMENTS*, additional programs embraced environmental sustainability as an ethos and mandate. Teachers were invited to join a bus trip to Rhode Island’s Resources for R.I. Education, a regional warehouse of found materials for classroom artmaking. All catered events throughout the exhibition were zero-waste through collaboration with staff in the campus Office for Sustainability. Additionally, family artmaking activities as part of our Second Friday Hands-on events and Free Community Day all incorporated recycled materials. Staff hope to carry forward many of these sustainable practices. In this way, the exhibition’s impact will be felt here for years to come. For members of our campus and local communities who participated, we hope it sticks with you too!

The Smith College Campus School’s second grade teacher, Roberta Murphy, shared her reflections on this experience:

“Campus School students had a unique opportunity to explore the complexity of plastic in our world through a range of experiences with the exhibition. Gina Hall coordinated a powerful collaboration...this represents the BEST of teaching and learning: full immersion, guided by skillful teachers, with multiple modes of expression.”

faculty perspective

MICHELE WICK, LECTURER IN PSYCHOLOGY

OUTSIDE IT WAS NEAR ZERO DEGREES AS MY psychology students studied Maggie Puckett’s *Future Under Climate Tyranny* in the warmth of the Cunningham Study Center. This inverted multimedia world map is a portrait of how Earth might appear if surface temperatures rose 4 degrees celsius. As the students circled the 5½-by-10½-foot collage of handmade paper infused with materials like marine plastic, dried anchovies and beach sand, Charlene Shang Miller, SCMA’s educator for academic programs, encouraged them to share what they noticed.

Some highlighted the crimson contours that traced the coastlines of most of the continents. These students intuited, correctly, that this land was under water. Others searched for their homes and were bereft to find that familiar lush landscapes had become desert. One student scanned the map for the green regions where she could live. When she realized that the habitable parts of Earth had shrunk, she wondered about how humanity would share such limited space without resorting to violence. Who would be free to move?

This was the second day of my class The Human Side of Climate Change. Over the semester these students probed a range of psychological theory and research that applied to the complexities of climate change and justice. However, teaching climate change is tricky. Beneath the veneer of critical thinking about methods and data lie strong feelings about how the effects of rampant carbon would alter my students’ personal lives. To enhance their learning, I wanted to harness the pedagogical power of these emotions.

Psychologist Ellen Winner, who directs the Arts and Mind Lab at Boston College, notes that feeling deeply about a work of art mobilizes a part of the brain associated with introspection. Viewing art, it seems, could bridge emotion and learning. Excited by this prospect, I contacted Charlene. Guided by my syllabus, she deftly organized a provocative series of climate-connected paintings, prints and sculptures from

the museum collection and the *Plastic Entanglements* exhibition on view that semester. Each week, students were directed to a new work of art on display in the teaching gallery or another SCMA location. During occasional class visits to the museum, Charlene also led us through intensive analyses of single pieces. Although anecdotal, written responses from my students revealed that the museum curriculum stimulated introspection, understanding and analysis. Consider two examples:

After viewing *Future Under Climate Tyranny* on the second day of class, one student reflected:

“I have seen a lot of temperature and sea level maps for climate change but I think that she did hers in such a unique and different way that it forced me to pay attention and have more of an emotional reaction than I often do to such maps. Really, to some extent I have become disinterested in these maps, so seeing it in such a different format... broke me of that cycle.”

Meeting Dianna Cohen, whose work was featured in *Plastic Entanglements*, was a highlight of the semester for us all. One student found Cohen’s story particularly moving: “It made me think of the article the class read about the effectiveness of story-telling in climate change communication. I felt slightly sad after this talk because plastic is so harmful to the environment and people, but I was also very motivated because she gave a few simple solutions.”

On the last day of class we returned to the Cunningham Study Center to view *Future Under Climate Tyranny* again. After three months focused on the biological, social and cognitive intricacies shaping humanity’s role in climate change, the mood in the room was somber. At that moment, I was thankful that the art allowed my students to express their fears because this cued me to ask them to articulate their hopes as well. We need hope to keep going in the face of calamity. How perfect, then, to end the semester inside SCMA.



above, clockwise: Michele Wick, Lecturer in Psychology; Smith students in her class, The Human Side of Climate Change, with artist Dianna Cohen; students viewing Maggie Puckett’s *Future Under Climate Tyranny*

on view

ARCHIVAL TREASURES: REPRESENTING BLACK SUBJECTS MARCH 8–JULY 14, 2019

BLACKNESS PERMEATES THE CULTURE OF THE

United States. It permeates culture, period. Images of black folks are ubiquitous and their impact on the way people are able to exist in the world cannot be overstated. Black culture has been absorbed into the American mainstream and works to shape popular culture internationally—but while black cultural production is celebrated, appropriated and capitalized on, black people continue to suffer the consequences of centuries of misrepresentation.

What does it mean to look at an image? And what do we take for granted? Visual culture plays a significant role in the way we understand ourselves and each other, and is a powerful means of disseminating that information on a global scale. The ways marginalized people are depicted in dominant culture heavily influence our day-to-day lives. *archival treasures* centers black subjects within the museum's collection in an attempt to highlight not only physical representations of black people, but the interiority and lived experiences of blackness that so rarely surface in the mainstream.

Blackness is no singular thing. It cannot be condensed or distilled—it is as broad as it is specific, a

concept that contains multitudes. *archival treasures* is an exploration of that multiplicity in its expansiveness and contradictions, offering a spectrum of images without trying to make any definitive statement about what it means to be black. This is both an installation and an act of care—it seeks to provide an experience: to allow the viewer space to consider the power of these objects, their subjects and their own ways of looking. It is a reclamation, a celebration and a meditation on how more expansive representation can perhaps do some of the work of mitigating its burden.

"[...] if you have received no clear-cut impression of what the Negro in America is like, then you are in the same place with me. There is no The Negro here. Our lives are so diversified, internal attitudes so varied, appearances and capabilities so different, that there is no possible classification so catholic that it will cover us all, except My people! My people!"

—Zora Neale Hurston,
Dust Tracks on a Road

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



above: Installation view of the exhibition organized by Shanice Bailey '17, Brown/Conway post-baccalaureate curatorial fellow

staff perspective

SHANICE BAILEY '17, BROWN/CONWAY POST-BACCALAUREATE CURATORIAL FELLOW

AS I WRITE THIS, I'M HALFWAY THROUGH MY

third and final year as a post-baccalaureate fellow in the curatorial department at SCMA. It's been a transformative experience—there have been highs and lows for sure, and I'm ultimately grateful to have found my footing in an environment that supports my growth.

I'm driven by a desire to excavate and elevate voices and experiences that aren't typically uplifted. This position has given me the freedom to continue work that's meaningful to me with access to all that an established institution has to offer. During my time as a Mellon Mays Undergraduate Fellow at Smith, I researched the cultural production of the AIDS crisis with a particular focus on black narratives. As part of this work I interned at Visual AIDS, a contemporary art organization focused on HIV/AIDS activism, advocacy and education. Its mission is very close to my heart, and I have been able to commemorate World AIDS Day by bringing its Day With(out) Art video programming to Smith for the last two years.

In addition, I've taken on independent projects that have allowed me to do close, detail-oriented work in a way that has instilled both discipline and confidence in my vision as an emerging curator. I built on the ethos of my undergraduate research with *archival treasures: representing black subjects*, an installation in the Nixon Gallery. Working in the expansive spirit of Marlon Riggs' *Black Is...Black Ain't*, I sought to explore representations of blackness in the museum's collection of works on paper. It was my first time curating in a physical space, and as a recent alumna, I knew I wanted to do something that spoke to the specificity of Smith as an environment.

For all of the growth and joy this position has brought, it hasn't been without difficulty. So much of my experience at Smith and in the Valley at large is dictated

by the limited perceptions of blackness held by the people around me. My ability to exist in this place, and any place, is burdened by the weight of anti-blackness. Working on that installation was cathartic in ways—I was driven by a desire to provide other black folks the validation and comfort of a familiar image, to bask in visual evidence of our ability to thrive in spite of that immense weight, and by consequence, push non-black folks to not just consume images of blackness, but take the time to develop new ways of seeing.

Looking back, I think collaboration and growth have been the driving forces behind my tenure here: Post-bacc fellowships are typically two-year positions, but I was asked to stay for a third in partnership with the Jill Ker Conway Innovation and Entrepreneurship Center. As a young person in an ever-changing employment landscape, it was easy to see the value in broadening my museum experience through the cultivation of an entrepreneurial skill set. Like so much of what I've done here, aligning that emerging skill set with my humanities-focused work has been a challenging but ultimately generative experience.

Since my first day, I've served on hiring committees, mentored students, consulted on the brand and web redesign, and assisted on more projects than I can count. This work has taken me to Los Angeles and San Francisco, Chicago, Paris and the forests of Southern France. The staff has grown significantly since my first day, and I along with it. Being a part of this era of change within the museum has been an invaluable experience, and I'm immensely grateful for the mentorship I've received from my colleagues across departments. I'm still unsure about next steps, but I'm confident that the skills I've developed here will serve me well wherever I go.

museum preparators

THE HEADS, HANDS AND HEARTS BEHIND THE SCENES

FEW PEOPLE OUTSIDE THE MUSEUM FIELD TRULY understand what a preparator does—even preparators themselves sometimes struggle to define it! Put simply, preparators work behind the scenes to ready exhibitions and configure the galleries, installing and de-installing works on a daily basis. The job calls for a nimble mind and body—the ability to patiently, creatively solve problems and physically maneuver works of art in ways that reflect, and enhance, a curator’s vision. An apt job description might be “whatever it takes.”

Sometimes the work is delicate and calls for careful conservation, like embroidery or restringing an ancient Egyptian necklace. Other times it’s down and dirty demolition. Much of the time, however, it’s somewhere in between: packing and crating, building mounts and pedestals, brainstorming installation solutions and strategies, cleaning and caring for the collection, framing and unframing, and more. Preparators come to the work with backgrounds as varied as the projects themselves, from fine arts to construction—even computer science.

A typical exhibition process requires several months of planning, followed by a couple of weeks spent hanging a show that, when over, comes down in

a matter of days. Preparators are also responsible for a show’s maintenance while on view—upkeep that almost always includes something unconventional. In the case of *Plastic Entanglements*, for example, that meant regularly adding bleach to the water in a particular work of art to keep it mold-free.

To help demystify the role, SCHEMA invited the museum’s three full-time preparators to share more about what they do and how they came to do it. As much as the job varies from one day to the next, there’s one thing the preparations team can always count on: There’s never a dull moment.

Nikolas Asikis, chief preparator

Collaboration is key to the work that we do, and it all starts with planning. We work closely with the curators and exhibition manager to understand the scope of a show. People will ask us for input: “How doable is this?” or “Is this safe for the object?” For *Plastic Entanglements*, for example, we had to get creative with hanging Willie Cole’s *Chandelier*, made from over 700 water bottles. It took a lot of time and thought. Originally, we thought we’d connect it to the concrete



above: The museum “prep” team: Matt Cummings, assistant preparator; Molly Hoisington, assistant preparator; and Nik Asikis, chief preparator

channels in the ceiling. We drilled exploratory holes in the sheetrock to investigate, and even used little cameras to look around, but no luck. So we moved to Plan B and ended up anchoring it in four places, each with four toggle bolts. In the shop, we tested how much weight it takes to rip a single toggle bolt from a piece of sheetrock—you can imagine what that looked like. Some people thought we went overboard but I don’t think so. You can’t take chances when you’re hanging something so heavy.

Traveling exhibitions require us to figure out how to make it all work in our space, and that involves some negotiation and creativity. *Plastic Entanglements* had another piece made of hundreds of small plastic circles that needed to fill a wall end to end—the specifications were variable, and so the wall could be any size as long as it was filled with these perfectly placed and spaced circles. They were .97 inches each, which made the math a little challenging, but we did it. Forty feet of it.

I started off studying computer science but ended up with a BA in classics. After college I worked in an art gallery for about 14 years, first framing, packing and crating and then switching into another role that had me

hanging exhibitions and working more closely with artists. I came to SCMA in 2015 as a long-term temp after the gallery reinstallation—one of my first projects involved stretching the Frank Stella mural, *Damascus Gate (Variation III)*, in the middle of the Art After 1950 Gallery while things were still under construction since, given its size, it wouldn’t be able to be moved in after the fact. Usually we do a lot of work in the shop beforehand, but it’s not always possible. You just have to take it as it comes.

Matthew Cummings, assistant preparator

Plastic Entanglements was a challenge in that there were lots of bits and pieces to keep track of—some that visitors might touch and damage, others that were very fragile. There were times we would see a small piece of something on the floor and walk around the exhibition trying to see if anything was missing only to realize it was just random debris.

Art handling is very deliberative work that involves a lot of assessing and reassessing and trying again. It can be something simple, like trying to level a painting and the one place you need to put the nail has a screw in the wall behind it. Or sometimes it’s more



above: A video still from a time-lapse video showing the museum’s preparators installing *Institute for Invertebrate Marine Biology*, 2017, by Mark Dion



above: A video still from a time-lapse video showing the museum's preparators installing *Chandelier*, 2015/2017, by Willie Cole

involved. A lot of what I learned earning my BA in art history and my MFA in printmaking comes in handy with this job, but there are also a lot of things you don't learn in school. I previously worked at the Art Institute of Chicago in the modern/contemporary art department and we had a piece that required us to grow grass inside 100-year-old leather suitcases. That meant sourcing sod that could grow in the shade since the gallery had very little natural light, and we also had to make sure there were no bugs in the soil, but if you sterilize soil nothing can grow...you get the idea. That same show featured art from South Africa including a taxidermied parrot that wasn't allowed into the country, so we scrambled for a replacement and ultimately found one on Craigslist.

Art comes in many forms, so versatility is key. The job demands a lot of problem solving, patience and also the ability to learn quickly. Most of all you need to have a willingness to spend time doing ridiculous things knowing that in a month or two, you will have to take it down and start again.

Molly Hoisington, assistant preparator

I went to art school for a BFA and an MFA in fine art. My first museum job was at the Isabella Stewart Gardner Museum as a collections maintenance technician—there were three or four of us who literally dusted every object in the collection, from sculpture to upholstery to

gargoyles 30 feet high. I started at SCMA in 2015 as part of the security staff before I moved into this role full time last year. My duties include collections care, matting the works on paper and managing the Teaching Gallery. Matt does a lot of the building and creative tech stuff. And Nik manages projects—he's extraordinary at thinking ahead and keeping track of the bits and pieces. But we all work together on everything. You can't do this job by yourself. The community of museum preparators is very collaborative and tight-knit, with people turning to each other for resources and recommendations.

I really enjoy the consultation and connection with my colleagues. Even something that sounds as basic as mount making requires a lot of discussion and care. It's very detailed work and you want to get it right the first time so you test and check, and double- and triple-check. We have a lot of material in storage that we can reuse and repurpose. I love it when I discover things I didn't even know were there, like the other day when I found beautiful interleaving paper...gorgeous, smooth, archival paper. Resources like these allow us to get really creative.

No two days are ever the same. That's what's so fun about it—having a wide array of tasks and a chance to learn lots of different things along the way.



connecting people to ideas

connecting people to ideas

ART EMBODIES COMPLEX AND LAYERED IDEAS—and every individual who visits SCMA brings their own memories and experiences to encounters with art in our galleries. We connect people with art, ideas and each other through exhibitions, programs, facilitated group visits and digital strategies, but they also connect with us. Our campus and local community members are thought partners in the work of revealing multiple meanings in art across time and place. It is through our shared experiences that the museum is fully activated as a center for ideas and creativity.

What does this look like in action? College faculty from across disciplines utilize the museum as an extension of their classrooms, and SCMA staff lead students in looking closely and deeply. Student Museum Educators develop learning activities for visiting elementary school students that get them talking, moving, drawing and having fun—creating memories that will stick with them.

