An integral part of Smith College and its mission, the Smith College Museum of Art educates and engages our academic and broader communities through meaningful and memorable encounters with exceptional art.

For more facts and figures, see pages 52–53.
FROM THE DIRECTOR

It is an exciting time for SCMA. In 2013–2014, our aspirations became a reality with the re-envisioning and reinstallation of our second and third floor galleries. In this first of two phases, we created space both literally and symbolically for new encounters with our permanent collection, achieving our mission to foster meaningful, memorable experiences with exceptional art.

THE MUSEUM HAS FLOURISHED IN MANY WONDERFUL WAYS since the renovated building opened in 2003. One strong decade later, it was clear the time was right to refresh not only the space itself, but also how we use it. We asked ourselves: How can we best present the collection in a way that more fully supports the kinds of teaching and learning we are seeing in the galleries, opens the door for more investigation, and creates new points of entry? SCMA entered a planning process rich with inquiry and discovery, and the outcome is even more extraordinary than we ever imagined. We invite you to learn more about this transformative initiative on the pages that follow.

It is impossible to talk about this project without acknowledging the robust spirit of collaboration that permeated every decision, every detail. One of the things I treasure at Smith is the openness with which we approach our work, and the understanding that everyone has a valuable perspective to share. Our spring 2014 installation, Transformations in African Art is a wonderful example of this and epitomizes the type of experiential learning that happens in our Museum and classrooms. Mellon Five College Post-doctoral Fellow Amanda Gilson’s students of African art history studied and synthesized information from different media and time periods, and co-curated the exhibition. Opportunities like this offer students unique insights about media and time periods, and co-curated the exhibition.

The Brown Foundation, Inc. of Houston has been a visionary supporter of our efforts to engage young people in the mission and work of the Museum, funding a range of initiatives including our Post-baccalaureate fellowships in museum education and curatorial practice. It was incredibly invigorating to have these young minds join our staff and engage in both big-picture and day-to-day thinking. Fellows Maggie Kurkoski ’12 and Ashley Brickhouse ’11 share their own words on pages 9 and 17, and both women testify powerfully to the value of these introductory, mentored work opportunities.

WE ARE EVER GRATEFUL FOR THE PHILANTHROPIC LEADERSHIP that has made SCMA one of the finest college art collections in the world. As a teaching museum, we have a responsibility to activate that collection, to make it relevant here at Smith and within the larger community. With the reinstallation, our galleries now reflect our commitment to providing transformative experiences with original works of art and to cultivate museum and visual literacy. We are indebted to the many generous contributors to SCMA’s annual appeal and to our Membership program, which underwrote this project. I’d like particularly to recognize and welcome our newest members, the Director’s Associates, whose catalytic support provides working capital that allows us to pilot new ideas and respond to time-sensitive opportunities.

In addition, our educational efforts have been greatly enhanced by Bonnie Johnson Sacerdote ’64, who is establishing an endowed fund that will support a range of wonderful undergraduate and graduate opportunities, from visiting scholars and student internships to post-baccalaureate fellowships. The 2014 Miller Lecture in Art and Art History by Maya Lin drew an unprecedented 722 people from across many disciplines yet who were bonded by a shared interest in Lin’s work and wisdom. This broad impact is exactly what Dr. Michael Miller had in mind when he endowed this annual lectureship in honor of Dulcy Blume Miller ’46.

THE DEVELOPMENT OF OUR COLLECTION REMAINS A PRIMARY FOCUS for us, and we are immensely grateful for the many generous gifts we received this year including those bestowed through Smith’s Women for the World Campaign. Among the most transformative: a bequest from our dear friend Isabel Brown Wilson ’53, which enabled us to acquire Homer, an early sculpture by the 20th-century American artist John Chamberlain. This work fulfills Mrs. Wilson’s vision and enriches our collection as well as the educational opportunities for our Smith community.

Also this year, we were deeply honored to receive the promised gift of a collection of prints, watercolors, and drawings from Dr. Kurt Lang and Dr. Gladys Engel Lang, distinguished scholars in the fields of communication, media, and public opinion, and emeriti professors of sociology at the University of Washington, Seattle. This body of about 1,400 works is largely from the late 19th and early 20th centuries and will be housed in our Cunningham Center, turning what has long been an area of strength for us into a collection of record.

WE HAVE MUCH TO CELEBRATE, not only the fulfillment of a vision but also the promise and the potential that lies ahead. Our future plans reflect the same fresh thinking and innovative approach we brought to Phase I of the Reinstallation Project and include a new dedicated gallery for Asian art, a new media gallery, and a flexible education space to allow for interactive engagement. We look forward to sharing these exciting new spaces with you in fall 2015. It is undoubtedly a massive undertaking, but bigger still is our gratitude for the many donors who enable SCMA to inspire and inform with works of art.

Last year, I invited our alumnae, faculty, students, and friends to share their memorable moments of connection with works in the Museum. Some were lighthearted, others more serious, and together they formed Art Stories, a very special project to welcome Smith’s new President, Kathleen McCartney, and to introduce her to our prized collection and the meaning it holds for our extended community. We knew these stories existed, and yet what a powerful thing to compile them and come into close contact with so many personal experiences. As contributor Rebecca White Mitchell ’00 so beautifully shared, “A work of art becomes like an old friend when you look at it closely and thoughtfully.”

Here’s to new beginnings, and old friends.

John Nicoll ’83
Director and Louise Ines Doyle ’34 Chief Curator
With the first gallery reinstallation since our building opened in 2003, the Museum is pleased to offer new themes, new spaces, and new ways of seeing and interpreting objects in the permanent collection. Visitors will find that the new galleries are more than refreshed spaces—they also offer innovative ways to experience and interact with the extraordinary art treasured by so many.

Museum director Jessica Nicoll ’83 notes that the reimagined galleries allow visitors to see beloved works in a new light: “We have provided a historical context for those who want it, but also made room for others to create their own points of entry into the collection, and to make new discoveries, as well.”

A New Look, A New Light

SCMA’s permanent collection has long been a vital and dynamic educational resource for people of all ages. But the Museum’s focus on teaching and learning isn’t limited to our audiences alone—we bring the same curiosity and inquiry we strive to cultivate in our visitors to our own work.

We knew we had a prized collection; less clear was how to present it in a way to best support the interdisciplinary learning that happens here. The Museum staff—curators, educators, and administrators alike—initiated a collaborative, comprehensive planning process. We asked and answered a series of questions including: Who is coming to the Museum? Which works are they most interested in? What kinds of intellectual approaches are they using? What do faculty find most helpful in their teaching?

The outcome: an Interpretive Plan that put vision into action. This rich working document guided our efforts to provide transformative experiences and promote visual and museum literacy.

Of course, rethinking the galleries raised a range of issues. Some considerations were straightforward, such as which works of art needed to be on view and which were ready to rest. Then there were the more involved questions related to presentation. Our research showed that our visitors bring a genuine sense of curiosity and interest, but don’t necessarily have broad familiarity or fluency with art.

We integrated these findings with research about museum-goers, specifically how people learn and why people come. From explorers motivated by curiosity, to hobbyists with a mission, to rechargers basking in the wonder, there is a lot of variation among visitors.

The Museum designed the new presentation with these many audiences in mind, and the result is exciting. Revised sightlines provide for long views that draw visitors into and through the galleries. New arrangements and anchor points create a fresh, new feel. Bright walls offer contrast and a compelling backdrop. State-of-the-art lighting brings out the best in our collection.

The galleries have been organized around new themes: “Sacred and Secular” for the second floor displays of American, ancient, and European art, and “Tradition and Transformation” for third floor galleries featuring African, American, and European art after 1800. These meta themes provide visitors with a framework for thinking about the permanent collection and help synthesize the experience. In addition, we have moved away from segregating objects by nationality or time period to allow for comparative looking and for new stories to be told.

At Smith, we see faculty from across the College accessing the collection in new and compelling ways. A biology professor brings her class to look at landscape paintings to encourage students to talk about biomes and habitats while building observation skills. Geology students treat sculpture as specimen with questions such as, “What are the characteristics of this material, and where might it have come from?” Our community is making connections beyond the aesthetic to include areas of history, cultural studies, science, philosophy, politics, religion, and more.

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On the second floor, for example, we have grouped our colonial American and British portraits together to allow for investigation of a trans-Atlantic, Anglo-American tradition of portraiture. On the third floor, the Impressionist works by French and American artists are installed within the same section of the gallery. And we’ve also created a grouping of works related to Christian themes that cuts across nationalities and covers a span of several centuries.