Smith students think with us about the work and meaning of museums through coursework in the Museums Concentration and in the reflective opportunities with peers that staff design for them. In the public events we offer, ranging from intergenerational art-making opportunities to lectures by visiting scholars and artists, creative thinking is sparked and new conversations begin to unfold. All of this is made possible through the active participation of our audiences.

As we look back and reflect on the year, it is incredible to observe the continued growth of activity across our academic and community engagement efforts. We are grateful to students, faculty, staff and members of our local communities for coming to visit us—and then coming again. We value what you bring with you to your experiences here, and we look forward to discovering and creating new ideas together.



above: Maggie Newey (left) with Smith students Libby Keller '20 (center), a Student Museum Educator (SME) and Bea Oyster '23 (right), a student in MUX 119 in the exhibition, *Object Histories: From the African Continent to the SCMA Galleries*



above: Isabel Monseau '21, a SME, leading a tour in the Art After 1800 Gallery

visiting artists

Between fall 2018 and summer 2019, SCMA invited Inas Halabi, Nell Painter and Amanda Williams to campus. As artists whose multidisciplinary engagements with the contemporary world underscore the importance of history, their time at Smith inspired stirring conversations and collaborations across campus. SCMA partnered with Middle East Studies, the Global Studies Center, the Botanic Garden and the Narratives Project to host Halabi, Painter and Williams for class visits, lectures, gallery talks, and one-on-one meetings with students and staff. We invite you to get to know them on the pages that follow.

visiting artist INAS HALABI

THERE IS A LINE IN INAS HALABI'S VIDEO

Letters to Fritz and Paul (2016–18) that sticks: “Bodies remember histories, even when we forget them.” As an artist working across media but often in moving image and with text, Halabi dives into, and dwells with, questions of how to access the forgotten histories that bodies remember. *Letters to Fritz and Paul*, which SCMA exhibited in fall 2018, addresses this topic by imagining an epistolary exchange between Halabi and two Swiss men who photographed, catalogued, collected and stole their way across the Dutch and British colonies of Celebes (Sulawesi, Indonesia) and Ceylon (Sri Lanka) between 1893 and 1907. The resulting artwork connects museum collections and scientific research to the violence

of European colonialism while also attending to the fusion of personal and collective memory, fact and fiction, past and present.

In October 2018, Halabi traveled to Northampton from Amsterdam’s prestigious De Ateliers artist residency. Her week on campus was an exceptional gift to the Smith community. She lectured in Graham Hall; shared new work with students at the Lewis Global Studies Center; presented in the course *Museums in Society*, the gateway to the Museums Concentration; and conducted studio visits with seven senior art majors. Colleagues at Smith’s Botanic Garden and Special Collections welcomed her for research in Smith’s unique collections.

This exhibition was supported by the Suzannah J. Fabing Programs Fund for the Smith College Museum of Art with additional support from The Sams Fund, Middle East Studies; the Lewis Global Studies Center; Film and Media Studies; the Museums Concentration; the Department of Art; and the Lecture Committee.



visiting artist: Inas Halabi

visiting artist NELL PAINTER

HISTORIAN-TURNED-ARTIST NELL PAINTER—

known also as Nell Irvin Painter, Edwards Professor of American History, Emerita, Princeton University—was invited to campus to share her work and inspiring journey as detailed in *Old in Art School: A Memoir of Starting Over*. In 2011, she earned an M.F.A. in painting from the Rhode Island School of Design. Her artistic process is a unique blend of the manual and digital as she toggles between hand and computer in ways that recall her former life as an academic. In 2018, the American Historical Association honored her scholarly excellence, and in 2019 her memoir was a finalist for the American Book Critics Circle Award for autobiography. Painter is also the author of *The History of White People* and lives and works in Newark, New Jersey.

Painter’s *You Say This Can’t Really Be America* was acquired by SCMA in 2017 and we were pleased to welcome her as a visiting artist in March 2019. The museum, in collaboration with the Design Thinking Initiative, the Office of Multicultural Affairs and The Narratives Project (part of Smith’s Wurtele Center for Leadership), presented a suite of programs related to her art and her story. In the galleries and over lunch, Painter met with a group of Smith students about her work and her evolution as an artist. That evening, a community discussion about Painter’s memoir was followed by a public talk, “Vision and Meaning in My Art.” *You Say This Can’t Really Be America* also inspired an interactive response activity for students at the Mwangi Cultural Center, a physical space for cultural organizations and students of color to engage in holistic programming, host intellectually enriching discussions and effectively build community.



visiting artist: Nell Painter

artist-in-residence
AMANDA WILLIAMS

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AMANDA WILLIAMS—A DISTINGUISHED VISUAL artist who recently received a co-commission for a Brooklyn, New York, monument commemorating Shirley Chisholm (New York congresswoman, 1969–83)—launched SCMA's artist-in-residence program in summer 2019.

The June residency, Williams says, was an opportunity to “pause in the middle of a really fantastic two years of high activity”—to take stock, take a break and to get back to making things on an intimate scale.

“Painting is my first love,” says the artist, known most recently for her site-specific installations. “And I love color. This felt like a moment to reconnect with that.”

In mid-June, Williams’ studio in Smith’s Hillyer Hall fairly exploded with color. Three large glass palettes erupted with gradients of blues, yellows and reds.

Williams said she wanted the work she did during her Smith residency to be tactile and haptic, instead of

digital. “I find myself doing a lot of facilitating for my big institutional and public projects,” she notes, “and very little making with my own hands.”

“My hope,” she said in June, “is that at the end of the residency I’ll have reconnected with this thing that has always been fundamental to my work. And I also hope that this experience will create a road map for the next phase.”

Williams took advantage of all that a Smith summer offers, exploring the botanic garden, visiting downtown and spending time with the museum’s expansive collection.

She said she was “blown away” by the collection itself, and also by the generosity of the alumnae whose gifts have contributed to it. “These women are leaving a wonderful legacy. It’s a collection of art—but also a collection of uniquely Smith stories. Viewing feels like opening up an album, rather than a stock portfolio.”



above: Emma Chubb, Amanda Williams and Isabel Cordova ‘19

Williams said the ability to sit freely amid Smith’s many gardens allows for much more than what might seem to be taking place on the surface. She was thinking about representation—tulips’ color, their shape, their texture and movement—but also thinking about their history as a commodity, about how a flower can serve as a metaphor for the ways we value and undervalue land and territory, in general, and use it to control access and wealth.

“Having time like this—to think, to be mindful, to look closely at everything, to be in the garden—is actually really important,” Williams said. “These are the times that art is made.”

A version of this article first appeared in the Smith College Grécourt Gate in July 2019. Reprinted courtesy of Stacey Schmeidel, media relations director, College Relations, Smith College.



AMANDA WILLIAMS’ CREATIVE PRACTICE

employs color as a way to draw attention to the political complexities of race, place and value in cities. The landscapes in which she operates are the visual residue of the invisible policies and forces that have misshapen most inner cities. Williams’ installations, paintings and works on paper seek to inspire new ways of looking at the familiar, and in the process raise questions about the state of urban space and citizenship in America.

As co-creators of “Our Destiny, Our Democracy”—a contemporary steel sculpture honoring Shirley Chisholm (1924–2005)—Amanda Williams and Olalekan Jeyifous were awarded the inaugural commission for *She Built NYC* in April 2019. Williams’ and Jeyifous’ large-scale, three-dimensional portrait of the late politician and activist will rise in Prospect Park, Brooklyn, New York, this year.

Amanda Williams has exhibited widely, including at the Venice Architecture Biennale 2018, a solo exhibition at the Museum of Contemporary Art Chicago, and a public project with the Pulitzer Arts Foundation in St. Louis, Missouri. She was a 2018 United States Artists (USA) Ford Fellow, a Joan Mitchell Foundation Painters & Sculptors grant recipient, an Efroymson Family Contemporary Arts Fellow and a Leadership Greater Chicago Fellow. She is a member of the multidisciplinary museum design team for the Obama Presidential Center. Her work is in the permanent collections of the Museum of Modern Art, New York and the Art Institute of Chicago. She was recently the Bill and Stephanie Sick Distinguished Visiting Professor at the School of the Art Institute of Chicago and previously served as a visiting assistant professor of architecture at Cornell University and Washington University in St. Louis. She lives and works on Chicago’s South Side.



student perspective

ISABEL CORDOVA '19



SMEARING CADMIUM RED, YELLOW OCHRE, aquamarine blue, with the occasional smudge of titanium white across the table, we thought we had invented a new kind of printmaking as we rushed to transfer oil paint to paper. Hands swirling across the surfaces to create an impression on the opposite side, we peeled back the curling canvas to pin all 10 feet of it to the wall. We weren't sure how to classify the mark-making other than what Amanda Williams calls "painting behavior."

Working as Williams' studio assistant during SCMA's inaugural artist residency was a unique and satisfying culmination of my years at Smith. In my first semester, I applied for a portfolio review and declared my major in studio art. I was eager to get involved with any and every art-related organization and activity on campus. I was first introduced to SCMA while studying printmaking, drawings and paintings for my studio and art history courses. Later, I volunteered for public events like Family Day and Second Fridays. I dove into the Museums Concentration after learning about the Smith at Smithsonian program my sophomore year. Fortunately placed in an art museum, I worked with the Smithsonian American Art Museum's curator of sculpture, Karen Lemmey. That fall, I was immersed

in research for an exhibition proposal examining the intersections of race and American sculpture throughout history. Little did I know I would be drowning in a cubicle of catalogues and object files, and scanning infinite rolls of microfilm! Inspired and dazed, I left the Smithsonian with another major, American studies, and the beginnings of my ongoing research and museum capstone project, *Difficult Objects*.

After living in the archives for most of my Smith career, I was eager to get back to the studio. As I was installing my artwork for the final exhibition, I learned about the artist assistant opportunity and applied the same day. I had an incredible time deeply contemplating, researching and discussing the conceptual and practical processes of Amanda Williams' work. I was exposed to the inner workings of a contemporary artist's daily routine—project proposals, reading and writing contracts, studio visits, naps and meetings with entire networks of people supporting the work. Not only did I have the opportunity to work with staff at SCMA and beyond, I got to connect with Williams' family since they lived with her on campus throughout the residency. Next to her paintings and collages, her daughters posted drawings, comics and letters scribbled that day at summer camp. Throughout the experience, I recognized the power that art has to bring people together and was intensely satisfied when the residency ended with a hugely popular Open Studio.

The dynamic opportunities presented to me through the Museums Concentration were like nothing I had experienced in my studies to that point. Although I am still uncertain of what comes post-Smith, the program instilled tremendous confidence in me and a passion for inquiry, challenge and relationships that I know will be an invaluable resource wherever I go.

Isabel Cordova '19 was a studio art and American studies major, Museums Concentrator, and project assistant to Amanda Williams during Smith's artist-in-residence program, summer 2019.

academic engagement with the collection

FACULTY AND STUDENT CONNECTIONS

THIS YEAR, MORE THAN 180 GUIDED AND SELF-guided visits by college classes across disciplines took place at SCMA, with a total participation of nearly 3,500 students. Faculty and museum staff collaborated to create compelling experiences that engaged students in careful looking, critical thinking and visual literacy, and in many instances, in aspects of learning theory and museum practice. A few examples:



SWG 290: Gender, Sexuality and Popular Culture

In this course taught by Assistant Professor Jennifer DeClue, students considered the manner in which norms of gender

and sexuality are reflected, reinforced and challenged in popular culture. They studied theories of knowledge production, representation and meaning making to support their analysis of the relationship between discourse and power. Walter Benjamin's text *The Work of Art in the Age of Its Technological Reproducibility*, required reading for the students, served as the starting point for a museum visit to explore the relationship between art and popular culture by examining 19th- and early 20th-century paintings and photography as well as the work of Warhol, de Kooning, Winogrand and Lorraine O'Grady. A dialogue critiquing the institution of museums ensued. The session ended with a screening and discussion of *She Gone Rogue* by Zackary Drucker and Rhys Ernst.



THE 154: "Reading" Dress: Archival Studies of Clothing

Museums Concentration advisory committee member and Professor Kiki Smith collaborated with museum staff to revise this existing

course to integrate elements of museum practice. As an introduction to a methodology for the study of dress as material culture, the students used garments from Smith College's Historic Clothing Collection to explore the theme of cotton—its material and histories as the stuff of conflict and controversies globally for thousands of years. Initial exercises in close-looking of art in the museum related to close looking activities focusing on historic clothing. Introduction to exhibition practice, especially interpretive writing, set students on a journey of translating their enormous amount of documentation and scholarship into accessible texts for their audiences. Their projects culminated in a pop-up exhibition in the Mendenhall Center for Performing Arts with garments and texts presented to the public.



ENG 273: Bloomsbury and Sexuality

Professor Cornelia Pearsall, co-teaching with Hampshire College professor Lise Shapiro Sanders, focused on the non-normative (what many

now call queer) lives of the members of the Bloomsbury movement and the far-reaching consequences of the ostensible removal of discursive, social and sexual inhi-



above, top row: (left) Students in SWG 290 Gender, Sexuality and Popular Culture, taught by Assistant Professor Jennifer DeClue and (right) Students in ENG 273 Bloomsbury and Sexuality, co-taught by Smith Professor Cornelia Pearsall and Hampshire College Professor Lise Shapiro Sanders
above, bottom row: Students and guests at a class presentation for THE 154 "Reading" Dress: Archival Studies of Clothing taught by Professor Kiki Smith



above, top row: Professor Joseph McVeigh (standing, left) with students during their class presentation for GER 297 New Worlds from the Old Order: German Society and Culture in Transition 1900–1933
above, bottom row: Students in LSS 245 Place Frames: Photography as Research Method, taught by Assistant Professor Steven Moga

bition in the spheres of literature, art and social sciences. At the museum, students engaged in close looking at paintings by Vanessa Bell (one a portrait of Virginia Woolf) as well as post-Impressionist artists whose work influenced her. In the Cunningham Study Center, drawings and prints by Bell as well as other Bloomsbury members such as Roger Fry, Duncan Grant and Paul Nash were highlighted for consideration of artistic output and practice in light of contemporary queer theory.



GER 297: New Worlds from the Old Order: German Society and Culture in Transition 1900–1933

Professor Joseph McVeigh organized this course as a museum-based elective in conjunction with the centenary anniversary of the end of World War I to examine the upheaval of Central Europe's old political order at the end of the war and its effect on societal and cultural life in Germany. Special emphasis was placed on transitions in areas of technology and visual arts; the goal was for students to create a virtual exhibition of printed artifacts from the instructor's personal collection of ephemera as well as curate a mobile cabinet from the museum's works on paper collection. These ambitious projects required the guidance, facilitation and collaboration of museum staff as well as those of the college's Imaging Center and the learning, research and technology team at the libraries. Students met regularly with museum staff to explore strategies for looking at and interpreting art; learn about museum exhibition practice (physical and digital); consider objects in an art historical context; and select works on

paper in the Cunningham Study Center for the cabinet. At the end of the semester, students presented and discussed both exhibitions and were celebrated at a well-deserved festive reception.



LSS 245: Place Frames: Photography as Research Method

Assistant Professor Steven Moga collaborated closely with the museum for a year to plan and implement this new course intertwining photography and landscape. It focused on photography as part of field observations and research techniques; how photographs are used in landscape studies; and ways in which text and image combine in various photographic and scholarly genres. Students took their own photographs and examined the works of photographers, including artists, landscape architects, urbanists and journalists. The course included tailored field exercises in combination with workshops, discussions and research at the museum. There, several photography installations in the teaching gallery provided opportunities for deep looking. Themes included aerial perspectives, details, framing a view, construction and collage, and re-photography and landscape change.

museums concentration

The Museums Concentration provides an opportunity for students to combine coursework with professional experience to fortify an understanding of museums and possible career pathways. A key part of the program is the Capstone Seminar, a workshop that supports students in completing independent projects on topics that synthesize theory and practice. It's a forum for thinking critically about topics from the history of museums to the impact of technology on institutions of today and tomorrow. Founded and directed by Jessica Nicoll '83 and assisted by Charlene Shang Miller, the Museums Concentration is a wonderful way for students to explore specific aspects of the field and make meaningful connections.

THIS YEAR, MUSEUMS CONCENTRATORS (MUX)

facilitated a new series called "Museums Today"—conversations with museum professionals working across disciplines and addressing a range of topics. Open to anyone interested in attending, the programs provided MUX students with the opportunity to learn and hone skills in leading a discussion program. In fall 2018, Frank Mitchell, former executive director of the Amistad Center for Art & Culture in Hartford, Connecticut, talked about his curatorial practice focusing on African American visual culture and history, the role of contemporary artists in the context of museums, and his programming work around equity and inclusion. In spring 2019, MUX 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. Lo Galbo '12, assistant, creative team, The Museum of Modern Art, discussed their post-graduation pathways.

MUX 222: Studies in Museums

During the January interterm period, SCMA launched a new course, Studies in Museums. Through a series of rotating topics, this course considers the conceptual and practical issues governing the work of museums. Using the resources of SCMA (including collections, programs and staff) to explore these issues in practice, students are introduced to the professional disciplines found within the field of museums, including curation, education, conservation and registration.

Taught by Valentine Talland, a conservator in private practice, Introduction to Art Conservation and Collection Care was the first Studies in Museums January-term course at the museum. This one-week intensive class gave students an introduction to the technical study of artists' methods and materials. Discussion focused on the chemistry of art materials, agents of deterioration and best practices in museum preservation. Each day featured lectures and discussion, in-person examination of objects in SCMA's collection brought out

from storage, observations of objects on display in the galleries and art studio projects. Students spent one day at the Worcester Art Museum, speaking with conservators, seeing conservation projects ongoing in the labs, gaining insight into collections care and exploring. One concentrator commented:

"I didn't know anything about art conservation and I found this class super interesting and fun. I especially appreciated the...part of the class that was more "hands on" where we got to try water gilding. I loved learning about the different materials and techniques... As a STEM major, I was particularly excited to see the conservation lab and view their current projects. This course gave me an all-new perspective on museums. Furthermore, this course is definitely one of my all-time favorite courses I have taken at Smith College..."



CAPSTONE PROJECTS MUSEUMS CONCENTRATORS, CLASS OF 2019

Nicole Bearden

Nusra Latif Qureshi: A Case Study in the Globality of Contemporary Art

Emily Biggs

Interpretive Tasks

Isabel Cordova

Difficult Objects: Mining Smith College Museum of Art

Hannah Elbaum

Visitors with Autism: SCMA Scavenger Hunt

Adela Goldsmith

Museums and the Archive: Collective Histories and Institutional Memory

Gwendolyn R. Jones

Archaeology at MacLeish Field Station: A Digital Teaching Tool for the Five Colleges

Renee Klann

Flora of Northampton: Digital Mapping to Visualize Local Plants

Lauren Mitchell

The Alan Holden Collection: A Digital Archive

Audrey Trossen

Mountains & Molehills: Access and Experiential Learning Through the John B. Brady Rock Park

Julia Xu

Interpreting Collections: Museum Objects Storytelling



above: Deborah Diemente holding an object for close looking by students

left: Conservator Valentine Talland (center, crouching) with Deborah Diemente, collections manager/registrar, and MUX 222 students



above, top row: MUX Capstone Seminar presentations by Gwendolyn R. Jones (left) and Nicole Bearden (right)
 above, bottom row: MUX alums present a panel for the Capstone Seminar; (left to right) Francesca Lo Galbo '12, Beryl Briane Ford '17, Haley J. Graham '16, and Jen Duckett '14

student perspective

AUDREY TROSSEN '19

I HAVE NEVER BEEN A PERSON WITH A SINGULAR calling or surefire passion. In my first weeks at Smith, my interests instantly flew to majors across the academic spectrum. As I scrambled that first year to plot my academic journey, I read the homepages for just about every academic program Smith offered and stumbled across the Museums Concentration. Museums interested me for two reasons. The first, because as a child I fell in love with paleontology gazing up at the famous mastodon skeleton at the New York State Museum; the second reason had to do with being a LARPer. Allow me to explain.

I am a strong believer in the inspirational power of museums. After all, it was my childhood experiences at museums that led me to pursue a degree in geosciences. I also know firsthand the power informal education can have on a young mind. I went to a live-action roleplay (LARP) summer camp for most of my formative years, later working as a counselor. LARP uses play, collaborative storytelling and immersion to foster communication, leadership and problem-solving skills. Museum education, exhibit design and object interpretation are natural extensions of this kind of teaching: Museums immerse visitors in material and teach in ways that simply cannot be accomplished in a classroom.

Smith's Museums Concentration allowed me to take these core beliefs from my time before college and apply them to my practical experiences within the concentration. At the Hudson River Maritime Museum, I worked closely with volunteers and directors of education to expand the breadth of educational programming, reaching visitors of all ages and backgrounds. Later, at the New York State Museum, already brimming with ideas for my upcoming concentration capstone project, I led a team of interns in the development and facilitation of a Pleistocene workshop which saw hundreds of visitors over the course of a single day. I drew on my experiences not only as a camp counselor, but as a Museums Concentrator encouraged

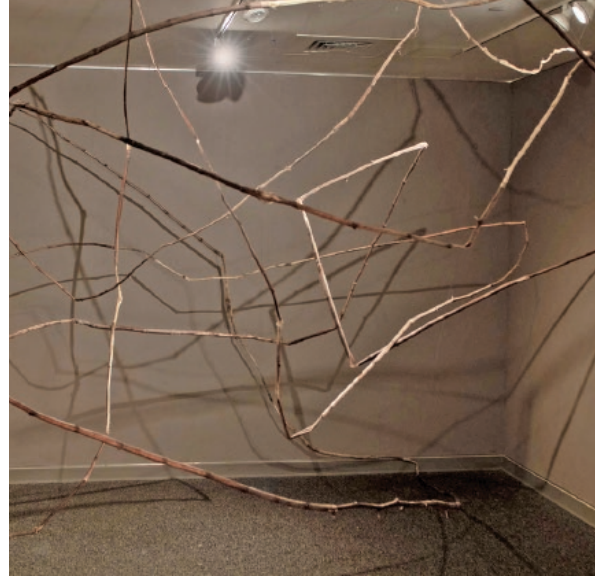
to think deeply about the power that lies in objects and their interpretation, taught to hone my project development skills and given the confidence to lead a team toward a goal I myself defined.



These same skills allowed me, after a lifetime of being pulled in a thousand directions, to quickly find my capstone project, where I emulated geologic field experiences in a digital tour of the Smith College rock park using ArcMap and ESRI Online. The culmination of my experiences in the concentration allowed me to identify a problem in my community—the inaccessibility of field experiences, the basis of many geology classes at Smith—and seek to address it through the lens of object interpretation and nontraditional education. I came to realize through the support of SCMA's administrators and fellow concentrators that not only was the work I did truly the result of my experiences in the concentration and the deep thinking encouraged there, but it also resulted in the creation of a valuable tool to be used by the Smith community for decades to come.

In many ways, I am not a traditional Smith College Museums Concentrator, nor a traditional geologist. I was never completely at home in an art museum like SCMA, and my interest in museums at times drew me away from my scientific research. But the Museums Concentration provided a valuable lens through which to focus on my academic interests, and SCMA became a beacon guiding me toward a lifelong career passion. For me, the learning I did there not only made me a more effective leader and communicator, it provided a path forward, connecting people and collections in increasingly effective and creative ways.

Audrey Trossen '19 was a geology major and Museums Concentrator. She is currently geology educator at John Boyd Thacher State Park, Voorheesville, NY.



above: *Boat* by Lucy Liu '21



above: *Wrappings* by Haley Peterson '19

smith student engagement

TRYON PRIZES 2019

THE TRYON PRIZE FOR WRITING is a juried award in recognition of outstanding writing related to art seen at SCMA. This year's prize was awarded to a seemingly unlikely environmental science and policy program honors thesis, *Embodied Toxicity in the Plasticene: BPA, BPS, and the Political Ecology of Endocrine Disruption* by Athena Sofides '19.

THE TRYON PRIZE FOR ART is awarded by jury for outstanding art in the form of installation, performance, video, digital, internet or interactive art. Two installations shared this year's prize: *Wrappings* by Haley Peterson '19 and *Boat* by Lucy Liu '21.

"During the period of time in which *Wrappings* was created, I was thinking a lot about the concept of preservation. A community that I am a part of had just recently lost a young person to suicide, and my instinct in grief was to preserve the precious things in my life, to take care of them and protect them from harm. As a response to this tragedy, and as a manifestation of my own grief, I turned to my art-work, and decided to use the site-specific project to examine the nature of preservation."

—Haley Peterson '19

"The river that separates me from my homeland is wide, but I will cross it nevertheless, a reed as my boat." 詩經 (or *Book of Songs*)

Reeds are a temporal material, yet with this giant-scale immersive installation I made from them a vessel that moves through the ages. I cut brittle, dead reeds by the frozen pond, and connected them piece by piece until they took up the entirety of a 15-by-15-foot room. The structure forms a loop, forever without a beginning or an end.

—Lucy Liu '21

Honorable mention was shared by Yasmine Vera '20 for the essay *High Tide: Submerged Histories and Mutable Being in El Muro* and Aidan Wright '22 for the poem "Nurture Museum."



connecting people to each other

connecting people to each other



above: Lily Foster, associate director of museum administration
below: Smith students at SCMA during *Plastic Entanglements*
below right: Justin Thomas, museum shop manager

FOR ME, SCMA'S AIM OF CONNECTING PEOPLE to each other gestures to the most aspirational sense of an art museum—and especially an art museum embedded in a college—as a place where works of art can prompt us to arrive at more nuanced, empathetic and critical understandings of ourselves and others.

Much of this aspiration is condensed in our programs. In thinking about the past year, several moments stand out for me. In the fall, Professor Anne Lafont spoke about gender, art and race on the occasion of the exhibition *Becoming a Woman in the Age of Enlightenment*, bringing the work of the neoclassical artist Marie-Guillemine Benoist directly into pressing contemporary conversations. In the winter, the museum screened videos highlighting the role of art in current AIDS activism and advocacy on Day With(out) Art. And in the spring, students from Holyoke STEM

Academy who had been visiting the exhibition *Plastic Entanglements* with their teachers and Gina Hall, Educator for School and Family Programs, presented poems, songs and statements about the exhibition and the urgency of addressing single-use plastic. Coming out of this experience, the students petitioned their school to reduce plastic waste.

We hope that in the coming year, you will continue to turn to SCMA not just as a place to see works of art, but also as a place to form and deepen connections with other cultures, histories and people.

— Lily Foster, associate director of museum administration



INTRODUCING JESSICA HENRY-CROSS FINANCIAL AND SYSTEMS COORDINATOR

In her role as the museum's financial and systems coordinator, Jessica Henry-Cross manages the budget, monitors spending and analyzes data. But to Jess, the job is about much more than numbers—it's about storytelling: "I love turning complicated and sometimes confusing information into a story that resonates with others."

Jess' own story includes jobs as a ski instructor, bank teller, bakery clerk and math tutor. With a dual degree in accounting and mathematics from Elms College, she worked as a cost analyst in a manufacturing company prior to joining the museum in November 2017. "One of the things I love about finance is the fact that it transcends different industries, and I love that now I get to do it here at SCMA where the work I do supports programs that are an integral part of being human—art and education."

Her responsibilities include serving as a liaison between the museum and the controller's office, and she enjoys seeing, understanding and communicating the museum's financials within the context of the college as a whole. And because her work includes a share of the mundane, she's taken to brightening boring emails with pictures of her beloved dog, Ermen.

Working closely with curators as they create exhibitions and decide on acquisitions is a professional highlight, says Jess, noting that although their job descriptions might be very different, their professional objectives are surprisingly the same: "We're all dealing with a huge amount of material and finding useful and compelling ways to turn it into a story that needs to be told."



night at your museum

THE HOTTEST EVENT ON CAMPUS

DURING THE COLDEST MONTH OF THE YEAR!



above: Tiffany Cho (left) and Paula Lopez (right)

IT BEGAN 11 YEARS AGO AS A MARKETING initiative tied to February’s Second Friday: Invite Smith students to socialize after hours and get to know their world-class art collection by spending a “Night at Your Museum.” Since then, NAYM has evolved into a super-sized collaboration between the museum’s education and marketing teams—a highly anticipated “epic” campus tradition that this year drew a record-breaking 2,000 artfully dressed attendees for a night of festive socializing, art-viewing, art-making and fun food.

SCHEMA sat down with the primary co-organizers of NAYM 2019—Paula Lopez, Sacerdote post-baccalaureate fellow in museum education, and Tiffany Cho, Brown post-baccalaureate fellow in museum marketing and communications—to hear their thoughts on party planning, plastic and what some now call “the Smith prom.”

Tiffany Cho: Paula came up with this year’s theme, “We Dream of Polymer Jellies,” which centered around the *Plastic Entanglements* exhibition.

Paula Lopez: It was an ocean theme with an ecological twist! The idea was to explore the effect of plastic on the world, present and future. I thought about all the waste in our oceans and how sea creatures mistake plastic bags in the ocean for jellyfish, which is deadly... and yet their synthetic beauty and dreamy quality are hypnotizing and strangely beautiful.

TC: The planning starts many months in advance. Paula organized everything from the food and decorations to the activities—and my role was to create all the marketing materials and to promote the event across campus using social media, posters and a printed invitation. I also designed a holographic sticker that turned out to be a huge hit. Every year, NAYM attracts more and more students, which is great. We try to showcase the whole museum to those not yet familiar with what’s here and create a welcoming event for current Smithies.

PL: The atmosphere is really festive, with lots going on throughout the museum. A student DJ did the music, Smith Catering handled food and rentals. On the lower level, people could drop in and collaborate on a jellyfish mobile constructed from recycled plastic collected from two Smith houses and the museum. Tags and gel pens were on hand for people to post a wish for the future. We invited people to respond to prompts like “Where does plastic go when it leaves your hands?” and “What’s something you saw in the exhibition that you could find in your house or room?” and respondents were entered into a raffle. It was a way to get people thinking and involved.



above, clockwise: Scenes from NAYM 2019, which attracted a record-breaking 2,000 attendees

TC: All night long, everyone looked like they were truly having a great time. People showed up in outfits that were creative and connected to the theme, which was really fun.

PL: One of the Student Museum Educators refashioned museum foam plastic into a skirt using duct tape! She used bubble wrap for a cellphone pocket.

TC: This year, as part of our all-out social media campaign, the museum’s marketing team coordinated efforts with Shama Rahman ‘13 (one of the event’s founders) and Melissa Wells ‘93 to invite Smith alums to experience NAYM in real-time, wherever they happened to be. It was great to see their live posts throughout the event—including those from The Met (in NYC), and beyond.

PL: NAYM is a huge group effort! Leading up to it, we partnered with campus groups on projects that included making bold, elaborate centerpieces out of recycled materials. And honestly, the event couldn’t have happened without the involvement of the museum’s student volunteers—they are responsible for so much, from taking Polaroids as keepsakes for the attendees to helping everything run smoothly from start to finish.

TC: Also, our security staff deserves an enormous amount of credit for keeping the guests and art safe!

PL: I was so busy running around that I honestly don’t remember much from the night itself other than the fact that it was really fun. People are already talking about next year!

member engagement

YEAR AFTER YEAR, WE DELIGHT IN OFFERING special opportunities for our members. From exhibition previews and talks with curators and artists to reserved seating at lectures, members-only programs and benefits provide meaningful ways to engage with SCMA.

Here are some highlights of this year’s offerings:

First Look programs are popular exhibition previews for members and other special guests that provide access to a wealth of information through private gallery tours and Q&As with SCMA curators and other experts.