In the course of our planning, we learned how important it was to both faculty and students to see different media in conversation with each other, and we began to explore ways of bringing together painting, sculpture, prints, drawings, and photographs. One way we do this is with our new “encounter spaces,” grouping objects from different places or points in time to invite a new interpretation. There are two such spaces in the Museum, and these displays will rotate regularly.

ANOTHER INNOVATION INVOLVES USING CUSTOM MOBILE CABINETS that allow for works on paper to be more fully integrated into the galleries. Because prints and drawings are particularly vulnerable to light exposure, it is often difficult to pair them with paintings and sculptures for any length of time. The Museum’s new mobile display cabinets, with shallow, plexi-protected drawers, are a creative solution to this age-old problem. They allow us to showcase a series of study drawings by Edgar Degas related to his development of the great painting Daughter of Jephthah, found in the third floor gallery. To be able to look at the painting in relation to the drawings offers unique insight into Degas’s process, and encourages more fluid interpretations.

Writing the gallery labels was another exercise in intention. It required us to rethink how we communicate in a way that is educational without being elusive. The question “What kind of experience do we want people to have?” helped guide us as we worked to give people enough information to enhance their experience of looking without overwhelming them with jargon. In 150 words or less, the descriptions are sophisticated without being stuffy, and provide just enough detail to create meaning while leading the reader to form their own new ideas and interpretations.

While the complexity and depth of the decision-making process may not be evident as people make their way through our recreated spaces, it is because of the extraordinary amount of time, expertise, and energy that went into this project that visitors are coming away feeling connected and inspired.

A SECOND PHASE OF THE REINSTALLATION WILL BEGIN IN JUNE 2015 in galleries on the Museum’s first floor and lower level. Plans include the creation of a dedicated gallery for the museum’s collection of Asian art, a new media gallery, a reinstalltion of the 40-foot wide painting Damascus Gate (Variation III) by Frank Stella, and a redesign of the Museum’s interior and exterior wayfinding system.
WAYFINDING: The Art of Getting Around

Together with the reimagining of the galleries themselves, SCMA initiated a new process to assess and address the many ways people orient themselves to, and navigate within, the Museum. The goals were simple and compatible with the aims of the Reinstallation Project as a whole: to create ease of use, clear communication, and a welcoming experience.

VISITORS TO A MUSEUM CREATE A “MENTAL MAP” OF THEIR SURROUNDINGS—the clearer the map, the more comfortable they are in the space, which frees them up to fully enjoy and engage with the artwork. If done right, wayfinding is a subtle but strong component of the overall experience. We are grateful to be working with Roll Barasse & Associates (RBA), an extraordinary team of experts in the field who are helping us to create a system that successfully supports the Museum and reflects our renewed emphasis on access and broad appeal.

BY STANDARDIZING WHAT WE COMMUNICATE AND HOW, we are able to create a cohesive and comprehensive program that puts our visitors at ease while gently guiding them through new territory. Although the best navigation tools are intuitive—natural and built landmarks, clearly defined pathways, light, and sound—signs, displays, and maps are supplemental resources that round out the experience. Much has gone into this detailed and intentional work, from early research and discovery involving interviews and focus groups and the evaluation of existing processes to design development, renderings, and mock-ups. The many complex components combined for a thorough, thoughtful, and rewarding process. We owe a debt of gratitude to our partners at RBA, for their expertise and guidance; project coordinator Margi Caplan; as well as David Dempsey, Aprile Gallant, Maggie Lund, Linda Muehlig, and director Jessica Nicoll. Our additional thanks go to John Eue, associate director for Public Affairs, who is helping us to create a system that successfully supports the Museum and reflects our renewed emphasis on access and broad appeal.

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I remember stepping through the Grécourt Gate for the first time after graduating in 2012, wondering when I would see my beloved Smith campus again. Little did I know that in a year I would return as the Brown Post-Baccalaureate Curatorial Fellow at the Museum. From the beginning of my first year at Smith, I was curious about museum work and how art can connect us to worlds beyond our own. I worked as a Student Museum Educator and spent plenty of time in the galleries leading conversations about art. Every tour brought surprises and revelations; I came to know the art collection intimately.

As the Curatorial Fellow, I am so excited to work with this incredible art collection once again, and to help connect the community to it in a completely new way. I find myself running all around the Museum—there are so many different projects going on at all times! Most often I work in the Cunningham Center for the Study of Prints, Drawings and Photographs. It’s here that I run the Student Picks exhibition series, which gives Smith students the chance to curate their own one-day art shows. For me, the best part about it is seeing students discover the full extent and beauty of their art collection. With over 20,000 works of art in the Cunningham Center alone, every Student Picks exhibition reveals another work I have never seen before.

The most thrilling project for me this year has been the reinstalation of the second and third floor galleries. When I arrived in August 2013, plans were underway, and I hit the ground running. I was asked to help re-envision and curate the ancient art gallery along with Professor Barbara Kellum, who specializes in ancient Mediterranean art. Our first task was to spend time with the objects themselves. We knew from the start that many pieces, mainstays of the collection, would stay on view. How could we look at these works in a new light?

By considering the art in the context of themes such as “Sacred and Secular,” we developed fresh groupings and labels that highlighted these exciting concepts. We also added objects that have been in storage for the past decade. It’s not possible for a museum to show all of its art at one time, and only a small percentage can be up on display at any given time. I spent plenty of time in storage, exploring drawer after drawer of artifacts. There’s real joy in handling these very old objects, and thinking about how they could be used for learning and understanding the ancient world. It was difficult to narrow down the list! The Reinstallation Project has been a testament to the power of collaboration. It’s incredible for me to think that I had a hand in reimagining the galleries where I spent so much time as a student.

My position as a curatorial fellow allows me to have a real impact on the Museum and the incredible work that happens here. For someone fresh out of college, there’s really no other opportunity like this fellowship. At the end of my time at the Museum, I know I will leave with solid, hands-on work experience that will benefit me for the rest of my career.
In response to an open invitation from SCMA, art stories were submitted between April and June 2013. The 38 artworks and related stories were gathered and shown as part of a project to welcome Smith College President Kathleen McCartney and introduce her to the Museum’s collection and what it means to our community. Smith alumnae, students, teachers, friends, and neighbors chose the featured artworks because each one has a special meaning or memory for them. One such story related to the George Inness painting above:

“From the moment I saw this painting it invited me into it. The log in the foreground pointing the way, the traveler’s red cap, echoed in the red chimney of the house, nestled within the trees, and again in the red roof peak in the background. Patches of sunlight encourage me to notice this young sapling, that field, those leaves. Diagonal lines gently zig and zag throughout the picture, asking me to keep looking, keep thinking. The strong vertical trees anchor me in this place, and in this moment. Seventeen years ago I spent hours in front of this painting, gathering ideas for one of my first art history papers. My professor Caroline Houser told me that a work of art becomes like an old friend when you look at it closely and thoughtfully. Every time I return to Smith, I pay a visit to this old friend, and many more.”—Rebecca Whitin Mitchell ’00
AG: How was your show at Smith different from your previous exhibitions?

AWS: The focus on visual literacy and the direct interaction with Smith faculty and students were the two principal differences. The exhibition was based on my recent book, *The Eye Is a Door: Landscape, Photography, and the Art of Discovery*, which is a manifesto on the importance of visual literacy, so this exhibition, in many respects, was the realization of a dream. My photographs embody stories about people and place, and viewers often don’t have the information about those stories. To aid in the “reading” of these stories, Museum staff worked with me to develop a series of prompts and programs: from placement of photographs, to wall text and brochure, to video, website, and social media, to sessions with College faculty and with Student Museum Educators (both of which produced innovative ideas for college and PreK–12 audiences), to public performances (including a dance performance inspired by the photographs; see page 22). The wall text, for example, includes a description of significant details in nine of the photographs, which are visual and verbal clues to larger stories embedded there.

Photography is an ideal medium to promote cross-disciplinary visual skills, since learners at all levels can relate to photographs, and since never have so many people owned cameras (if only in the form of a cell phone).

AG: Were there any surprises or lessons you learned about audience response to your work?