The Tryon and Director’s Associates Annual Trip with Jessica Nicoll ’83 traveled to Palm Beach and Miami, FL. Special thanks to Jane Carroll ’53 and Anne Bodnar ’78 for their expert planning, which included VIP tours of private art collections and cultural venues, and much more.

See next page for a list of Member and Associate programs offered in 2018–2019.

SCMA MEMBERS PROVIDE KEY SUPPORT FOR many aspects of the museum’s operations. Here’s a snapshot of some of the ways in which members helped to sustain the museum this year:

Student– Patron Members provided crucial contributions to support exhibitions, advertising and publicity, and bus subsidies for PreK–12 school visits

Contemporary Associates donated essential funds to support the purchase of *Ch’u Mayaa*, 2017, a video by Clarissa Tossin (see page 65)

Tryon Associates provided critical support of operations, including curatorial research, collections care and management

Director’s Associates supported new initiatives through professional development opportunities for staff and provided support for security operations

SCMA MEMBER AND ASSOCIATES PROGRAM HIGHLIGHTS 2018–2019

| | |
|--------------------|---|
| Aug 2 + 4, 2018 | Art Babes with Gina Hall: Be Cool in the Museum |
| Sept 27 + 28, 2018 | First Looks: <i>Becoming a Woman in the Age of Enlightenment: French Art from the Horvitz Collection</i> |
| Oct 4, 2018 | Gallery Talk: Women, War, and Revolution with Jennifer Heuer |
| Oct 16, 2018 | Gallery Talk: <i>Becoming a Woman</i> with Melissa Hyde |
| Oct 18 + 20, 2018 | Art Babes with Gina Hall: Becoming a Child |
| Nov 6, 2018 | Miller Lecture in Art and Art History with Anne Lafont |
| Nov 8–11, 2018 | Members Double Discount Days |
| Jan 24 + 26, 2019 | Art Babes with Gina Hall: Line Leader |
| Feb 7 + 8, 2019 | First Looks: <i>Plastic Entanglements</i> with Joyce Robinson and Emma Chubb |
| Mar 7, 2019 | <i>Plastic Entanglements</i> , Plastic Pollution: Art to Action—artist talk by Dianna Cohen |
| Mar 26, 2019 | <i>Plastic Entanglements</i> , Neo-traditionalism and the Eco-ethics of the African Feminist: Artist + Scholar in Dialogue —panel with Ifeoma U. Anyaeji and Chelsea Mikael Frazier |
| Apr 16, 2019 | <i>Plastic Entanglements</i> , Re:Fuse—artist talk by Aurora Robson |
| Apr 25 + 27, 2019 | Art Babes with Gina Hall: Plastic Play |
| Jun 7 + 8, 2019 | Art Babes with Gina Hall: Contemporary Kids |
| Jun 13–16, 2019 | Member Double Discount Days |

ASSOCIATES PROGRAMMING

| | |
|---------------|---|
| Mar 8, 2019 | Armory Show meet-up with Emma Chubb, New York, NY |
| Apr 2–7, 2019 | Tryon Trip to Palm Beach and Miami, FL |



INTRODUCING LAUREN SHEA-WARNER

SCMA's new membership, engagement and stewardship coordinator, Lauren Shea-Warner always had an interest in museums. Since earning her undergraduate degree in arts management from Massachusetts College of Liberal Arts and master's in arts administration from Boston University, Lauren has worked at a variety of cultural organizations throughout New England and in Washington, D.C. in a range of roles: art handler, grant researcher, gallery manager, photography assistant and programmer. Most recently, she served as development and membership coordinator at the Springfield Museums, and it's there that she realized that what she loves most is creating and deepening relationships with members and donors.

“At Smith, I’ve quickly come to appreciate the culture of giving and dedication of the alumnae,” Lauren says. “I’m also very impressed by how engaged students are with the community. Smith really encourages students to learn beyond four walls, which is something that inspires me every day.”

A member of the Chicopee Cultural Council, Lauren’s diversity of experience has helped shape her understanding of the field and its many facets—as well as her place in it. “In addition to my work to educate and engage people about all SCMA has to offer, I am excited about working directly with students and encouraging them to follow their interests. I know firsthand how important that is.”



above: SCMA members attending a First Look at *Becoming a Woman in the Age of Enlightenment*

museum members

We thank members for providing essential support. Their 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
- Jane Carroll ’53 and Leo Arnaboldi
- Peggy Danziger ’62 and Richard Danziger
- Catherine Freedberg ’64
- Jan Golann ’71
- Janice Oresman ’55
- Betty Sams ’57
- S. Mona Sinha ’88 and Ravi Sinha
- Jane Timken ’64
- Anita Wien ’62 and Byron Wien

TRYON ASSOCIATES

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

- Elsie Aidinoff ’53
- Marilyn Cohen ’68 and L. Robert Cohen
- Elizabeth Cuthbert ’64
- Robert O. Delaney, in memory of M. Quinn Ellis Delaney ’50
- Valerie Diker ’59 and Charles Diker
- Jodie and John Eastman
- Georgianna Erskine ’54
- Elizabeth Eveillard ’69 and Jean-Marie Eveillard
- Nancy Fessenden ’50 and Hart Fessenden
- Margot Freedman ’62
- Susanne Grousbeck ’58
- Eileen Jachym ’75 and Peter Jachym
- Ann Kaplan ’67
- Sarah Leahy ’54 and Richard Leahy
- Phoebe Lewis ’51
- Marilyn Lummis ’54
- Mary Newman ’61 and Fredric S. Newman
- Diane Nixon ’57, in honor of Janice Oresman ’55
- Jane O’Sullivan ’68, in memory of Susan Powell ’58
- Bonnie Sacerdote ’64

- Louisa Sarofim ’58
- Joan Schuman ’62
- Ann Solomon ’59 and Richard Solomon
- Roberta Sommers ’64 and Jeffrey Sommers
- Ellen Strickler ’57 and Daniel Strickler
- Judith Targan ’53
- Joyce Thurmer ’52
- Ann Wales ’57
- Roberta Weinstein ’67 and David Weinstein
- Melissa Wells ’93
- Martha Wright ’60

CONTEMPORARY ASSOCIATES

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

- Mary Jessie Cosnard des Closets ’60
- Sara Crawley
- Wendy Cromwell ’86
- Nancy de La Selle ’69, in memory of Mary Eliza Gillespie
- Louise Eliasof ’87
- Carol Lee Franklin ’75
- Charity Imbrie ’76
- Ivan Kugener and Dr. Veronique F. Kugener
- Emily Marks ’59 and Burton Marks
- Lisa Marks ’84
- Joan Noto and Lucio Noto
- Janice Oresman ’55
- Carol Sirot ’54
- Amy Weinberg ’82

MEMBERS

(Contributor through Patron level)
Members sustain the museum with fundamental support. All gifts were received July 1, 2018—June 30, 2019. The following individuals gave to SCMA at the Contributor level or above:

- AnnaMaria Abernathy ’50 and Frederick Abernathy
- Joe Ambessi, in honor of staff and students
- Mary Anderson and Harry Anderson
- Laura Angel
- Naomi Antonakos
- Mary Sinclair Applegate, MD ’80, in honor of Marian Karns Agnew ’50
- Margaret Arny
- Patricia Ashton ’53
- Stephen Baker
- Kathleen Balun ’72
- Maria Banerjee
- Dee Bates
- Beth Beede
- Videen McGaughey Bennett ’74
- Louise Bessire ’58
- Edith Bingham ’55
- Barbara Blumenthal ’75
- Christina Blust ’87
- Sheila Bodine ’59
- Paola Borgatta
- Lee Sullivan Born ’56
- Margaret Jay Braatz ’75
- Nancy Bradbury ’74 and Scott Bradbury
- Joan Bragen ’56, in honor of Carolyn Quick McWhan ’57
- Erika Brewer ’86 and William Brewer
- Anne Brown ’62
- Doris Brown ’49
- Susan Brundage ’71
- Caroline Buchman ’78 and Timothy Buchman
- Lale Burk ’64 and Carl Burk
- Judith Burke and Irene Carew
- Amy Burnside ’95 and Robert Gilmore
- Janet Bush
- Brookes Byrd ’65
- Edith Byron and Frederick Byron



above: Smith students at SCMA during a Thursdays ‘til 8 program

- Elizabeth Solley Caine and Thomas Caine
- Ann Caplan and Jeffrey Caplan
- Judith Carroll ’74
- Eunice Chambers ’77
- Nancy Chiswick ’66 and Arthur Patterson
- Carol Christ
- Cheryl Cipro ’73
- Bonnie Clendenning ’67
- Susan Cohen ’62
- Eileen Conder ’60
- Mara Connolly Taft ’71, in memory of Mary Connolly
- Heidi Malaguti Cooley ’88
- Judith Cook ’58
- Priscilla Cunningham ’58, in honor of Aprile Gallant and in memory of Priscilla Paine van der Poel ’28
- Joan Curhan ’59
- Deborah Cushman ’77
- Jeffrey Dan
- Mary Dangremond ’76
- Todd Davidson
- Walter Denny
- Florence DeRose and Peter DeRose
- Greg Desrosiers
- Donna Donaghy ’59
- Lynn Donaldson ’60, in honor of Martha Wright ’60
- Sarah Dorer and Robert Dorer
- Lilith C. Dornhuber de Bellesiles ’08
- Candace Drimmer and Gary Drimmer
- Nancy Duck ’63

- Deborah Duncan ’77
- Joan Earley-Wilcox ’92, in honor of Joan Afferica
- Marcy Eisenberg
- Elizabeth Enders
- Suzannah Fabing and James Muspratt
- Edward Farrell
- Madeleine Fay
- Jessica Feldman ’01
- Reverend Heidi Fieldston ’67
- Heather Finan ’90
- Jane Fogg ’54
- Joanne Foster ’62
- Meredith Frapier ’58
- Leslie Freudenheim ’63 and Tom Freudenheim
- Leslie Garfield
- Vanessa Gates-Elston ’02, in memory of Charlotte Spencer ’35
- Barbara Gervais ’66
- Celia Gilbert ’54 and Walter Gilbert
- Alice Goldman ’62
- Robert Goldsmith
- Sarah Goulard ’67 and Hiram Moody
- Martha Gray ’83
- Laurel Haarlow ’88
- Sandra Harris ’82
- Laura Hartman ’74
- Nancy Harvin ’80
- Robert Hawley, MD ’58
- Gail Hecht ’58 and Harvey Hecht
- Katharine Heidlage ’73

- Sylvia Henderson ’83
- Susan Hill ’63
- Ann Hilliard ’59
- Mary Schimminger Hinds ’76
- Anna Hogan ’66, in memory of Joellyn Duesberry ’66
- Jane Holt ’69, in memory of Catherine Campbell Rhorer ’69 and Elizabeth Gallaher von Klemperer ’44
- Thomas Horner
- Liana Howe ’79
- Anne Hulley
- R.B. Humphrey ’48
- Motoko Inoue
- Alice Isenberg ’59
- Lesley Israel ’59
- Barbara Jakobson ’54
- Deborah Ann Janis ’81
- Linda Janklow ’59
- Catherine Jenkins ’96
- Caroline Jennings
- Christine Joosten ’70
- Barbara Judge ’46
- Alice Kaplan ’58
- Georgia Karapanos ’83
- Wendy Kassel ’73
- Elizabeth Keitel ’69
- Nancy Kelly ’56
- Elizabeth Kinney ’57
- Mary Koenig and Christopher Loring, in honor of Jessica Nicoll ’83
- Joyce Kozloff

Louise Krieger '84 and William Krieger
Alison Kriviskey '67 and Bruce Kriviskey,
in memory of Alleen Feiss '30
Valerie Lafleur '64
Deborah Lans '71
Rosemary Laporte '03
Eleanor Lash
Ellen Lee '71
Alla Leshko and Jaroslaw Leshko
Jennifer Levy '76
Susan Lindenauer '61 and
Arthur Lindenauer
Laurel Loomis '89 and Lawrence Dulong
Mary Jane Maccardini '76
Heather Macchi '93
Patricia Mail '65, in memory of
Constance Mail '30
Ann Mandel '53
Claire Mansur '76
Lee Marchalonis
Patricia Marshall '68
Sally Mayer '79
Gail Mazur '59
Julia McCabe '77
Kathleen McCartney and William Hagen
Edward McGuire
Margaret McKenna, MD
Tina Miller '68, in honor of
Marilyn Cohen '68
Ann Mitchell '75
Lauren Mitchell '19
Lucy Mooney '85
Anne Moore '65
Rachel Moore and Harry Dodson
Paula Deitz Morgan '59
Nina Munk '88 and Peter Soriano
Joanne Murphy '82 and Thomas Murphy
Priscilla Murphy '69
Charlotte Nad '77
Karen Nelson '62
Nancy O'Boyle '52
Deidre O'Flaherty '70
Jean O'Neil and Ed O'Neil
Judy Oberlander '78
Marcia Osborn '53
Alison Overseth '80
Lucy Kim Park '90 and Richard Park
Elizabeth Parker '76
A. Constance Parrish '73
Cynthia Parsons '56
Maria Penberthy '77, in memory of
Janet Ley '52 and Janet Stearns
Elisabeth Pendleton '62
Constance Pollak '55
Helen Porter '46
Suzanne Priebatsch '71
Ruth Quigley '53, in memory of
Isabel Brown Wilson '53
Jacqueline Quimby '52
Elizabeth Rajam
Janet Rassweiler '80

Martha Redeker '74
Sue Reed '58, in honor of
Priscilla Cunningham '58
Lynn Regenstein '69, in honor of
Marilyn Cohen '68
Amy Rensko '93
Letitia Roberts '64
Mary Roberts '60 (deceased) and
Donald Roberts
Phyllis Rosser '56
Elizabeth Rowe '59
Rita Saltz '60
Samuel Samuels
Ann Sanford '75
Warren Savage
Dorothy Sawyer '55
Walter Schiff
Cathy Schoen '70
Jennifer Segerstrom and
Anton Segerstrom
Joan Seppala '60
Kathryn Pekala Service
Jane Shang '82
Mary Siano and Alfred Siano
Scott Simonds '54
Diana Simplair '87
Susan Small '48
Nancy Solomon '69
Estelle Sosland '46 and Morton Sosland
Joaneath Spicer '65
Lee Sproull
Charles Staelin
Ruth Stavis '58
Joanna Sternberg '91
Elizabeth Johns Stillinger '60
Lynn Stout '82
Gretchen Swibold and Richard Swibold
Judy Tenney '49
Lois Thompson '66 and
James Thompson
Regina Tracy
Mariel Turner '01
Anne Van Wart '88
Anne Vernon '53 and Jack Vernon
Barbara Waite '56
Janice Walker
Leah Walker '99, in memory of
Roselle Hoffmaster '98
Janet Wallstein '71
Jennifer Walters
Kalle Weeks '67
Vera Weintraub '65
Ellyn Weiss '69
C. Ann Welsh '76
Suzanne White '06
Heidi Whitesell '87
Kathryn Wiener '50
Amy Williams '76
Anne Williams '65
Robin Winfield '79
Andrea Wolfman '75

Toni Wolfman '64
Kathryn Wood '86
Martha Wood '69
Nancy Wood '73
Amy Namowitz Worthen '67
Christine Yurgelun '78
Karen Zens '71

Matching Gifts

McGraw-Hill Matching Gift Program
Blackstone Charitable Foundation
Bank of America Charitable
Foundation Inc.
Ernst and Young Foundation

THE HILLYER SOCIETY

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

Every effort has been made to
accurately report members.

advisory groups

MUSEUM VISITING COMMITTEE

As of June 30, 2019
The Museum Visiting Committee is
an advisory body whose members,
appointed to three-year terms by the
president of the college, provide lead-
ership in strengthening the museum's
base of financial support and its
collections, establishing museum
policies and representing the interests
of SCMA to the broader community.

Marilyn Cohen '68, *Chair*
Sara Bodinson '99
Anne Bodnar '78
Susan Brundage '71
Victoria Chan-Palay '65
Robin Clark '87
Joan Lebold Cohen '54
Wendy Cromwell '86
Peggy Danziger '62
Elizabeth Eveillard '69
Catherine Freedberg '64
Vanessa Gates-Elston '02
Jan Golann '71
Kemi Ilesanmi '98
Shama Rahman '13
Louisa Sarofim '58
S. Mona Sinha '88
Ann Solomon '59
Peter Soriano
Jane Timken '64
Amy Weinberg '82
Martha Wright '60

SOUTH AND SOUTHEAST
ASIAN ART TASK FORCE

As of June 30, 2019
The museum's South and Southeast
Asian Art Task Force (SSAATF) is an
advisory body whose members include
alumnae and faculty with expertise
in South and Southeast Asian art and
studies who are instrumental in nurturing
a strong program in this area at SCMA
by building financial support and
advising on exhibitions, acquisitions,
and programming.

S. Mona Sinha '88, *Chair*
Neelum Amin '86
Nancy Blume '61
Victoria Chan-Palay '65
Joan Lebold Cohen '54
Wendy Cromwell '86
Peggy Danziger '62
Nancy de La Selle '69
Nancy Fessenden '50
Jan Golann '71
Sarah Leahy '54
Yamini Mehta '93
Ann Niehoff '75
Eliot Nolen '54
Shama Rahman '13

SUBCOMMITTEES OF THE
VISITING COMMITTEE

MEMBERSHIP & ALUMNAE
ENGAGEMENT COMMITTEE

As of June 30, 2019
The museum's Membership & Alumnae
Engagement Committee is an advisory
body whose members provide lead-
ership 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, *VC Chair*
Wendy Cromwell '86, *Contemporary
Associates Coordinator*
Vanessa Gates-Elston '02
Jan Golann '71

NOMINATING COMMITTEE

As of June 30, 2019
The Nominating Committee is
responsible for building an annual slate
to fill vacancies on the Museum Visiting
Committee. It seeks out nominees who
bring breadth of expertise, geography
and perspective to the Visiting
Committee's composition.

Peggy Danziger '62, *Chair*
Marilyn Cohen '68, *VC Chair*
Sara Bodinson '99
Susan Brundage '71
Jan Golann '71
S. Mona Sinha '88

ACQUISITIONS COMMITTEE

As of June 30, 2019
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, *VC Chair*
Elizabeth Eveillard '69
Catherine Freedberg '64
Kemi Ilesanmi '98
Janice Oresman '55
Ann Solomon '59
Peter Soriano



above: A visitor in *Object Histories: From the African Continent to the SCMA Galleries*

gifts to the museum

All gifts were made during the 2019 fiscal year: July 1, 2018–June 30, 2019. 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.

- Anne Bodnar '78
- Susan Brundage '71
- Jane Carroll '53
- Victoria Chan-Palay '65
- Marilyn Cohen '68
- Wendy Cromwell '86
- Peggy Danziger '62
- Jan Golann '71
- Peter Soriano and Nina Munk '88
- Janice Oresman '55
- Sue Reed '58
- Betty Sams '57
- Ann Solomon '59
- Jane Timken '64
- Robin Villa '65
- Roberta Weinstein '67
- Amy Worthen '67
- Martha Wright '60

Matching Gifts

- Bank of America Charitable Foundation Inc.
- Blackstone Charitable Foundation
- Ernst and Young Foundation
- McGraw-Hill Matching Gift Program

ANNUAL APPEAL

The museum thanks donors of \$1,000 or more for support of this year's annual appeal to shift SCMA's overall tone and personality to become an even more welcoming place; to reach beyond our four walls through a re-envisioned website; and to become a hub for an extended creative alumnae network.

- Patricia Beckwith '68
- Edith Bingham '55
- Marilyn Cohen '68
- Georgianna Erskine '54
- Jan Golann '71
- Ann Mandel '53
- Janice Oresman '55

GRANT SUPPORT

- The Andrew W. Mellon Foundation
- The Andy Warhol Foundation for the Visual Arts
- Art Bridges
- The Brown Foundation, Inc.
- Highland Street Foundation
- Institute of Museum and Library Services
- Massachusetts Cultural Council, a state agency
- National Park Service
- Wyeth Foundation for American Art

BEQUESTS

- Ching Ho Cheng
- Connie Cohen '55
- Sheila Diebold '62
- Jack Halpern in honor of Nina Halpern '78
- Jane Herb Rinden

BEQUEST INTENTIONS

- Albertine Burget '60
- Elizabeth Eveillard '69
- Elizabeth Force
- Ruth Friendly '45
- Sybil Nadel '57 and Alfred Nadel



above: The SCMA100 Gala Host Committee (left to right) Gala Coordinator Lauren Shea-Warner, Vanessa Gates-Elston '02, Gala Chair Jan Golann '71, Melissa Wells '93, Shama Rahman '13, Wendy Cromwell '86, SCMA Director and Chief Curator Jessica Nicoll, President Kathleen McCartney, Marilyn Cohen '68, Janice Oresman '55, S. Mona Sinha '88, Honoree, Professor Floyd Cheung
below: Jessica Nicoll giving welcoming remarks

art acquisition highlights



highlight | Paintings by Guillebaud and Fontana



THE DICTIONARY OF SWISS ARTISTS (1902) characterized Amile-Ursule Guillebaud as “sentimental.” She primarily painted portraits, but is also known to have painted genre scenes and at least one history painting. Although Gillebaud’s work is not widely recognized, her *Portrait of the Artist, Seated at Her Easel* was one of five paintings featured in the “Female Triumphant: Women Artists of the Premodern Era” sale at Sotheby’s in January 2019. SCMA is the first U.S. institution to house a work by Guillebaud, acquired thanks in large part to the generosity of Visiting Committee member Peter Soriano and Nina Munk ’88.

This painting is almost certainly a self-portrait. What at first appears to be a rather simple artwork is more complex upon closer examination. The composition is carefully constructed, with a strong vertical line dividing the canvas in half. Guillebaud’s skillful brushwork articulates various textures and her use of light and color is extremely accomplished. Though much about the artist remains largely unknown, Guillebaud’s painting offers a wonderful opportunity for new research and fresh insights

into a specific time and place of artistic production, especially within the context of women’s history.

SCMA WAS PLEASED TO ACQUIRE A PAIR OF portraits by the Italian artist Lavinia Fontana, one of the most famous women artists of Renaissance Italy. Born in Bologna, she trained with her father, artist Prospero Fontana. Unlike Guillebaud, she was considered to be on a par with the male artists of her day. After achieving early success as a portraitist, Fontana catapulted to fame when Pope Paul V invited her to Rome in 1603. There, she enjoyed a productive career by painting for the pope and other illustrious patrons until her death.

These small paintings were likely created as marriage portraits. The woman wears red, the traditional color for Bolognese brides, and she is bedecked in jewelry. The man, almost a mirror image, wears complementary colors with a similarly upturned collar. The couple were likely members of the noble class in Bologna. The slightly larger dimensions of the male portrait, along with the raised decoration on the back of the panel, suggest that the two images originally would have fit together. This object was a locket or “portrait capsule” that belonged to one of the members of the couple, symbolizing their union. Fontana moved beyond mere likeness to invest both subjects with personality, their powerful gazes engaging the viewer.

Together, these paintings add a new dimension to SCMA as the first by each artist to enter the collection. Portraiture was traditionally relegated to women artists. In both cases, Guillebaud and Fontana exploit this genre to display their skill and to charge their figures with lifelike presence. These paintings, currently on view, sit comfortably among the paintings by their contemporaries—almost all of them well-known male artists.

above: Amile-Ursule Guillebaud. Swiss, 1800–after 1880. *Portrait of the Artist, Seated at Her Easel*, ca. 1820–1845. Oil on canvas. Purchased with a gift from Nina Munk, class of 1988, and Peter Soriano, and the Museums Acquisitions Fund. **opposite:** Lavinia Fontana. Italian, 1552–1614. *Portrait of a Woman, Portrait of a Man*, ca. 1585–1599. Oil on panel. Purchased with the Dr. Robert A. and Minna Flynn Johnson, class of 1936, Acquisition Fund



highlight | Anita Steckel Estate Gift

IN SPRING 2019 SCMA RECEIVED AN IMPORTANT

gift of 44 objects from the estate of Anita Steckel (1930–2012). This gift, several years in the making, reflects the museum's demonstrated interest in deepening the collection of art by pioneering figures in feminist art circles in the mid-20th century. Born and raised in New York City, Steckel studied at Cooper Union and the Art Students League. Her 1963 series *Mom Art* (a sly repudiation of "Pop" Art) established her commitment to using collage, ephemera and appropriation to critique the male-dominated power structure of contemporary American art. She consistently used erotic imagery and content to signal the artistic double standards both in the use of nude women as subjects and the taboo against sexual content. After her exhibition *The Feminist Art of Sexual Politics* (1972) at Rockland Community College caused an uproar, she founded the group Fight Censorship to galvanize the support of like-minded feminist artists such as Judith Bernstein, Joan Semmel and Hannah Wilke.

Rachel Middleman, executor of the estate and an associate professor of art history at the California

State University, Chico, approached SCMA in late 2018 to offer a gift, citing the museum's 2015 purchase of Steckel's *Giant Woman (Empire State)* and frequent use of this art in teaching as a signal of SCMA's committed stewardship of the artist's work.

Middleman provided a list of 125 objects spanning Steckel's career. The museum took this opportunity to further engage students, faculty and staff with the process of collection building. Students from Visiting Assistant Professor Emma Silverman's course ARH 291: Intersectional Feminisms in American Art were invited to study and discuss the works in relation to what they had learned. The group winnowed the field to 44 objects including paintings, prints, photography, ephemera and ceramics, representing Steckel's varied practice from the early 1960s to just prior to her death in 2012.

With this gift, SCMA now holds the largest institutional collection of Steckel's work, furthering our commitment to promoting the study and preservation of the work of important under-recognized artists.

above: Steckel *New York Woman Collages Poster*, 1973. Offset lithograph on thin, smooth, white paper. Gift of the Estate of Anita Steckel. ©The Estate of Anita Steckel

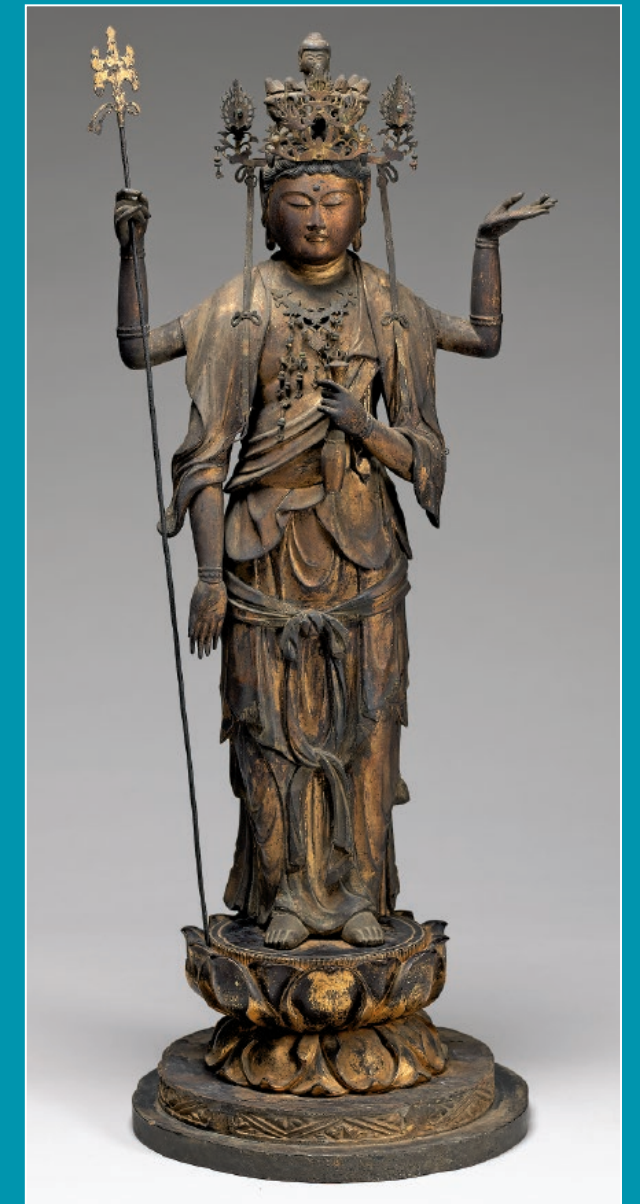
highlight | Eleven-headed Kannon

THE BODHISATTVA IS "A BEING IN PURSUIT OF AWAKENING" who is ready for Buddhahood.

But they postpone entering nirvana, and instead deliberately stay in the world of suffering to help others attain enlightenment. Motivated by this great compassion, bodhisattvas carry out unselfish acts, from which karmic merits are accrued to give to those in need.

An important deity in the esoteric sects of Buddhism, the eleven-headed Bodhisattva of Compassion (Sanskrit: *Avalokiteśvara*; Japanese: *Kannon*) adds 11 additional heads on top of Kannon's own. Ten take the form of bodhisattvas representing the 10 stages toward enlightenment, while the topmost one is the Amida Buddha, from whom Kannon emanates. The combination of 11 heads with four arms is exclusive to Esoteric Buddhism in Japan, and the sculpture was most likely used on an altar at such a temple.

In the standard iconography, the upper hands normally hold lotus flowers, which would make more sense given the vase in the grip of the lower left hand. Therefore, the current upper right hand that clasps a spear might have been a later replacement. The lower right hand follows the convention and forms the fearlessness mudra. The elaborate headgear and the flowing drapery are in the style of the Kei School, which originated in Nara in the Kamakura period (1185–1333). The low placement of the skirt around the hips is exemplary of Edo-period (1615–1868) artistic practice. Despite the relatively small scale, the sculpture has an impressive presence.



above: Unknown. Japan. *Eleven-headed Kannon (Avalokiteśvara)*. Edo period (1615–1868), 17th–18th century. Gilded wood with metal decoration. Purchased with the Carroll and Nolen Asian Art Acquisition Fund

highlight | John Elsas Collages, Saved from Obscurity



IF NOT FOR A GENEROUS GIFT FROM

Jane Timken '64 and two wooden boxes that somehow miraculously survived World War II, we might never have heard of German artist John Elsas.

What might have started as a way to entertain his grandchildren after retirement grew into a daily obsession resulting in a collection of 25,000 intricate collages. John Elsas' late artistic calling started at age 74 when he retired as a stockbroker. His collages—quirky, playful, sarcastically didactic with at times serious political undertones—were created between 1925 and 1935, a period in German history that was artistically and politically potent. Born Jonas Mayer Elsas, the artist recognized the looming threat of the rising Nazi party. Although he died at the beginning of the conflict that would engulf his homeland, his daughter Irma was killed in the concentration camp Theresienstadt. Despite her imprisonment, Irma preserved her father's

work in two wooden boxes that eventually found their way to her sister Fanny in Switzerland after the war.

Elsas' work finds its place in a long tradition of paper art, resurrected and redefined in Germany during his lifetime through anti-establishment artists such as Kurt Schwitters (1887–1948) and Hannah Hoch (1889–1978) who combined text and collage in provocative ways. Elsas' choice of materials seems quite random. Pieces of decorative paper in different colors and textures are cut into simple shapes, combined at times with watercolor accents and oddities like human hair, personal photographs, fabric and even German inflation money or botanicals.

The figures are quite animated and convey emotion by simple but effective means. Body posture and eye placement in combination with arms or legs extended instill a sense of human drama and reflect at times a certain dark humor.

The subtle drama found in these figures is magnified by the political context in which they were made. The city of Frankfurt was home to one of the largest Jewish populations in Germany. Historically it had been a hub of Jewish life and commerce since 1074. After the Nazi rise to power in 1933, life for the Jews in Frankfurt changed dramatically. When the anti-Jewish boycott became law, no Jew was allowed to operate any businesses and Jewish state employees were outright dismissed. After being a stockbroker with societal standing to suddenly being one of German society's outcasts must have affected Elsas deeply. Some of Elsas' text and images, while visually light and playful, darken within this political context.