AWS: One surprise came from my work with Angie Hauser and Chris Aiken in Smith’s Dance department. The opportunity to talk with them about parallels in our work and to watch their performance “Threshold” was an eye-opener. Meeting with their MFA dance class led me to the realization that all my photographs are about movement. I also had the opportunity to watch people spend time looking closely at the work in the gallery and discussing it among themselves, particularly the paired photographs. I had not included specific pairings of images in an exhibition before, and it was fascinating to see how that functioned, as well as to talk to the security officers about how they saw visitors interacting with the work. It was very gratifying.
Amanda Gilvin’s class created an installation that inspired and informed the new permanent home for the Museum’s African art collection. Working with a diverse range of objects from across different cultures and time periods, students researched and wrote the wall labels for these objects. At the end of the semester, class members presented their objects to one another and reflected on lessons learned about the display and interpretation of the art of Africa.

“I often assign both didactic labels and catalogue essays instead of conventional research papers. They require an equal amount of research, but they require experimentation and emphasize concision. They are also excellent preparation for students who plan to pursue careers in art history, whether in the museum, commercial, or academic realms. The opportunity to prepare labels for an actual temporary exhibition presented a special opportunity. Organizing this exhibition with my students at SCMA provided a unique, multi-dimensional learning opportunity for them to analyze the work of museums, to learn in depth about African artworks, and to practice essential writing skills.”

Amanda Gilvin
Mellon Five College Postdoctoral Fellow in African Art and Architecture

The Museum’s Education staff members approach their work with an excitement and passion for the transformative power of art. Whether planning and facilitating programs for Smith students and faculty, leading tours and workshops for PreK-12 students and teachers, or working more broadly to model the ways in which a museum can serve as a center for lifelong engagement, they share a commitment to encouraging meaningful learning with original works of art.
Looking: What is our vision?

This year the Museum’s Education staff embraced the guiding principles in SCMA’s new Interpretive Plan (highlighted below). Developed collaboratively by educators and curators, this set of guidelines grew out of the reinstallation planning process, providing the underpinnings for the new presentation and interpretation of our permanent collection galleries (see “Gallery Redesign” pages 4-9).

The new Interpretive Plan affirms that our primary audience is Smith students, and it clarifies the ways in which the work of the Museum can directly support the teaching and learning goals of Smith College. At the same time, the plan articulates our sustained commitment to our many key constituents: “...in creating programs for our broader communities, we seek to serve as a model for how museums can engage people over the course of their lives.”

On the pages that follow, we are pleased to share some of the many ways SCMA’s Education department is working to fulfill our vision of creating meaningful experiences for the College community and all of our visitors.

Looking: Learning

GUIDING PRINCIPLES

We affirm that original works of art possess qualities that provide for meaningful learning and can:

- Resonate for a person emotionally, intellectually, and spiritually
- Provide a human and physical connection to another time and place
- Serve as a starting point for constructing meaning that is relational, interactive, and expansive

Museum can directly support the teaching and learning goals of Smith students, and it clarifies the ways in which the work of the Museum provides a human and physical connection to another time and place.

Learning: The Collection as Catalyst

With the support of Museum staff, Smith professors from across disciplines continued to integrate the Museum’s permanent collection and temporary exhibitions into their teaching this year, using art in new and creative ways to address curricular goals.

“CSIC 352: Computer Science Seminar,” led by Dominique Thiebaut is one example. The class focused on distributed processing and using the “cloud” to create a collage composed of millions of photos. Students visited SCMA to investigate the varied ways that images can be sorted, categorized, and organized. Other examples include “ARH 280: Survey of African Art” taught by Amanda Gilvin (see “Exhibitions” page 14); and visits to the Eye is a Door to create a collage composed of millions of photos.

During my time at SCMA (two years as a Brown Fellow and this past year as an assistant educator), I was responsible for managing programs for student interns; training SMEs; and coordinating school tours. I also oversaw “Night at Your Museum,” managing dozens of student organizations, groups, and performers.

I felt very privileged to work as a part of the dynamic SCMA Education Team for three years, surrounded by colleagues who are as creative as they are dedicated. Together we encouraged one another to do our best work. From the moment a visitor walked through the door—or a group tour sat down to study a work of art—my main goal was to help create a meaningful experience in a welcoming atmosphere. Sometimes this meant greeting an awkward first-time middle school visitor with a warm smile; other times it meant teaching Smith students successful techniques to engage visitors in conversations about art. Helping diverse audiences to feel at home in the Museum was hugely rewarding.

Nothing quite compares to the feeling I got when I helped to open someone’s eyes so that they could experience the transformative qualities of art. I am so grateful to have had the opportunity to learn from and contribute to a community that encourages deep connections between people and art.

Learning: Student Museum Educators (SMEs)

Throughout the year, our Student Museum Educators welcomed PreK-12 student groups to SCMA and helped them to engage with our special exhibitions and permanent collection. During training sessions led by Julie McLean (fall 2013), and with continued supervision by Ashley Brickhouse (winter/spring 2014), SMEs honed their teaching skills. Workshops on Visual Thinking Strategies and peer-feedback sessions were part of the mix. SMEs also learned about STEAM, the acronym for the broad initiative aimed at integrating art into the teaching of fields known as STEM: science, technology, engineering, and math. Working with Museum staff, students developed approaches for talking with PreK-12 students on tours about what science and math have in common with art.

They acquired strategies for engaging the students in discussions about the creative process across these different disciplines. SMEs also helped to plan, implement, and staff the fall family program and worked with the Student Museum Advisory Council (SMAC) and many other Smith student groups to help plan, promote, design, construct, and carry out the annual student bash, “Night at Your Museum.”

For a list of 2013–2014 SMEs see page 50.

PERSPECTIVE: ASHLEY BRICKHOUSE ’11

Brown Post-Baccalaureate Fellow for Museum Education 2011–14
and Interim Assistant Educator 2014

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Thinking: The Role of Museums

The Museums Concentration gives students a foundation in the history of museums and the critical issues they engage. Through academic coursework, practical experience, and independent research, students learn about institutions that shape knowledge and understanding through the collection, preservation, interpretation, and display of artworks, artifacts, manuscripts, and archives, and historic sites. At the end of the 2014 academic year—the fifth year of the Museums Concentration—the program was reviewed by the College’s Committee on Academic Priorities. Jessica Nicoll, director of the Museums Concentration, compiled a detailed report on the program and its impact. Some highlights:

• 64 Smith students have completed the Museums Concentration and 24 more are currently pursuing it alongside their majors and minors.

• Students are admitted to the Museums Concentration from a wide range of majors that includes Art, American Studies, Anthropology, Classics, Economics, Education, Geosciences, Government, History, and Psychology.

• Alumnae are currently working at a variety of cultural organizations including The Studio Museum of Harlem, EmCArts (a nonprofit agency supporting innovation and change through art), the Clark Art Institute, the Portsmouth Museum of Art, the Guggenheim Museum, the National Underground Railroad Freedom Center, and Creative Time, among others.

ALSO THIS YEAR, JESSICA NICOLL CONVENED A FOCUSED TASK FORCE made up of members of the Museums Concentration Advisory Committee. They looked broadly at the Concentration’s curriculum and proposed recommendations for sustaining its core course offerings. As part of its work, the task force refined the list of suggested elective courses relevant to the Concentration.

In an effort to more fully integrate personal reflection into the Museums Concentration experience, the Museum collaborated with Jessica Bacal, director of the Wurtele Center for Work and Life at Smith. Working with Digication, an online ePortfolio system, students were guided through several workshops to write creative digital essays about their experiences in the Concentration.

The following summer I interned with the Director of the Heraklion Museum in Athens, Greece. I found many differences in terms of language and culture, but also in how the institution operated. I began to consider how different various cultural institutions could be, and I grew excited thinking about where I might go next and what I could discover. When thinking about next steps, it dawned on me that my love of museums could actually turn into a career!

After spending fall of my junior year abroad, I returned to SCMA in the spring with a goal of pursuing a career in museums. The Concentration continued to support my endeavors through professional development lunches, work-study, and informal check-ins with professors and museum staff, both in the Museum hallways and across campus.

My senior capstone project was in the truest sense a culmination of my experiences as a Concentrator. I drew from my experience in SCMA’s Membership and Marketing department, from my advisors, and support from the Concentration to complete my study of how interpretive technologies might be used at SCMA after the reinstallation of the galleries.

My aim was to propose a tool to foster deeper engagement and encourage participation in the Museum’s collection and exhibitions, while also encouraging new audiences to reconsider what a museum experience might look like. In the process, funding from the Concentration allowed me to attend the “Museums and the Web” annual conference in Baltimore, Maryland. Not only was it invaluable in shaping my capstone, but it also provided an opportunity to speak with other museum professionals and gain advice and insight into the field.