*Auch Ich, Ich bin ein Menschenkind
Das sich richtet nach dem Wind
Also I am a child of humankind
That acts according to the wind*

—John Elsas, January 12, 1933

above: John Elsas. German, 1851–1935. *Don't despise strange images* (*Verachtet nicht kuriose Bilder*), 1932. Collage and watercolor on moderately thick, smooth, cream-colored paper. Gifts of Jane M. Timken, class of 1964



highlight | Clarissa Tossin Video

THE ACQUISITION OF CH'U MAYAA BEGAN

with artist Clarissa Tossin's lecture at Smith College in March 2018. Invited to campus by Professor of Art Frazer Ward, Tossin was a 2017–18 fellow at the Radcliffe Institute for Advanced Study. She makes art that is conceptually rich, research-driven and materially diverse. On the way to realizing a body of work, she often learns a new craft or technique, such as her recent experimentations with 3D printing to create playable musical instruments based on scans of ancient Mayan musical instruments or her study of native Amazonian basketry and weaving for the installation *Meeting of Waters*. Tossin described her process and its broader implications in a 2018 interview: "Negotiating difference, diversity, multiplicity, hybridization and otherness have become the places from which I engage with art making. I am interested in movement as displacement, and its resulting transformations. My work is concerned with circulation: at the level of the body, at the level of global industry, and all the levels in between."

Ch'u Mayaa was originally commissioned by the City of Los Angeles Department of Cultural Affairs for the exhibition *Condemned to Be Modern*, as part of the Getty Foundation's region-wide program Pacific Standard Time: LA/LA. In it, Tossin combines her commitment to a rigorous, research-based practice with her longstanding engagement with modernist architecture. The latter interest is perhaps most evident in one of

her earliest video works, *White Marble Everyday* (2009), which she filmed in her hometown of Brasilia.

With *Ch'u Mayaa*, Tossin shifts her attention from the Brazilian economies and labor of daily maintenance that she addresses in *White Marble Everyday* to the forms of cultural appropriation found in U.S. modernist architecture. The focus here is the Mayan Revival style as it manifested in Los Angeles during the early 20th century. Tossin sets the work in a private home that emblemizes this style: Frank Lloyd Wright's Hollyhock House, built between 1919 and 1921. Tossin worked with the choreographer and performer Crystal Sepúlveda to develop choreography and movements based on the gestures and poses Tossin found in her research on ancient Mayan ceramics and murals. Sepúlveda dons a leopard-print jumpsuit and bright blue sneakers as she moves in and around Wright's design, activating it anew.

The questions that ensue are especially pertinent in an academic context and to discussions related to contemporary art's so-called global turn: How do artists and architects construct and rely on "difference" and "otherness"? How might contemporary art meaningfully address cultural appropriations past and present? And in so doing, what new understandings do artworks generate of who and what are appropriated?

Ch'u Mayaa was on view at SCMA from October 11, 2019–January 5, 2020

above: Clarissa Tossin. Brazilian, born 1973. *Ch'u Mayaa*, 2017. HD single-channel digital video, color, stereo sound. Running time: 17 minutes, 56 seconds. Choreography/Performer: Crystal Sepúlveda. Cinematography: Jeremy Glaholt. Purchased with funds from the Contemporary Associates, Smith College Museum of Art



gifts and purchases of art

July 1, 2018–June 30, 2019

above: Alfred Thompson Bricher. American, 1837–1908. *Seascape*, 1874. Oil on canvas. Gift of Lucinda Siegler Brown, class of 1973, in memory of Eleanor Adams Hopkins, class of 1916, and Sylvia Hopkins Siegler, class of 1946

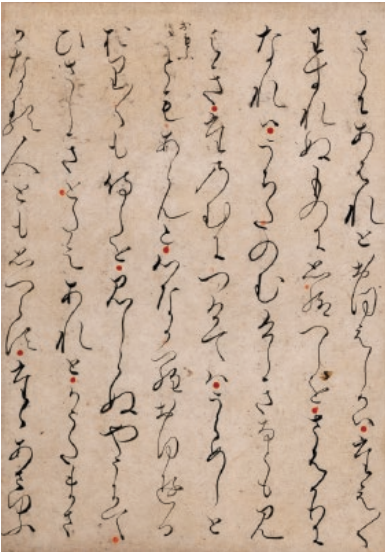
books

SMITH, Alexis. American, born 1949
Alone, mid-1970s
Offset lithograph, bound and stapled
Gift of Joyce Kozloff

calligraphy

UNKNOWN. Japanese
Fragment of Tale of Genji, Kawachibon version, 13th century
Ink on paper, mounted as hanging scroll
Gift of John C. Weber in honor of Julia Meech, class of 1963 **(below)**

YUN Yong-gu. Korean, 1853–1939
Calligraphy, early 20th century
Pair of hanging scrolls, ink on paper
Gift of Kang Collection Korean Art



clothing

UNKNOWN. Japanese
Fireman's Jacket with Design of Oniwaka, 19th century
Quilted cotton jacket with painted design
Gift of John C. Weber in honor of Madeline Rose Meech, class of 2021

collage

ELSAS, John. German, 1851–1935
Twelve collages with watercolor and ink on moderately thick, smooth cream-colored paper, 1932
Gift of Jane M. Timken, class of 1964



O'HARA SLAVICK, elin. American, born 1965
Alter ego, 2018
Gelatin silver print and collage
Gift of elin o'Hara slavick **(above)**

SMITH, Alexis. American, born 1949
Prehistoric Man, 2014
Collage mounted on foamcore
Gift of Joyce Kozloff

STECKEL, Anita. American, 1930–2012
Untitled from the *Giant Women* series, 1969–1974
Gouache and collage on gelatin silver print
Rising, 2002
Printed paper and adhesive tape
Untitled from the *Duchamp* series, ca. 2003
Graphite, colored pencil and collage on thick, slightly textured, white paper
Macho Christianity from the *Bush* series, 2005
Xerox, ink, crayon, collage and paper tape on three sheets of thin, smooth,

white paper
Untitled from *Anita of New York Meets Tom of Finland*, 2005
Gouache, crayon, graphite and collage on medium thick, smooth, white paper
Who Are These Card Players from the *Bush* series, 2008
Ink, graphite, colored pencil and collage on thick, rough, white paper mounted on acrylic on canvas
Untitled from the *Angels* series, n.d.
Pastel, gouache, graphite and collage on medium thick, moderately textured, tan Mi-Tientes Canson paper
Gift of the Estate of Anita Steckel

decorative arts

ROSEVILLE POTTERY COMPANY. American, 1890–1954
Vase with Poppy Design, ca. 1905
Vase with Teasel Design, ca. 1905
Ceramic
Large Vase with Poppy Design, ca. 1905
Vase with Leafy Design, ca. 1905
Vase with Lily of the Valley Design, ca. 1905
Vase with Poppy Design, ca. 1905
Vase in the Style of Alphonse Mucha, ca. 1905
Enamel decorated ceramic
Dr. Sybil (Gottlieb) Nadel, class of 1957, and Dr. Alfred J. Nadel

KAGAMI Shukai. Japanese, 1941–2009
Tea Bowl with Design of Iris, 2001
Stoneware with ash glaze and incised design, Seto ware
Gift of John C. Weber in honor of Madeline Rose Meech, class of 2021

NAKAZATO Takashi. Japanese, born 1937
Tea Bowl, Heisei period, 1989–2019
Stoneware with iron-oxide glaze
Gift of John C. Weber in honor of Madeline Rose Meech, class of 2021

STECKEL, Anita. American, 1930–2012
Untitled (pitcher), n.d.
Ink, acrylic, crayon, gouache and glaze on earthenware
Gift of the Estate of Anita Steckel



UNKNOWN. Chinese
Ivory Balls of Nested Concentric Layers in Openwork Relief, Qing Dynasty, 1644–1911
Ivory
Gift of Caroline F. Brady, class of 1958

UNKNOWN. Japanese
Dish with Stylized Floral Scroll, 17th century
Porcelain with blue underglaze, Nabeshima ware
Gift of John C. Weber in honor of Madeline Rose Meech, class of 2021

UNKNOWN. Japanese
Dish with Design of Peaches and Bellflowers, 18th century
Porcelain with blue underglaze and celadon glaze, Nabeshima ware
Gift of John C. Weber in honor of Julia Meech, class of 1963 (right)

UNKNOWN. Japanese
Vase, 19th century
Glazed stoneware, Iga ware
Gift of John C. Weber

drawings

BELL, Vanessa. English, 1879–1961
Design for Furnishing Fabric, ca. 1946
Oil and graphite on medium weight, slightly textured, cream-colored paper
Gift of Janice Carlson Oresman, class of 1955 (opposite, top)

CAUTHORN, Jess Dan. American, 1923–2005
Community Under the West End of West Seattle Viaduct, 1950
Watercolor and ink on medium thick, rough, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection



CHENG, Ching Ho. American, born Cuba, 1946–1989
Untitled (Palmetto Leaf on Yellow Wall) from the *Gouache Works Series*, 1981
Gouache, crayon, graphite and airbrush on rag paper
Untitled (Shadow Box) from the *Windows Series*, 1983
Gouache on rag paper
Untitled from the *Alchemical Series*, 1986
Iron oxide and gesso on rag paper
Gift of Ching Ho Cheng Estate

CHENG, Ching Ho. American, born Cuba, 1946–1989
The Certainty of Blue IX from the *Torn Works Series*, 1984
Charcoal, graphite and pastel on rag paper
Purchased with the Margaret Walker Purinton Fund (left)

DENES, Agnes. American, born 1938
Pascal's Triangle IV, 1974
Ink on thin, smooth, cream-colored graph paper
Gift of Joyce Kozloff

EDELHEIT, Martha. American, born 1931
Selfie, 2017
Ink and graphite on medium weight, smooth, white paper
Gift of Joyce Kozloff

EILSHEMIUS, Louis Michel. American, 1864–1941
Somewhere, n.d.
Ink on thin, smooth, tan Bond paper
Gift of Priscilla Cunningham in honor of Aprile Gallant

GRANT, Duncan. English, 1885–1978
Decorative Design, 1916–17
Oil on paper laid on board
Gift of Janice Carlson Oresman, class of 1955

JACQUE, Charles Émile. French, 1813–1894
Horse and Cart, n.d.
Graphite and white chalk on moderately thick, slightly textured, beige paper
Horse in Profile (seated man on verso), n.d.
Graphite and white chalk on medium thick, slightly textured, light blue paper
Interior of a Stable, n.d.
Black ink and wash on medium thick, rough, beige paper
Gift of Caroline F. Brady, class of 1958

JENSEN, Dorothy Dolph. American, 1895–1977
Landscape, n.d.
Gouache, watercolor and graphite on paper mounted on board
The Gladys Engel Lang and Kurt Lang Collection

MIRKO (Mirko Basaldella). Italian, 1910–1969
Sketch for Ardeatine Gates, Rome, 1949
Gouache on paper mounted on canvas
Gift of Priscilla Cunningham, class of 1958, in honor of Priscilla Van der Poel, Professor of Art History



STECKEL, Anita. American, 1930–2012
Nineteen drawings in mixed media, ca. 1966–2012
Gift of the Estate of Anita Steckel

SUBA, Miklos. American, born Hungary, 1880–1944
Canal Smith St. Brooklyn, 1930s
Colored crayon on paper
Gift of Janice Carlson Oresman, class of 1955



UNKNOWN. French, late 18th/early 19th century
Untitled (classical scene), n.d.
Pen and black ink over graphite on medium weight, slightly textured, cream-colored paper
Gift of Olive Gibson Lorisgnol, class of 1952

VALADON, Suzanne. French, 1865–1938
Ma mère (My Mother), ca. 1910
Black crayon on medium thick, moderately textured, gray paper
Gift of Olive Gibson Lorisgnol, class of 1952

paintings

BRICHER, Alfred Thompson. American, 1837–1908
Seascape, 1874
Oil on canvas
Gift of Lucinda Siegler Brown, class of 1973, in memory of Eleanor Adams Hopkins, class of 1916, and Sylvia Hopkins Siegler, class of 1946 (page 66)

COOKE, George Esten. American, 1793–1849
Portrait of Two Children, ca. 1860
Oil on canvas
Gift of Jane T. N. Fogg, class of 1954 (left)

DUESBERRY, Joellyn. American, 1944–2016
Barn & Pond, Millbrook, New York, 1988
Oil on linen
Gift of Victoria Shaw, class of 1964, and Ed Cohen

DYSON, Torkwase. American, born 1970
Scalar Scalar (#3 Gulf of Mexico-Extraction-Black), 2018
Acrylic on canvas
Purchased with the Kathleen Compton Sherrerd, class of 1954, Acquisition Fund for American Art

FONTANA, Lavinia. Italian, 1552–1614
Portrait of a Woman and Portrait of a Man, ca. 1585–1599
Oil on panel
Purchased with the Dr. Robert A. and Minna Flynn Johnson, class of 1936, Acquisition Fund

GUILLEBAUD, Amile-Ursule. Swiss, 1800–after 1880
Portrait of the Artist, Seated at Her Easel, ca. 1820–1845
Oil on canvas
Purchased with a gift from Nina Munk, class of 1988, and Peter Soriano, and the Museums Acquisitions Fund

KIM, Wonsook. American, born Korea, 1953
Drawing the Light, 2013
Oil on canvas
Purchased with the Carroll and Nolen Asian Art Acquisition Fund

LEWIS, Martin. American, 1881–1962
Untitled (landscape)
Oil on paperboard
Gift of Elaine Sproat, class of 1968

MAURER, Alfred Henry. American, 1868–1932
Portrait of a Girl, ca. 1920
Oil on canvas
Gift of Roberta R. Weinstein, class of 1967, and David M. Weinstein

MAZUR, Michael. American, 1935–2009
Driveway, 1977
Aurora II, 1996
Oil on canvas
Gift of Gail Mazur, class of 1959

MURPHY, Herman Dudley. American, 1867–1945
Still Life, n.d.
Oil on Masonite
Bequest of Henry Latimer Seaver

OHARA Shōson (Koson). Japanese, 1877–1945
Noh Dance, 1939
Hanging scroll, ink and color on silk
Gift of John C. Weber in honor of Yao Wu

SONG Su-Myeon. Korean, 1847–1916
Bamboo and Rocks, circa 1870
Two hanging scrolls, ink on paper
Gift of Kang Collection Korean Art

STECKEL, Anita. American, 1930–2012
Untitled [face], early 1960s
Oil on canvas
Gift of the Estate of Anita Steckel

UNKNOWN. Possibly Ethiopian
Virgin and Child flanked by Two Angels, n.d.
Painted wood
Gift of Catherine Kohler Riessman (right)

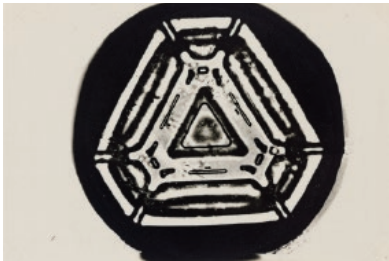
UNKNOWN. Japanese
Two Egrets and Lotus in Autumn, early 16th century
Hanging scroll, ink on paper
Gift of John C. Weber

UNKNOWN. Korean
Pair of Rubbings of Apsaras on the Sacred Bell of King Seongdeok the Great, bell dated 771, rubbing made circa 1982–1983
Ink on paper, mounted as hanging scrolls
Gift of Michael and Carin Cunningham in memory of Marion S. Cunningham

photographs

ANNAN, Thomas. English, 1829–1887
Portrait of Ellen Terry, n.d.
Vintage silver print
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

BENTLEY, Wilson. American, 1865–1931
Snowflake, ca. 1899
Vintage silver print from a glass plate negative
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936 (below)



BOURKE-WHITE, Margaret. American, 1904–1971
Levittown, PA, 1957
Gelatin silver print
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

BRANDT, Bill. English, 1904–1983
Allies Feed Parisian Children, July 9, 1944
Vintage gelatin silver print
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

BURNS, Marsha. American, born 1945
Henriette and Astrid, Rome, 1987
Vintage gelatin silver print
Gift of Susan Spiritus and Gene Spiritus, in honor of their daughter Margo Spiritus, class of 1992

BURNS, Michael John. American, born 1942
76–132, 1976
Vintage gelatin silver print mounted on mat board
Gift of Susan Spiritus and Gene Spiritus, in honor of their daughter Margo Spiritus, class of 1992

CRÉMIÈRE, Léon. French, 1831–1913
L'Équipage de Pommereval, 1870s
Woodburytype mounted on medium weight, smooth, tan paper
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

DRUET, Eugene. French, 1868–1917
Untitled [Rodin sculpture], ca. 1899
Vintage gelatin silver print
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

FREESE, David. American, born 1946
Beach Replenishment, Ocean City, Maryland, 2013
Illulisat on Disko Bay, Greenland, 2013
Bull Hill, Near Acadia National Park, Maine, 2014
Mangrove Preserve, Turkey Point Nuclear Generating Station, and Biscayne Bay, Homestead, Florida, 2014
Trans-Canada Highway near South Branch, Newfoundland, 2015
Pigment prints on medium thick, slightly textured, white paper
Gift of Bill Press and Elana Auerbach

FRÉNET, Jean-Baptiste. French, 1814–1889
Untitled (two young women standing), ca. 1860
Salt print
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

FRIEDMAN, Benno. American, born 1945
Untitled, 1973
Unique solarized and toned gelatin silver print
Gift of Susan Spiritus and Gene Spiritus, in honor of their daughter Margo Spiritus, class of 1992



HOSOE Eikoh. Japanese, born 1933
Untitled from Gaudi's Ceilings Series, 1977
Gelatin silver print
Gift of Susan Spiritus and Gene Spiritus, in honor of their daughter Margo Spiritus, class of 1992 (above)

LEEN, Nina. American, born Russia, 1909–1995
Untitled [shoes and stripe], 1948
Gelatin silver print
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

MOTOUSSAMY-ASHE, Jeanne. American, born 1951
Miss Mary In Her Kitchen, Edisto Island, South Carolina, 1977
Gelatin silver print
Purchased with the fund in honor of Charles Chetham

MOTOUSSAMY-ASHE, Jeanne. American, born 1951
An Afternoon with Aunt Tootie, Daufuskie Island, South Carolina, 1979
Gelatin silver print
The Meredith S. Moody Collection. Purchased with the Hiram F. Moody and Sarah H. Goulard, class of 1967, Photography Fund (right)

MUHOLI, Zanele. South African, born 1972
Apinda Mpako and Ayanda Magudulela, Parktown, Johannesburg from the series *Being*, 2007

Gelatin silver print
Katlego Mashiloane and Nosipho Lavuta, Ext. 2, Lakeside, Johannesburg from the series *Being*, 2007
Chromogenic print
Purchased with the fund in honor of Charles Chetham

NAKADATE, Laurel. American, born 1975
West Palm Beach, Florida #1 from the *Relations* series, 2012
C-print
The Meredith S. Moody Collection. Gift of Laurel Nakadate

SORY, Sanlé. Burkinabé, born 1943
Bureau de Sory dans la chambre à coucher (desk in the photographer's bedroom), 1968 (printed 2018)
Sory photographe (self portrait), 1968 (printed 2018)
La Jeune Malienne au chapeau (Young Malian woman with hat), 1976 (printed 2018)
Gelatin silver prints
Purchased with the Janice Carlson Oresman, class of 1955, Fund

STECKEL, Anita. American, 1930–2012
Creation from The Journey, ca. 1976
C-print
Gift of the Estate of Anita Steckel

STRAND, Paul. American, 1890–1976
Toadstool and Grasses, Georgetown, Maine from the portfolio *On my doorstep a portfolio of eleven photographs*, 1914–1973, 1976
Gelatin silver print
Gift of Scott J. Tilden



WOODMAN, Francesca. American, 1958–1981
Untitled, n.d.
Gelatin silver print
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

posters

BUTZMANN, Manfred. German, born 1942
31 photolithographic posters, 1968–1994
The Gladys Engel Lang and Kurt Lang Collection

prints

AID, George Charles. American, 1872–1938
Lequaide Brescon, Martiques, before 1913
Etching printed in black on medium weight, slightly textured, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

ANDERLE, Jiri. Czech, born 1936
Suonatore di Liuto after Caravaggio, 1982
Soft-ground etching and aquatint printed in color on medium thick, slightly textured, cream-colored paper
d'Après Goltzius, Gehor, 1983
Soft-ground etching and drypoint printed in color on medium thick, slightly textured, cream-colored paper
Gift of Scott J. Tilden

ARAGO, Jacques Étienne Victor. French, 1790–1855
Promenade Autour du Monde; Album of images from Arago's voyages in 1817, 1818, 1819 and 1820 as artist with Captain Louis de Freycinet aboard his corvettes Uranie and Physicienne, ca. 1830
Fabric-bound album of 26 lithographs
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

BARNET, Will. American, 1911–2012
Tom, 2010
Lithograph printed in color on medium thick, slightly textured, cream-colored paper
Gift of Marilyn Levin Cohen, class of 1968, and L. Robert Cohen

BECKER, Fred. American, 1913–2004
The Cage, 1946
Engraving and soft-ground etching printed in color in relief and intaglio
To Yeats in Rapallo, 1953
Engraving, etching and drypoint on medium thick, smooth, tan Rives paper
Attendant Spirit, 1982
Engraving printed from shaped Plexiglas printed in black on Arches cover paper
Exquisite Corpse, 1965 (printed in 1999)
Woodcut printed from six blocks on medium weight, smooth, cream-colored paper
Gift of Carla M. Becker



BOILLY, Louis-Léopold. French, 1761–1845
Les Figurantes from *Recueil de grimâces*, ca. 1824
Le Portrait from *Recueil de grimâces*, 1826
Hand-colored lithographs on medium weight, slightly textured, cream-colored paper
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

BRESSLERN-ROTH, Norbertine von. Austrian, 1891–1978
Seagulls, 1920s
Woodcut printed in color on thin, smooth, beige paper
The Gladys Engel Lang and Kurt Lang Collection

BUTZMANN, Manfred. German, born 1942
Steinernes Berlin, 1981
Etching and aquatint printed in black on moderately thick, slightly textured, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

CHAHINE, Edgar. French, 1874–1947
Terrains cultives, 1906
Etching printed in black on medium, smooth, beige paper
Gift of Caroline F. Brady, class of 1958

CHENG, Ching Ho. American, born Cuba, 1946–1989
The Flame (Red), 1978
The Match (Black Vertical), 1978
The Peach (Gray), 1978
The Peach (Turquoise), 1978
Strike (Black Horizontal), 1978
The Teacup, 1978
Motherlode, 1979
Lithograph and screenprints in color on thick, slightly textured, cream-colored paper
Gift of Ching Ho Cheng Estate

CHODOWIECKI, Daniel Nikolaus. Germany, 1726–1801
Wallfahrt nach Französisch Bucholz (*Journey to French speaking Bucholz*), 1775
Etching printed in black on thick, slightly textured, white paper
The Gladys Engel Lang and Kurt Lang Collection

CLEMENTS, Gabrielle de Veaux. American, 1858–1948
At the Seashore, 1883
Drypoint printed in black on medium thick, moderately textured, beige paper
The Gladys Engel Lang and Kurt Lang Collection

COLLAERT, Adriaen. Flemish, c.1560–1618
After Maerten De Vos. Flemish, 1532–1603
America from the series *Four Continents*, ca. 1590
Engraving on medium weight, smooth, cream-colored paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund (left)

CONGDON, Ada Irene Vose. American, 1854–1918
Place St. Geneviève, Paris, 1911
Etching printed in black on medium thick, moderately textured, beige paper
The Gladys Engel Lang and Kurt Lang Collection

DAUBIGNY, Charles François. French, 1817–1878
Untitled, 1850
The Virgin Islands at Bezons (*The Fishing Place*), 1850
Etchings printed in black on medium weight, smooth, cream-colored paper
Gift of Caroline F. Brady, class of 1958



DAUMIER, Honoré Victorin. French, 1808–1879
Adieu... from *Les Bas-Bleus*, 1844
Messieurs, je viens offrir... from *Les Bas-Bleus*, 1844
Nos comptes sont faciles... from *Les Bas-Bleus*, 1844
O plaisir de l'opium... from *Les Bas-Bleus*, 1844
Hand-colored lithographs on moderately thick, smooth, cream-colored paper
Purchased with the Katharine S. Pearce, class of 1915, Fund

DELAUNAY, Sonia Terk. French, born Ukraine, 1885–1979
Thunderbird, 1973
Color lithograph on medium thick, moderately textured, cream-colored paper
Gift of Susan Quantius, class of 1979, and Terry Hartle

DELLEANY, Greta. English, 1884–1968
Weston-sur-Mare, 1919
Church Fete, n.d.
Cliché verre gelatin silver prints
The Gladys Engel Lang and Kurt Lang Collection

DE MARTELLY, John Stockton. American, 1903–1979
Economic Discussion, 1930s
Lithograph printed in black on medium weight, smooth, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

DILL, Lesley. American, born 1950
I See Visions, 2004
Four-color lithograph on muslin and organza with thread and metal rivets
Purchased with the Janice Carlson Oresman, class of 1955, Fund

DILL, Lesley. American, born 1950
Light Sizzles (blue), 2018
Light Sizzles (tan), 2018
Mystic Participant (blue), 2018
Mystic Participant (tan), 2018
Photolithograph, collage, graphite and colored pencil on two sheets of thin cream-colored paper
Gift of Lesley Dill through the Smith College Print Workshop 2018

DILLAYE, Blanche. American, 1851–1931
Italian Canal Scene, 1893
Etching printed in black on medium thick, slightly textured, beige paper
The Gladys Engel Lang and Kurt Lang Collection

FRANCIS, Sam. American, 1923–1994
For Rudd, 1963
Color lithograph on medium thick, slightly textured, cream-colored paper
Gift of Susan Quantius, class of 1979, and Terry Hartle (left)

FROOD, Hester. English, born New Zealand, 1882–1971
Memories, 1927
Etching printed in black on lightweight, slightly textured, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

GAINES, Charles. American, born 1944
Color Regression #1, #2, #3, 1980
Lithographs printed in color on medium thick, smooth, cream-colored paper
Purchased with the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

GARVANI, Paul. French, 1804–1866
“Depuis cinq mois que je suis avec mademoiselle j’ai fait bien des paires de bottes. . .,” plate 29 from *Les Lorettes*, 1842
Hand-colored lithograph on medium weight, slightly textured, cream-colored paper
Thomas Vireloque, ca. 1853
Lithograph printed in black on medium weight, cream-colored paper mounted on board
Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

GAŽOVIČ, Vladimír. Czech, born 1939
Direct Transmission, 1980
Etching and aquatint on medium thick, smooth, cream-colored paper
Choral of M.S. Trnavskeho, 1980
Lithograph on medium thick, smooth, cream-colored paper
Gift of Scott J. Tilden



GUERARD, Henri-Charles. French, 1846–1897
Débarquement de Créosote (?), n.d.
Etching printed in black on medium weight, slightly textured, beige laid paper
Gift of Caroline F. Brady, class of 1958

HADEN, Francis Seymour. English, 1818–1910
Londres vue de L’Atelier de M. Haden, 1859
Sunset on the Thames (Coucher de Soleil sur la Tamise), 1865
Etching and drypoints printed in black on medium thick, moderately textured, beige paper
Out of the Study Window (Vue Prise de la Maison de M. Seymour Haden dans Sloan-Street), 1877
Windmill Hill No. 1, 1877
Drypoints printed in black on medium weight, slightly textured, beige paper
Gift of Caroline F. Brady, class of 1958

HAFFER, Virna. American, 1899–1974
Untitled [Mexican street scene], 1931–1935
Linoleum cut printed in black on thin, smooth, beige paper
Untitled [man carrying a load on his back], 1933
Woodcut printed in black on medium weight, smooth, beige paper
The Gladys Engel Lang and Kurt Lang Collection

HAIG, Axel Herman. Swedish, 1835–1921
The Cathedral of Chartres, 1881
The Palatine Chapel, Palermo, 1904
Etchings printed in black on paper
The Gladys Engel Lang and Kurt Lang Collection

HALE, Ellen Day. American, 1855–1940
Village Street, Mont St. Michel, ca. 1885
Etching printed in black on thick, moderately textured, beige paper
The Gladys Engel Lang and Kurt Lang Collection

HANDFORTH, Thomas Scofield. American, 1897–1948
Passing Shower, ca. 1938
Etching printed in black on medium weight, moderately textured, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

HANKEY, William Lee. English, 1869–1952
Gran’ mere, n.d.
Drypoint printed in black on medium weight, slightly textured, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

HARRISON-GODMAN, Jessie. English, 1864–after 1936
Low Tide at the Parrog, Newport, Pembroke, n.d.
Etching printed in black on thin, smooth, off-white paper
The Gladys Engel Lang and Kurt Lang Collection

HOLLAR, Wenceslaus. Bohemian, 1607–1677
After Nicolaes de Helt Stockade. Netherlandish, 1614–1669
Stefano della Bella, from *Image de diverse hommes (the true effigies of the most eminent painters)*, 1649
Etching printed in black on medium weight, slightly textured, cream-colored laid paper
Gift of Professor Craig Felton, Department of Art, Smith College

ILLINGWORTH, Adeline S. English, 1858–1930
South Ambulatory, Westminster Abbey, 1902
Hard-ground etching printed in black on medium weight, slightly textured, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

JACQUE, Charles Émile. French, 1813–1894
Jouer de Guitare, 1845
Le Buisson, Paysage, 1846
Paysage un Anier, 1846
Un Truand, 1846
Une Femme Gardant des Cochons, 1848
Untitled [landscape], ca. 1850
Etchings printed in black on various weights of paper
Gift of Caroline F. Brady, class of 1958

JONGKIND, Johan Barthold. Dutch, 1819–1891
Canal in Holland Near Rotterdam, Winter, 1875
Etching printed in black on medium weight, slightly textured, beige paper
Gift of Caroline F. Brady, class of 1958

KAWASE Hasui. Japanese, 1883–1957
Daikon-gashi (Riverside Vegetable Market) from *Twelve Views of Tokyo*, 1920
Woodblock print: ink and color on paper
Gift of Caroline F. Brady, class of 1958

KIMBALL, Katharine. American, 1866–1949
Chateau Gaillard, ca. 1925
Etching printed in black on smooth, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection



KOLLWITZ, Käthe. German, 1867–1945
Arbeiterfrau Im Profil Nach Links (woman in profile facing left), 1903
Lithograph on medium weight, smooth, tan paper
Die elten der kunstlerin (the artist’s parents), 1919
Lithograph printed in black on very thin, smooth, cream-colored paper
Gift on behalf of Nina Halpern, class of 1978

KULHÁNEK, Oldřich. Czech, 1940–2013
P.O. Box No. 84, 1984 **(left)**
Faces, n.d.
Lithographs printed in color on medium thick, smooth, cream-colored paper
Ex Libris Herber Blokland, 1989
Hard-ground etching printed in green on thick, smooth, cream-colored paper
Gift of Scott J. Tilden

LANDECK, Armin. American, 1905–1984
Manhattan Vista, 1934
Lithograph printed in black on medium weight, moderately textured, white paper
Studio Interior #2, 1936
Drypoint printed in black on medium thick, moderately textured, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

LEGROS, Alphonse. French, 1837–1911
Poesie, n.d.
Etching printed in black on medium, moderately textured, beige paper
Gift of Caroline F. Brady, class of 1958