Of all of my Smith experiences, it was my time with the Concentration that was the most rewarding. The confidence in pursuing a career in museums that I developed would not have been possible otherwise.

Ashton Fancy is the Lunder Special Assistant to the Director at the Clark Art Institute in Williamstown, MA.
REMEMBERING ANN E. MUSSER

January 5, 1973–September 29, 2014

Ann joined SCMA as associate curator of education in 2002 and served as associate director for academic programs and public education from 2006 to 2014. Throughout her time at the Museum, Ann brought insight, humor, energy, compassion, and a collaborative approach to her work. She will be deeply missed by her colleagues, the Smith community, and all who knew her.

Maggie Lind, associate director for academic programs and public education, reflects on her mentor’s impact, both personal and professional.

As I step into the role of associate director for academic programs and public education, I feel so honored to be carrying forward initiatives started under Ann Musser’s leadership. Ann served as my most important mentor and sounding board as we worked to deepen the Museum’s connections to teaching and learning at Smith.

At one of our department retreats, Ann shared what was most engaging for her in our work:

“Thinking about big ideas, advocating for things I believe in, working collaboratively on projects with other people, finding the connections between ideas and objects, and being creative.”

These were also the strengths that led to many of Ann’s professional accomplishments at the Museum. She served as a leader in deepening the Museum’s outreach to faculty across the College. Internally, she oversaw major growth in the department’s staff and mission. Ann also had a significant impact in pushing the entire Museum staff toward a more collaborative working model, which directly informed the Museum’s recent reinstallation planning process. I particularly admired and learned from Ann’s strong advocacy around issues of diversity and cultural sensitivity. She was dedicated to making museums welcoming and engaging places for all visitors.

Ann and I both felt strongly that it was important to surprise people in the space of the Museum. We shared enthusiasm for helping to shift young adults, in particular, from their expectations of how an art museum could fit into their lives, and for revealing how the experience of art could be active and personal rather than passive and distant.

Ann was central to defining and articulating the Education Team’s vision—"to facilitate ‘Aha!’ moments through visual art." Her legacy will continue to guide me as I work to support my colleagues in discovering and cultivating those remarkable moments together with our Museum visitors.

As often happens with works of art, our encounters and experiences with people can leave us forever changed. This is the case with our beloved colleague Ann ("Annie") Musser, who passed away in September 2014 after a courageous journey with cancer. (See “Remembering Ann E. Musser,” opposite page.) Maggie Lind has stepped into the role of Associate Director for Academic Programs and Public Education. She will lead the department in making participatory learning central to all of SCMA’s work as a teaching museum.

In addition to a change of leadership this year, the staff said farewell to Julie McLean as she and her family moved to upstate New York in early 2014. Julie was hired as the associate educator for school and family programs in 2006. In her role, she was a strong advocate for the teaching method known as Visual Thinking Strategies (VTS), an approach that encourages sustained looking at a work of art as participants build a sense of meaning together. The visitor-centered philosophy of VTS has had a strong impact on the Museum’s overall interpretive strategies.

Other changes within the Education team included the promotion of Taiga Ermansons AC ’03 to associate educator. Taiga manages programming for the Museum’s student, faculty, and community audiences. Ashley Brickhouse ’11 also took on new tasks as Interim Assistant Educator (see Ashley’s “Perspective,” page 17). In addition, we are pleased to welcome three new colleagues: Emma Cantrell, Gina Hall, and Charlene Shang Miller. Together, this team will continue the department’s work to create meaningful experiences for our visitors and program participants of all ages.

A Time of Transitions: SCMA’s Education Team

(top) The Education Team, left to right—Charlene Shang Miller, Taiga Ermansons, Emma Cantrell, Gina Hall, and Maggie Lind (bottom) Smith faculty gather for the Museum’s annual fall “Welcome” program
SCMA OFFERS MANY PUBLIC AND FAMILY-ORIENTED PROGRAMS FOR OUR COMMUNITY AT LARGE. These include Second Fridays, when the Museum is free to all from 4–8 pm in association with Northampton’s Arts Night Out. As part of this event, the Museum offers a hands-on art-making program that relates to the current exhibitions and collection. Featured projects included gold foil plaques based on imagery in the River of Gold exhibition and landscape painting based on Anne Whiston Spirn’s landscape photography. Additionally, each month a museum educator engages a group of adult visitors in an informal gallery conversation about one work of art. These discussions, called “Open Eyes,” are aimed at supporting visitors in finding their own meaning in a work of art through dialogue.

In addition to Second Fridays, SCMA hosted “Afternoon @ My Museum: Creative Kids!,” a free family program facilitated by volunteer SMEs and attended by 441 people. Smith students read books in the galleries throughout the afternoon and led accompanying hands-on projects throughout the Museum. Nick Daysher, an award-winning songwriter of children’s music and the music teacher at The Smith College Center for Early Childhood Education at Fort Hill, performed in the Atrium to an energetic dancing crowd. Other programs of note:

“Night at Your Museum” for Smith Students

February 21, 2014

A record-setting 650 Smith students attended this year’s after-hours celebration in the Museum. This program brought Smith students into the museum galleries for music, a poetry reading, hands-on activities, and time to look at art with friends. SMEs and SMAC volunteers were central to the success of this event, staffing the multiple activity stations and welcoming their fellow students to the Museum.

11th Annual Miller Lecture in Art and Art History: Maya Lin

March 11, 2014

The invitation to Maya Lin to present this year’s Miller lecture recognized her extraordinary achievement in the world of art and design. The lecture was attended by a record 722 people, with three off-site simulcast locations. Lin highlighted examples of her work ranging from large-scale site installations to intimate studio pieces and architectural works. She concluded with an in-depth look at what she has described as her final memorial: What is Missing? This multi-site, multi-media work seeks to focus attention on changes associated with climate change and human impact on biodiversity.

FACULTY COLLABORATION

“Threshold: An Evening of Dance, Music, and Image” with Anne Whiston Spirn, Chris Aiken, Angie Hauser, and Mike Vargas

February 11, 2014

In a collaborative performance for an audience of 300, Chris Aiken, assistant professor of dance and director of the MFA in dance, and Angie Hauser, assistant professor of dance, with musician Mike Vargas, responded to the concepts present in Anne Whiston Spirn’s photography and writing. In a follow-up discussion facilitated by Maggie Lind, they engaged in conversation about connections across their work in relation to aesthetics, process, viewer engagement, and “moments of discovery.”

“Maya Lin has described herself as existing and working in the space of boundaries... between disciplines, places, materials, geometries, and cultures. In many ways, her explorations and her refusal to be limited within one particular discipline align closely with the goals of Smith College... Her practice has challenged the accepted status quo and deferred disciplinary constraints in favor of sensitive, poetic expression and careful investigation of the world.”

—James Middlebrook
Assistant Professor of Art and Architecture
THE SCOPE AND SUCCESS OF OUR WORK IN EDUCATION AND IN THE GALLERIES IS POSSIBLE THANKS TO THE LOYALTY AND GENEROSITY OF SCMA’S SUPPORTERS. Over the past year, we have improved our membership program to provide additional levels of engagement and to best reflect the essential role Members play in sustaining the work of the Museum. Our newly rebranded program, “Membership Matters,” focuses on impact and institutional mission.

Our revised offerings have contributed to a 36 percent increase in membership revenue in this fiscal year alone. All levels of membership sustain the Museum with essential support, and this year we introduced the Director’s Associates, a new level of membership that funds priority initiatives ranging from pilot programs to art purchases. Tryon Associates continue to provide support for the Museum’s core initiatives—exhibitions, programs, and special projects—while Contemporary Associates provide essential funding for purchases of contemporary art for the permanent collection. This year, through an initiative called “Summer: Free for All,” membership support was used to underwrite free admission for all visitors while the second and third floor galleries were redesigned and reinstalled.

The “Membership Matters” program is represented by a dynamic suite of printed materials, including a comprehensive general information brochure that earned two prestigious design prizes: first place in the New England Museum Association’s 2014 Publication Awards and an honorable mention in the American Alliance of Museum’s 2014 Museum Publications Design Competition.

We are deeply grateful to the Museum’s many dedicated Members. Your support nurtures SCMA and all of the Museum’s programs in countless ways, sustaining excellence in teaching and learning with exceptional art.