LEWIS, Martin. American, born Australia, 1881–1962
In the Tropics, 1918
The Pilgrimage, 1918
Drypoints printed in black on medium weight, slightly textured, cream-colored paper
Veterans, 1935 **(above)**
Lithograph printed in black on medium thick, slightly textured, cream-colored paper
Gift of Elaine Sproat, class of 1968

LIEBERMANN, Max. German, 1847–1935
Woman with her Goats in the Dunes, 1890
Lithograph and chine collé printed on smooth cream-colored paper mounted on board
The Gladys Engel Lang and Kurt Lang Collection

MANET, Édouard. French, 1832–1883
Fleur exotique (Exotic Flower), 1868
Etching and aquatint printed in black on medium thick, moderately textured, beige paper
Gift of Caroline F. Brady, class of 1958

MEIDNER, Ludwig. German, 1884–1966
Self-Portrait with Etching Needle in Left Hand, ca. 1925
Etching printed in black on moderately thick, moderately textured, beige paper
The Gladys Engel Lang and Kurt Lang Collection

MENZEL, Adolph von. German, 1815–1905
Figures walking in a high wind, 1843
Etching printed in black on moderately thick, smooth, beige paper
The Gladys Engel Lang and Kurt Lang Collection

MIELATZ, Charles Frederick William. American, born Germany, 1864–1919
Wall Street and Trinity Church, n.d.
Etching and chine collé printed in black on medium thick, slightly textured, white paper
The Gladys Engel Lang and Kurt Lang Collection **(opposite top left)**

MOORE, Henry. English, 1898–1986
Girl Seated at a Desk IV, 1974
Lithograph printed in two colors on medium weight, moderately textured, handmade cream-colored paper
Gift of Susan Quantius, class of 1979, and Terry Hartle

MORRISON, Jean. American, 1917–1994
Crystalline Head, 1947
Untitled (fishermen and nets), 1948
Engravings printed in black on medium thick, moderately textured, cream-colored laid paper
Gift of Carla M. Becker

MUNAKATA Shikō. Japanese, 1903–1975
Dragon Fly, July 31, 1956
Woodcut printed in black on thin, smooth, washi paper
Gift of Jill Metcoff-Jahns, class of 1969

NODJOUMI, Nicky. American, born Iran, 1942
Revealing the Transformation, 2018
Lithograph printed in black on warm white Rives BFK paper.
Purchased with the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

OFFNER, Elliot. American, 1931–2010
Wild Rosemary, 1977
The Artist’s Son as St. Francis, n.d.
Wood engravings printed in color on medium thick, moderately textured, cream-colored paper
Gift of Professor Craig Felton, Department of Art, Smith College



OSK, Roselle Hellenberg. American, 1884–1954
Ruby, n.d.
Drypoint printed in black on medium weight, moderately textured, beige laid paper
The Gladys Engel Lang and Kurt Lang Collection

PARRISH, Stephen. American, 1846–1938
London Bridge, No. 2, 1885
Untitled (boats in ice, shoreline with buildings), 1885
Etchings printed in black on medium thick, slightly textured, beige paper
Gift of Caroline F. Brady, class of 1958

PURYEAR, Martin. American, born 1941
Untitled, 1999
Etching and chine collé on medium thick, slightly textured, cream-colored paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

ROUSSEAU, Théodore. French, 1812–1867
A Cherry Tree at La Plante-a-Biau, 1862
The Plain of La Plante-a-Biau, 1862 (printed 1921)
Cliché-verre salt prints
Gift of Caroline F. Brady, class of 1958

SAENREDAM, Jan. Netherlandisch, 1565–1607
Allegory on the present state of the United Dutch Republic, 1602
Engraving on medium weight, slightly textured, beige paper
Purchased with the Carol Ramsay Chandler Fund

SANDRART, Susanne Maria von. German, 1658–1716
Portrait of Gabrielle Charlotte Patin, 1682
Etching and engraving on medium weight, smooth, beige paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

SCHAPIRO, Miriam. American, born Canada, 1923–2015
Female Concerns, 1976
Color screenprint with thread and fabric collage
Gift of Joyce Kozloff

SCHWABEROW, Micah. American, born 1948
Little Cloud Dragon, Bodega Bay, 1998
Woodblock printed in color on medium thick, smooth, white paper
Gift of Caroline F. Brady, class of 1958

SCHWARTZ, Peri. American, born 1951
Jars I, 2017
Spit-bite etching, drypoint and sugar lift on medium thick, moderately textured, white paper
Gift of the artist in honor of Janice Carlson Oresman, class of 1955 (above)

SHORT, Sir Frank. English, 1857–1945
Morning Haze in Chichester Harbour, 1922
Aquatint printed in black on medium thick, slightly textured, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

SICKERT, Walter Richard. English, born Germany, 1860–1942
Maple Street, ca. 1920
Etching printed in black on medium weight, slightly textured, beige paper
The Gladys Engel Lang and Kurt Lang Collection

STECKEL, Anita. American, 1930–2012
Fifteen prints in various media, 1969–2008
Gift of the Estate of Anita Steckel

STRANG, William. Scottish, 1859–1921
Procession, 1898
Etching printed in black on medium weight, slightly textured, beige paper
Gift of Caroline F. Brady, class of 1958

STRANG, William. Scottish, 1859–1921
The Wanderer, n.d.
Etching and mezzotint printed in black on medium weight, slightly textured, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

TORII Kotondo. Japanese, 1900–1976
In a Long Undergarment, 1929
Kesho (Applying Powder) from the series *Twelve Aspects of Women*, 1929
Woodblock prints: ink and color on paper
Gift of Jill Metcoff, class of 1969

UNKNOWN. English, 20th century
Oxford Book Shop, n.d.
St. Paul's from Southwark Bridge, n.d.
Etchings on medium weight, slightly textured, beige paper
The Gladys Engel Lang and Kurt Lang Collection

VERTUE, George. English, 1684–1756
After Isaac Oliver. English, born France, circa 1565–1617
Queen Elizabeth I, 1736
Engraving printed in black on medium weight, cream-colored laid paper
Gift of Professor Craig Felton, Department of Art, Smith College

WAYNE, June. American, 1918–2011
The Jury, 1953
Lithograph printed in black on medium weight, slightly textured, cream-colored Zerkall wove paper
Promenade, 1958 (printed later)
Soft-ground etching, aquatint and repoussé on medium thick, smooth, cream-colored paper

Three Observers, 1964
Lithograph printed in color on medium thick, moderately textured, cream-colored Rives BFK paper
Diktat, August 1970
Color lithograph on Rives BFK paper
Cross Current (State II), 1975
Color lithograph on medium thick, slightly textured, cream-colored Rives paper
Visa/Wednesday, 1976
Color lithograph on white Arches Cover paper
White Noise, November 1979
Color lithograph on medium thick, moderately textured, cream-colored Rives paper
Stare, 1986
Lithograph on medium thick, slightly textured, cream-colored Rives paper
Exoh, 1987
Lithograph and collage on Rives paper
Spectrum, 1988
Lithograph on Rives paper
Given in honor of Satya Rhodes Conway, class of 1994

WEBB, Albert James. American, 1891–1975
Greenwich Village Follies, 1930s
Drypoint printed in black on medium weight, moderately textured, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

WEST, Levon. American, 1900–1968
Lone Butte, 1928
Drypoint printed in black on medium weight, smooth, cream-colored paper
Gift of Caroline F. Brady, class of 1958

WHISTLER, James Abbott McNeill. American, 1834–1903
The Thames toward Erith, 1877
Drypoint printed in black on medium weight, moderately textured, beige paper (cancelled plate)
Gift of Caroline F. Brady, class of 1958

WHISTLER, James Abbott McNeill. American, 1834–1903
Fulham, 1878–1879
Etching printed in black on medium weight, slightly textured, beige paper
The Gladys Engel Lang and Kurt Lang Collection

WINZER. German, 20th century
Man on horse with attacking bull (Rejoneador), 1993
Pig, 1996
Woodcuts printed in black on medium weight, moderately textured paper
The Gladys Engel Lang and Kurt Lang Collection

WOOLLARD, Dorothy E.G. English, 1886–1986
Burnham Beeches, 1915
Etching printed in black on medium thick, slightly textured, beige paper
The Gladys Engel Lang and Kurt Lang Collection

XIAN. Chinese, 20th century
Untitled [Duck Hunter in Landscape], n.d.
Woodblock print and opaque watercolor on paper
The Gladys Engel Lang and Kurt Lang Collection

sculpture

BLOOM, Barbara. American, born 1951
Birthday Party for Everything, 1999
Mixed paper, plastic, wood, fabric, rubber and metal
Gift of Marilyn F. Symmes

FULLER, Sue. American, 1914–2006
String Composition #562, 1969
Polypropylene thread embedded in Lucite
Gift of Priscilla Cunningham, class of 1958, in honor of the class of 1958

HIRUMA Kazuyo. Japanese, born 1947
Soaring 1.2.3., 2011
Stoneware
Purchased in honor of Jan Fullgraf Golann, class of 1971, for her service as chair of the Museum Visiting Committee, 2015–2018

KINO Satoshi. Japanese, born 1987
Oroshi (Wind Blowing Down from Mountain), 2015
Porcelain
Purchased in honor of Jan Fullgraf Golann, class of 1971, for her service as chair of the Museum Visiting Committee, 2015–2018

MILROY, Lisa. Canadian, born 1959
Untitled (bra on hanger), 2015
Cloth, paper, acrylic and wire hanger
Gift of Joyce Kozloff

SRIWANICHPOOM, Manit. Thai, born 1961
Pink Man vs. Ayudhaya Buddha, 2018
Pink Man: resin and metal; Buddha: bronze
Purchased with the Carroll and Nolen Asian Art Acquisition Fund

UNKNOWN. German
Saint Roch, 15th century
Polychrome and gilding on wood
Gift of Jane T. N. Fogg, class of 1954 (below)



UNKNOWN. Japan. *Eleven-headed Kannon (Avalokites'vara)*. Edo period (1615–1868), 17th-18th century
Gilded wood with metal decoration
Purchased with the Carroll and Nolen Asian Art Acquisition Fund

time-based media

TOSSIN, Clarissa. Brazilian, born 1973
Ch'u Mayaa, 2017
HD single-channel digital video, color, stereo sound
Purchased with funds from the Contemporary Associates, Smith College Museum of Art

parting words



ANNA JEAN HAMEL
PREPARATOR, 2015–2018

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“I think being a preparator could be the best job in the world. While it seems like some of my co-workers and many of my friends and family members have no idea what it is that I do at work, I’m quietly having incredibly special and personal experiences with the objects I’m working to care for and exhibit. There in that space I have found a quiet satisfaction and private peacefulness that carries me through my days.

The impact that the actions of the collections team can have on the appearance, safety and overall culture of a museum or institution is enormous and must not be underestimated. With support from one another, together we can achieve great outcomes for our organization and the community, art and cultural heritage material we serve.”

In April 2019, Anna Jean was hired as Lead Preparator and Conservation Technician, Northeast Document Conservation Center (NEDCC), Andover, MA.



ABIGAIL (ABBY) MOON
BROWN POST-BACCALAUREATE FELLOW
IN MUSEUM REGISTRATION, 2017–2019

“It was great to spend so much time behind the scenes, including with the collections management team in the galleries when they installed new exhibitions. I worked closely with Deborah Diemente to digitize the collection, process new acquisitions and respond to research inquiries and image reproduction requests, and learned a lot about the collection and what it takes to keep art safe while making it accessible to the public. Together with the other post-baccs we put together Thursday Til 8 events and I had the opportunity to participate in a few school tours in the galleries, as well. It was through all these experiences I came to realize that art education could be a great career path for me, and in July 2018 I began taking classes toward my master’s in teaching at Smith. I miss my SCMA co-workers and am always happy to run into them on campus when I’m on my way to class or student teaching. Thank you to everyone at SCMA who helped to make my fellowship a great experience for me!”

Abby will receive her master’s and license to teach visual art to PreK–12 students in May 2020.



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above: Visitors in Plastic Entanglements: Ecology, Aesthetics, Materials

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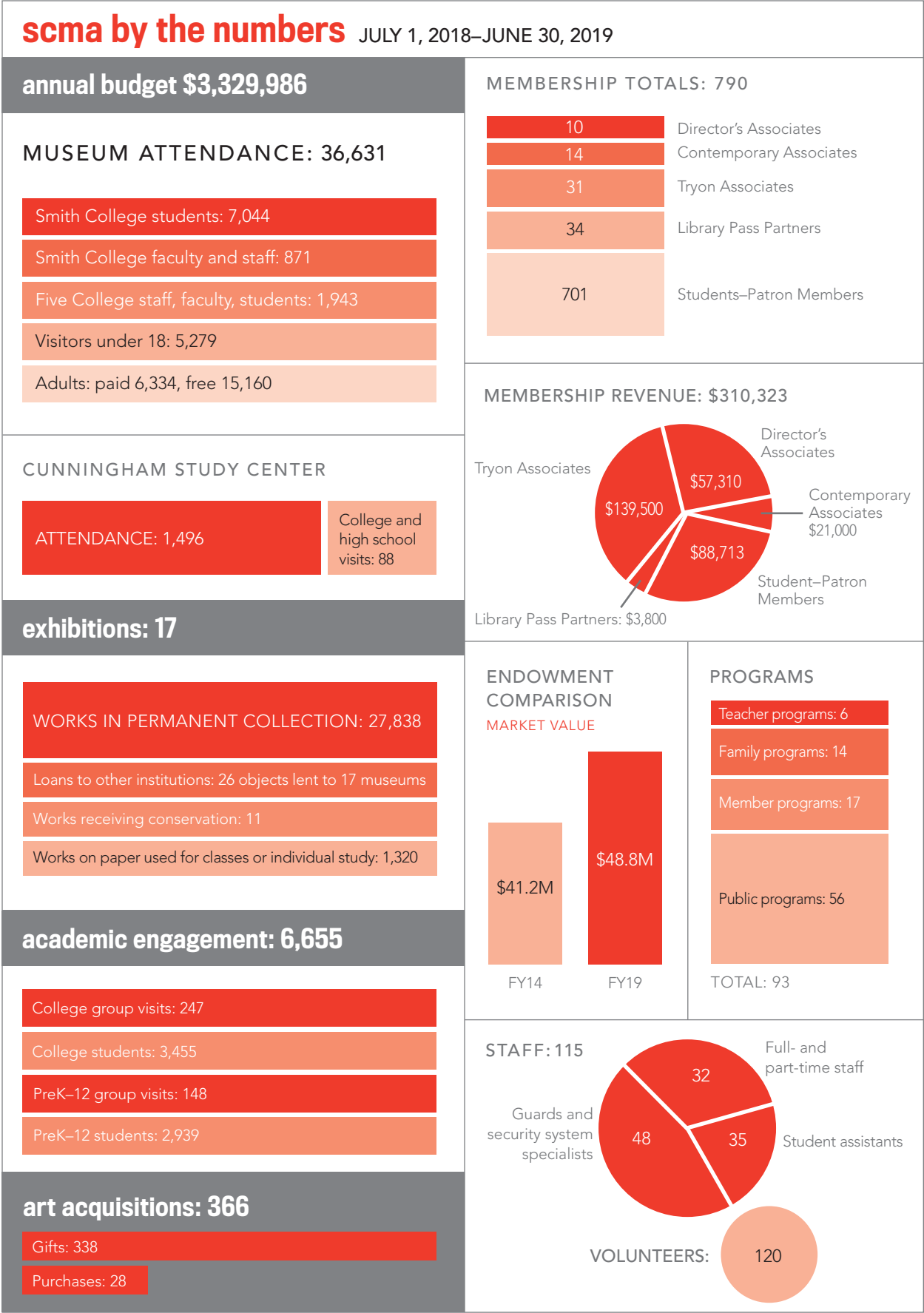
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thank you!

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