ART INSIGHTS

July 30, 2013  “Open Eyes” for Members—Art outdoors with Julie McLean
October 4, 2013  River of Gold: First Look Exhibition Preview with Elizabeth Klarich, Five College assistant professor of anthropology and Fernando Armstrong-Fumero, assistant professor, department of anthropology
November 9, 2013  Members’ Bus Trip to NYC and the IFPDA Print Fair
November 21, 2013  “What’s your Art Story?” Gallery Talk + VTS Experience with Jessica Nicoll and Taiga Ermansons
January 30, 2014  Anne Whiston Spirn: The Eye is a Door Exhibition Preview with Apriie Gallant
February 26, 2014  “Open Eyes” for Members—Anne Whiston Spirn with Taiga Ermansons
April 18, 2014  Gallery Tour: “A Close Look at Frame Conservation” with William Myers, chief preparator, Breana Latty ’11, and Hannah Braun MHC ’13
May 1, 2014  “Open Eyes” for Members—Art outdoors with Taiga Ermansons
June 13, 2014  Members’ Gallery Tour + Conversation with Anne Whiston Spirn

PLEASE BE SEATED

Members’ reserved seating at Museum lectures

November 6, 2013  River of Gold Exhibition Lecture by Julia Mayo
February 11, 2014  “Threshold: An Evening of Dance, Music, and Image” with Anne Whiston Spirn, Chris Aiken, Angie Hauser, and Mike Vargas
March 11, 2014  Miller Lecture by Maya Lin

MEMBERS’ DAYS

November 21–24, 2013  Members’ Double Discount Days—Fall
June 25–28, 2014  Members’ Double Discount Days—Summer

FOR STUDENTS

September 12, 2013  Student Members’ Gathering, plus all above programs

Throughout the year, SCMA Members are invited to participate in a diverse slate of special programs designed to foster deeper engagement with the Museum.
MEMBERSHIP MATTERS

MUSEUM MEMBERS

SCMA Members support and sustain excellence in teaching and learning. We thank those who connect with the Museum in meaningful ways and provide essential support.

Director’s Associates

Launched in the fall of 2013, the Director’s Associates support the Director’s priority initiatives ranging from pilot programs to art acquisition. The Museum wishes to acknowledge the charter members:

- Jane Carroll ’53 and Leo Amabilis
- Peggy Danziger ’52 and Richard M. Danziger
- Valerie Diller ’59 and Charles Diller
- John Eastman
- Catherine Freedberg ’64
- Jan Gollan ’71
- Susanne Grosskahl ’53
- Janie Katanch ’53
- Diane Nocon ’57
- Eleni Nolos ’54 and Wilson Nolen
- Janice Oresman ’55
- Louisa Sandler ’86
- Shamsia Sarhe ’86 and Ravi Sarhe
- Roberta Simmers ’64 and Jeffrey Simmers
- Anita Wien ’52

Tryon Associates

Tryon Associates fund the Museum’s core special projects.

- Joan Lebold Cohen ’54 and Jerome A. Cohen
- Patricia Ashton ’53
- Elizabeth Anderson ’84 and Joanne Anderson ’53
- Elsie Aidinoff ’53 and M. Bernard Aidinoff

Contemporary Associates

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

- Cathy Carron ’79 and Andrew Carron
- Marilyn Cohen ’18 and L. Robert Cohen
- Sara Crawley
- Wendy Cromwell ’86
- Nancy de La Salle ’91
- Louisa Eastman ’88
- Lisa Martz ’84
- Joan and Lucio Noto
- Janice Oresman ’55
- Flora Schnall ’56
- Mary Solomon ’94 and David Solomon
- Nancy Tanaka ’88

MEMBERSHIP SUPPORT

Members sustain the Museum with fundamental support. The following individuals gave to SCMA at the Contributor level or above:

- Megan Adamson ’75, in memory of Victoria McCarthy ’75 and Margaret Wahl ’75
- Kathleen Allard ’81
- Jean Allen ’85
- Ann Alper ’84
- Joe Ambrose, in honor of staff and volunteers of the Art Museum
- Jacqueline Anderson ’80
- Mary Anderson and Harry Anderson
- Nancy Antonino
- Susan Baker ’79, in memory of Nancy Baker ’50
- Kathleen Balun ’72
- Susan Bar ’94
- Dee Bates
- Kay Beeman ’60
- Sarah Bellford ’94
- Wendy Berg and Thomas Winterberg
- Edith Bingman ’55
- Nancy Bizas ’61
- Nancy Black ’76, in memory of Rita Black ’71
- Barbara Blumenthal ’75
- Sarah Bobke ’50
- Andrea Bonn ’73 and John Bonn
- Suzanne Boscoch ’58 and Alan Appel
- Nancy Bradbury ’74 and Scott Bradbury
- Heather Brandeis ’88
- Rona Branson ’54
- Linda Brennan ’84
- Erica Brewer ’66 and William Brewer
- Anne Brow ’62
- Linda Bruemmer ’70
- J. Elizabeth Burbank and Jeremiah Burbank
- Lark Buik ’64 and Carl Burk
- Brooke Byrd ’85
- Edith Byron and Frederick Byron
- Elizabeth Cane and Thomas Cane
- Ann Caplan and Jeffrey Caplan
- Dorothy Cardamone ’69
- Carlyn Carr ’61
- Judith Carrell ’74 through the Patterson & Camill Trust
- Janet Case ’54
- Eunice Chambers ’77
- Kathleen Chartier ’89
- Carol Christ through the Carol T. Christ Trust
- Anne Cohen ’76
- Jennifer Connolly ’73
- Priscilla Cunningham ’78
- Joan Curhan ’59 through the Lewis Waterman Fund, in memory of Muriel Pسلas ’35
- Deborah Gudman ’77
- Jeffrey Dan
- Mary Dangermond ’76
- Robert Delaney, in memory of M. Quinn Delaney ’50
- Edith Dinneen ’79, in memory of Edith Dinneen ’28
- Donna Donaghy ’59
- Susan Donovan ’70 through the Joan C. and Richard A. Van Dewen Family Foundation, Inc.
- Anne Doyle ’99
- Nancy Duck ’63
- Deborah Duncan ’77
- Louisa Eastman ’88
- Nicole Efich ’98 through Flight to My Pocket, Inc.
- Emily Elias
- Suzannah Fading and James Marquart through the Fidelity Charitable Gift Fund
- M. Naomi Feldman ’99
- Louisa Fennell
- Gay Flock ’57
- Jane Fogg ’84
- Patricia Foukorda ’66
- Meredith Frazier ’58
- Leslie Freudenheim ’63
- Eugene Friedman ’47 through the Robert G. Friedman Foundation
- Ruth Friedman ’93
- Lefek Dedrak ’83
- Helen Gabrelcik ’88
- Martha Galley ’79
- Anne Garse ’74
- Janice Garton ’74 through the Arts & Letters Foundation, Inc.
- Walter Gibson
- Thelma Golden ’87
- Alice Goldman ’62
- Elizabeth Graham ’79 and George Graham
- Natalie Graham ’49
- Martha Gray ’83
- Autumn Green ’05
- Janet Grinn ’73
- Elizabeth Guthman ’60
- Margaret Guerri ’90
- Laurel Haefeli ’88 through the Haefeli Family Charitable Foundation
- Tim Haeflin
- Esther Haigerg ’96
- Nancy Hann ’80
- Gail Heath’ 98 and Harvey Heath
- Diane Halleck ’70
- Laurel Herchel ’78
- Ann Hillard ’99
- Mary Hinds ’76 through Ernst and Young Foundation
- Judy Hoffman ’74
- Julia Hoffman ’74
- Aman Hogen ’66
- Virginia Homer ’54 and Thomas Homer
- Cornelia Hup’ 93
- Anne Hue ’38
- Anne Huly and David Hulley
- Catherine Jenko
- Ann Jones and Peter Shlifkrot
- T. Jane
- Barbara Judaism ’74
- Wendy Kammerer ’71 and Woody Kaplan
- Maryn Kester and David Golden
- Catherine King ’93
- Elizabeth Kinney ’97
- Florence Knatz
- Morley Kissel and John Kissel
- Cornish Kosholm, Jr.
- Nerys Latimer
- Susan Leach ’93
- Anne Jones and Peter Shlifkrot
- Theodora Perry
- Patricia Pinkston ’74 and Martin Gutierrez
- Mary Pinney ’58, in memory of Florence Macdonald ’13
- Constance Pollak ’55
- Paula Prins ’86
- Susan Jenks ’64
- E. Upshur Puckette ‘57
- Barbara Quilty’ 75
- Rebecca Rabins’ ’89
- Elizabeth Raip
- Sally Rand ’47
- Janet Reeswiler ’98
- Ann Rayle ’85
- Richard and Rebecca Enne Foundation
- Carlyn Richmond ’65 and Oris Ellis
- Alice Robbins and Walter Denny
- Alphonse Rosandalone ’17
- Kathleen Rozato ’56 and Stephen Rozato
- Elizabeth Rose ’59
- Elizabeth Salzedo ’62 and Allisun Suror, in memory of Janice McDowell
- Barbara Saltzorrh and Robert Saltzorrh
- Rita Salz ’62
- Samuel Samuel
- Anne Sanford ’75
- Dorothy Sawyer ’65
- Cathy Schloznik ’70
- Susan Seaman’s ’30
- George Seamen
- Mary Sano and Allard Sano
- Frances Sanzone ’54
- Dana Simplet ’87
- Susan Small ’48
- Barbara Smith ’50
- Tracy Smith ’90
- Cynthia Sommer ’75 and Andrew Balder
- Estelle Sorel ’46 and Morton Sorel through the Sorel Foundation
- Laura Spindler ’57
- Bonnie Stacy ’80
- Heather Stafford ’97
- Ruth Straw ’38 through the Ruf and Frederick S. Strain Foundation, Inc.
- Joanna Stemberg ’91
- Nain Sinha ’77
- D. Ann Storberg ’58
- Elizabeth Suwenn ’54
- Gretchen Swibold and Richard Swibold
- Barbara Towsend ’74
- Lee Truesdell ’47
- Susan Van Dyne
- Alpigal Van Slyk ’61 and Mitchell Fanueil
- Cynthia Volka ’83
- Barbara Waterman ’56
- Leah Walker ’99, in memory of Rosalie Hoffmaster ’89
- Janet Wallstein ’71
- Kelle Weissel ’67
- Ninew White ’79
- Susan Whitman ’83
- Laslo Wizov through the Wheel/Crawfort Family Foundation
- Anne Williams, in memory of Elizabeth Shepard ’81
- Sybil Williams, in memory of Lois Williams ’98
- Marsha Wistort ’60, in memory of Patricia Jefferson ’46
- Tom Wolaner ’64
- Kathleen Wood ’80
- Martha Wood ’89, in memory of Emily Woodford ’46 and in memory of Ruth Churchill ’19
- Nan Woodrow ’79, in memory of Lyn Corbett ’72
- American Art Museum Foundation
- Karen Zetez ’71

Additional information on Membership opportunities is available online:

artmuseum.amherst.edu/Membership/Members-Matters

Members attend a gallery talk led by Curator Linda Mushig in the redesigned third floor galleries.
ASIAN ART TASK FORCE
(as of June 30, 2014)

The Museum’s Asian Art Task Force is an advisory body whose members include alumnae and faculty with expertise in Asian art and studies who are instrumental in nurturing a strong program in Asian art at SCMA by building financial support and advising on exhibitions, acquisitions, and programming.

Joan Lebold Cohen ’54, Chair
Joan Lebold Cohen ’54, Chair
Patricia Beckett ’58
Stephen Beckwith
Nancy Blume ’61
Jane Carroll ’53
Ying Chu ’95
Victoria Chan-Paley ’63
Peggy D’Angier ’62
Nancy Fresenden ’50
Joan Jacobson ’47
Jean Kim ’90
Wiln Kim ’60
Alicia Lager ’80
Sally Lee ’84
Julia Meech ’63
Yannin Mehta ’93
Samuel Morse, Professor, History of Art and Asian Languages and Civilizations, Amherst College
Jessica Nicoll ’83
Ann Naholl ’75
Elise Nolen ’54
Jane Oresman ’55
Tom Phillips, Professor, East Asian Languages and Literatures
Betty Sills ’57
Louisa Serson ’58
Mona Sinha ’98
Ann Solomon ’59
Carolyn斯坦 ’17
Hailey Tulman ’87
Martha Wright ’60
Susan Wu, Associate Professor, East Asian Languages and Literatures

GIFTS TO THE MUSEUM
All gifts were made to SCMA during the 2014 fiscal year, July 1, 2013–June 30, 2014. Grants listed were awarded or active during that period. Every effort has been made to accurately report donors.

ANNUAL APPEAL—SCMA’S COLLECTION: A NEW INTERPRETATION AND INSTALLATION

The Museum thanks the following donors who gave gifts of $1,000 or more to support the refurbishment, restatement, and reinterpretation of the second and third floor permanent collection galleries of the Museum:

Rena Bransten ’54
Walker Gibson, in memory of Sarah Gibson ’13
Elizabeth Ireland ’79 through the Elizabeth Ring Mather and William G. Mann Fund
Joan Noto and Lucio Noto
Janie Oresman ’55, in honor of Kathleen McCartney
Leslie Roberts ’54
Angelica Rudenstine ’93 and Nial Rudenstine and matching gift from J. Paul Getty Foundation
Bonne Sarcosble ’94 through the Peter M. Sarcosble Foundation.
Aiko Takegawa ’17
Jane Timken ’54 through the Jane M. Timken Foundation
Phoebe Welc
Wallace Wilson

ASIAN ART INITIATIVES

The Museum thanks the following donors who made contributions to support the Museum’s Asian Art Initiatives including strengthening its Asian art collection, mounting exhibitions and educational programs, and establishing the Carol T. Christ Gallery for Asian Art, in honor of Carol Christ, the 10th president of Smith College.

Meghan Ambroz ’17
Jane Carroll ’53 to endow the future Jane Chace Carroll Curator of Asian Art
Linda Charles ’74 through the Ford Foundation in honor of Carol Christ
Joan Lebold Cohen ’54
Elise Lieble ’94 through the PG & E Corporation Foundation
Elise Nolen ’54 and Wilson Nielsen through the Great Island Foundation to establish the Carroll and Nielsen Asian Art Acquisition Fund and the Nielsen Endowed Fund for Asian Art Initiatives
Joan Noto and Lucio Noto and matching gifts from Porsche Automotive Group and ExxonMobil
Susan Porth ’70, in honor of Carol Christ
Debra Romev ’77, in honor of Carol Christ

GIFTS OF FUNDS FOR OTHER PURPOSES

The Museum thanks donors of gifts that support SCMA mission-centered activities including academic programs and collections care and development:

Anonymous
Caroline Ban ’46
Constance Bergins ’52 through the Fred Bergins and Margaret Sandberg Foundation, Inc.
Rena Bransten ’54
Valerie Diller ’19 through the Valerie Charles Diller Fund, Inc.
Five Colleges, Inc.
Jan Golann ’71 through the Fulgr Foundation to establish the Museum of Art Director’s Initiatives Fund
Wendy Kaplan ’65
Linda Muihlho through the New England Paperweight Collectors Association, in memory of Homer Perkins
Diane Nixon ’57, in honor of Carol Christ and in memory of Paul Alpern, to the Diane Allen Nixon ’57 Fund (Art Acquisitions)
Sue Reed ’58
Betty Sills ’57 through the James and Betty Same Family Charitable Lead Trust
Sandra Streepey ’58 (Bequest)
Jane Timken ’54
Trustees of Westminster School, Inc.
Barbara Weeks ’53

GRANT SUPPORT

The Andrew W. Mellon Foundation
The Andy Warhol Foundation for the Visual Arts, Inc.
Art Mentor Foundation, Lucerne
The Brown Foundation, Inc. of Houston
E. Rhodes and Leona B. Carpenter Foundation
Massachusetts Cultural Council, a State Agency
National Endowments for the Arts

MUSEUM VISITING COMMITTEE
(as of June 30, 2014)

The Museum Visiting Committee is an advisory body whose members, appointed to three-year terms by the President of the College, provide leadership in strengthening the Museum’s base of financial support and its collections, establishing Museum policies, and representing the interests of SCMA to the broader community.

Jane Carroll ’53, Chair
Susan Burnsbigd ’71, Nominations Chair
Joan Lebold Cohen ’54, Asian Art Task Force Chair
Wendy M. Cornwell ’86
Peggy D’Angier ’62
Nancy de La Salle ’69
Catherine Freedberg ’14
Thelma Golden ’57
Susanne Grouesbeck ’58
Eliot Nolen ’54
Diane Nixon ’57
Julia Meech ’63
Anne Manning ’89
Ellen Nolen ’54
Janice Oresman ’55
Eliot Nolen ’54
Diane Nixon ’57
Julia Meech ’63
Anna Reynolds ’88, Acquisitions Committee Chair
Sue Reed ’58, Honorary Member
Betty Sams ’57
Sue Reed ’58
Rebecca Raborn ’88, Acquisitions Committee Chair
Mona Sinha ’88
Louisa Sarofim ’58
Joan Lebold Cohen ’54, Asian Art Task Force Chair
Joan Lebold Cohen ’54, Chair
Patricia Beckett ’58
Stephen Beckwith
Nancy Blume ’61
Jane Carroll ’53
Ying Chu ’95
Victoria Chan-Paley ’63
Peggy D’Angier ’62
Nancy Fresenden ’50
Joan Jacobson ’47
Jean Kim ’90
Wiln Kim ’60
Alicia Lager ’80
Sally Lee ’84
Julia Meech ’63
Yannin Mehta ’93
Samuel Morse, Professor, History of Art and Asian Languages and Civilizations, Amherst College
Jessica Nicoll ’83
Ann Naholl ’75
Elise Nolen ’54
Jane Oresman ’55
Tom Phillips, Professor, East Asian Languages and Literatures
Betty Sills ’57
Louisa Serson ’58
Mona Sinha ’98
Ann Solomon ’59
CarolynStan ’17
Hailey Tulman ’87
Martha Wright ’60
Susan Wu, Associate Professor, East Asian Languages and Literatures

ADVISORY GROUPS

GIFTS TO THE MUSEUM

(Left) Jane Chace Carroll ’53, far left, with members of the Museum’s Visiting Committee, examines prints by Vija Celmins and Alex Katz, acquired in honor of Mrs. Carroll’s tenure as chair of the Visiting Committee (right) Mona Sinha ’88 visits with Floyd Chwang, associate professor, English language and literature.
JOHN CHAMBERLAIN'S EARLY SCULPTURE HOMER (1960) IS A MAJOR ACQUISITION MADE POSSIBLE BY THE GENSEROUS BEQUEST OF ISABEL BROWN WILSON '53. The sculpture, purchased from the Rauschenberg Foundation, was formerly in the personal collection of artist Robert Rauschenberg (1925–2008), who amassed an important collection of the work of three generations of American artists of the 20th century. Chamberlain's work is identified not only with Abstract Expressionism and Pop, but with Minimalism and sub-genres of the 1960s, including "trash art." Homer is the first sculpture by this important postwar American artist to enter the collection and marks a critical moment of transition in the artist's career. Constructed from crushed and folded metal domestic containers, it anticipates the work for which Chamberlain is best known: assemblages of bent and crushed car parts.

Homer belongs to Chamberlain's series of brightly colored small-scale sculptures from the late 1950s and 1960s and, like many of them, may have been named for an acquaintance, friend, or family member. The artist's first sculptures resembled the monochromatic bent and welded metal constructions of David Smith, as well as those of Joseph Goto. While at the Black Mountain College in 1956 and 1957, Chamberlain was influenced by poets Charles Olson and Robert Creeley and began to make word collages while still creating basically linear sculptures. His "epiphany" came in 1957 during a visit to artist Larry Rivers's home in Southampton, New York. Pulling the front fenders from an old Ford, Chamberlain crushed and assembled them, then ran over the sculpture. The resulting work, titled Shortstop, was the first Chamberlain created from car parts, later to become his signature medium, and was his first essay in sculptural volume.

Chamberlain's use of color in these early assemblages was influenced by Abstract Expressionist paintings, but for the most part Chamberlain's colors were "chosen" rather than introduced or applied. Car parts (and other components, like the crushed containers composing Homer) retained their manufacturer's colors. In Homer's case, the colors are those of the cans or kitchen containers as they were produced in the factory, but weathered, aged, or distressed. Homer's distinctly different facades have different color palettes: one side—with bright yellows, reds, and blues—forecasts Pop colors, while the more subdued palette of the opposite face recalls Cubist collages.

Homer's inclusion in Rauschenberg's personal collection is testament to the sculpture's importance. It was an apparent favorite, presiding over Rauschenberg's kitchen, always on view, and lived with since he acquired it from Castelli Gallery. Chamberlain's Homer has immediately found its place in the permanent collection installation, linking the Museum's fine group of Abstract Expressionist paintings to works from the 1960s. It realizes Mrs. Wilson's intention to enable the Museum to acquire an important work of 20th-century American art for the collection, reflecting her personal artistic taste as well as her commitment to supporting the academic interests of Smith faculty and students. In addition to making this highly significant bequest to build the Museum's collection in an area of need, Mrs. Wilson served Smith College as a member of the Board of Trustees and was a valued advisor on the Museum's Visiting Committee. With her sister, the late Maconda Brown O'Connor, and cousin Louisa Stude Sarofim '58, she donated $14 million to Smith through the Brown Foundation in 1997. It remains one of the largest gifts in the College's history, supporting a major renovation of the Fine Arts Center in 2000.
As the Museum looks forward to opening the Carol T. Christ Asian Art Gallery in 2015 and naming its first curator of Asian art, gifts of Asian art from the past year—particularly Japanese prints, photographs, ceramics, and lacquerware—have continued to enrich the Museum’s holdings.

In Spring 2014, SCMA received a gift of 50 prints by five different Japanese artists from the Tolman Collection, the largest publisher of contemporary editions in Japan. These gifts were made in honor of the 50th birthday of Hilary Tolman ’87. They join 30 other prints given in Ms. Tolman’s honor within the past seven years. The five artists included in this recent gift—Shinoda Toko, Iwami Reika, Wako Shuji, Hiromitsu Takahashi, and Hasegawa Yuichi—each exemplify graphic excellence in a particular printmaking medium. As a group, these prints form a vital and useful teaching collection.

Shinoda is regarded by many as the most important woman artist in Japan. Trained as a calligrapher by her father, she has pursued a career as an abstract painter, calligrapher, and printmaker. Iwami uses simple materials—ink, wood, and metal leaf—to create abstract compositions that capture the subtle qualities of nature. Hasegawa Yuichi’s thickly layered prints are rendered by means of a dazzlingly complex and colorful reduction woodcut process. Wako Shuji creates highly detailed, richly colored, expertly rendered and printed lithographic still lifes. Hiromitsu Takahashi is a master of kappazuri, a traditional stencil technique he uses to make bold images of characters drawn from kabuki theater.

SCMA has also been able to add significant examples of Japanese art from the 1960s, through the generosity of Lucio and Joan Noto, including this year’s gift of a print by Hiratsuka Un’ichi, a prominent figure in the sosaku-hanga (Creative Print) movement, and a photograph by Sato Akira, who is best known for his experimental photographs of women.

New York collector John Weber presented the Museum with a gift of six Japanese ceramic objects (and one by Malcolm Wright) in honor of curator and scholar of Japanese art Julia Meech ’63. Among them is a faceted bottle with a rich green Oribe glaze by the Mino potter Kato Yasukage, who was the 14th generation artist in his family. The group also includes a lidded sake bottle by Terauchi Shinji, who works in porcelain with underglaze cobalt decoration and a tea bowl by Hamada Shōji (image 10). Terui Ichigen produces traditional shapes; the flower vase given to SCMA reveals his interest in more abstracted forms. Uenaka Inaemon is the 10th generation of his family to work in the Tamba kilns and, like many other traditional potters, produces dramatic experimental forms, such as the ovoid flower container given to SCMA, along with conventional shapes. Two of the vessels given by Mr. Weber demonstrate the dialogue between the American potter Malcolm Wright and the Japanese potter Nakazato Takahashi, who have continued an artistic exchange since the 1980s.

Charles and Valerie Diker (Valerie Tishman ’59) gave the Museum a beautiful lacquer tebako (cosmetic box) by Umezawa Ryushin, the third son of Shibata Zeshin, one of the most illustrious lacquer makers of the 19th century (reproduced on page 36). His painterly aesthetic is evident in this tabako, whose lid and sides depict a variety of shells arrayed on a seaweed-stream beach. The composition of each is an extension of the complex arrangement on the lid. Umezawa allows the traditional gold flecks on the black lacquer to stand in for the sand, and each of the shells has been executed in raised lacquer of different colors and textures.

Hiratsuka Un’ichi, Japanese, 1895–1997
Steps of Jakko-in Temple, Kyoto, 1960

Iwami Reika, Japanese, born 1927
Water and the Moon, 1972

Hasegawa Yuichi, Japanese, born 1945
Paradise, 1997

Sato Akira, Japanese, 1930–2002
Untitled from Sunset, 1960s

Uenaka Inaemon X, Japanese, born 1949
Chrysanthemum Flower Vessel, ca. 1993–94

Terunobu Shinji, Japanese, born 1940
Sake Pot with Lid, 2002

Malcolm Wright, American, born 1940
Tea Bowl, 2005

Nakazato Takahashi, Japanese, born 1937
Façaded Sake Bottle, 2003

Tea Bowl, n.d.

Hamada Shōji, Japanese, 1894–1978
Tea Bowl, n.d.
In the early 1990s, Candice Breitz was working with footage she selected from music videos and Hollywood movies, and editing the sound tracks to reveal underlying structures of meaning. As her work developed, Breitz was able to put edited sequences in dialogue with one another, to demonstrate the ideological tropes that run through the mass cultural environment.

More recently, continuing her exploration of subjectivity and how it is formed, Breitz made the Factum series. This work operates at the cutting edge of video art and documentary. Breitz filmed interviews with sets of identical twins and triplets, each individual filmed separately answering the same questions, the edited results shown on split or tripled screens. The result is not only powerful but a work whose young, female subjects—sisters Natalyn and Jocelyn Tremblay, who discuss their life experiences growing up in rural Canada—would be most relevant and interesting to students.

The purchase was made possible in part by the Contemporary Associates of the Museum, whose annual dues are used to acquire a new media work or an example of contemporary photography. At the time the video was presented for acquisition, Professors Ward and Keller wrote compellingly in support of the purchase. Excerpts of their statements follow below.

Frazer Ward, Associate Professor Of Art, Smith College:

In the early 1990s, Candice Breitz was working with footage she selected from music videos and Hollywood movies, and editing the sound tracks to reveal underlying structures of meaning. As her work developed, Breitz was able to put edited sequences in dialogue with one another, to demonstrate the ideological tropes that run through the mass cultural environment.

More recently, continuing her exploration of subjectivity and how it is formed, Breitz made the Factum series. This work operates at the cutting edge of video art and documentary. Breitz filmed interviews with sets of identical twins and triplets, each individual filmed separately answering the same questions, the edited results shown on split or tripled screens. The result is not only a fascinating study of twin and triplet relationships but offers a rich meditation on the categories of same and different as they go to form identities. The title, Factum, refers to Robert Rauschenberg’s famous pair of works, Factum I and Factum II, in which Rauschenberg brought into question the supposed individuality of the painted gesture by repeating such gestures nearly identically, over a backdrop of found, mass-cultural materials.

The Canadian twins in Factum: Tremblay are especially articulate and engaging (contemporary versions of Warhol’s stars), and their discussion of gender identity will be of particular interest in the context of a women’s college.

Alexandra Keller, Associate Professor of Film Studies and Director, Film Studies Program, Smith College

In the Factum series, Breitz continues to mesh her interest in Conceptual and Pop traditions with an acute sense of moving-image traditions, turning her attention to the language of documentary. The series of interviews with sets of identical twins and triplets, answering the same questions in classic “talking heads” style, is riveting. Her subjects (all volunteers) are psychologically fascinating: the ways in which they agree and disagree with one another’s responses open important questions about nature and nurture, and about the bedrock of identity formation. At the same time, as with her earlier work using found images, Breitz’s brilliant editing subtly disturbs expectations of documentary veracity. It is probably only possible to do this working as Breitz does at the intersection of avant-garde art and documentary.

From the perspective of film and media studies, this will be a significant acquisition, as Breitz is a globally important artist whose work is critically engaged with film and mass media, as well as being juicily teachable. I routinely teach Breitz’s work, and Factum: Tremblay will immediately become a staple of teaching in the program.
GIFTS & PURCHASES OF ART

COLLAGE

BROWN, James. American, born 1951
Untitled, 1991
Collage on verso of antique map
Gift of Vincent and Shelly Dunn Freemont

DECORATIVE ARTS

Tea Bowl, n.d.
Porcelain with underglaze and blue decoration; bamboo handle
Gift of John C. Weber in honor of Julia Meech, class of 1963

TERUI Ichigen. Japanese, born 1943
Flower Vase, 2002
Stoneware with copper green glaze
Gift of John C. Weber in honor of Julia Meech, class of 1963

NAKAZATO Takahashi. Japanese, born 1937
Oribe-type Mino ware with copper green glaze, 2001
Faceted Sake Bottle
Stoneware with black glaze and iron splashes
Tea Bowl, n.d.
DECORATIVE ARTS
Collage on verso of antique map
Untitled,
BROWN, James. American, born 1951
COLLAGE
class of 1963
decoration; bamboo handle
class of 1963
class of 1963
class of 1963

7
8

GALOFRE Y GIMENEZ, Baldomero. Spanish, 1849–1902
Pot,
UNKNOWN. Peruvian, Central Coast, Chancay culture, Late Intermediate period, ca. 1000–1470

Tug and Tow, 1933
Watercolor and graphite on medium thick, smooth, cream-colored paper
Gift of the estate of Arthur Dove

JOHNSON, David. American, 1827–1908
Oak Tree, September 1888
Graphite on medium weight, smooth, buff paper
Gift of Elizabeth Mayer Boeckman, class of 1954

LIFTON, Seymour American, 1933–1986
Seven untitled drawings, n.d.
Graphite on medium thick, smooth, cream-colored paper
Gift of Alan Lipton

LOUD, Herbert Richardson. American, 1876–1932
In Church, March 1902
Watercolor over pencil on medium thick, slightly textured, cream-colored paper
Gift of Cary Peterson, class of 1960, in memory of Ethel Godfrey Lown, class of 1901

PEABODY, Louise. American, born 1944
Untitled, n.d. (IMAGE 9)
Watercolor and charcoal on medium thick, rough, white paper
Gift of members of the class of 1963

FRIEBERT, Joseph. American, 1908–2002
Coal Pile, 1918
Pen, ink, and watercolor on black chalk on thick, slightly textured, cream-colored paper
Gift of the Joseph and Betsy Ritz Friebert Family Partnership (Susan Friebert Rosser, class of 1963)

GALOFRE Y GIMENEZ, Baldomero. Spanish, 1849–1902
Pot

UENAKA Inaemon X. Japanese, born 1949
Ovoid Flower Vessel, ca. 1995–96
Tamba ware
Gift of John C. Weber in honor of Julia Meech, class of 1963

Takata ornamented ceramic bowl with seashells and seaweed, 1937
Lacquer ornamented in takamakie (raised gold and colored lacquer) and nashiji (gold-flaked lacquers) with rims of applied pewter
Gift of Charles and Valerie Diver (Valerie Tishman, class of 1959)

NAKAZATO Takahashi. Japanese, born 1937
Stoneware with copper green glaze,
Gift of John C. Weber in honor of Julia Meech, class of 1963

TERAUCHI Shinji. Japanese, born 1960
Tea Pot with Lid, 2001
Dishware with black and iron splashes
Gift of John C. Weber in honor of Julia Meech, class of 1963

UNKNOWN. Roman, 5th century
Earrings, n.d.
Gold (with red glass modern inserts)
Gift of Mildredine Hendricks, class of 1948

UNKNOWN. Peruvian, Central Coast, Chancay culture, Late Intermediate period, 1000–1470
Pot, n.d.
Clay
Gifts of Susan C. Bourque

WRIGHT, Malcolm. American, born 1940
Tea Bowl, 2005
Shino-type Mino ware
Gift of John C. Weber in honor of Julia Meech, class of 1963

LIPTON, Seymour American, 1933–1986
Jubilee, 1969
Conté crayon on medium thick, smooth, cream-colored paper
Gift of Alan Lipton

LOMBROZIO, Robert. American, born 1945
Rock, 1980
Graphite and ink on thick, moderately textured, cream-colored paper
Gift of Vincent and Shelly Dunn Freemont

WILLIAMS, Micah (attributed to). American, 1782–1837
Portrait of a Man and Portrait of a Woman, ca. 1817–22
Paint on paper
Gift of Barbara Stevens Weeks, class of 1953, in memory of her sister, Katharine Nichols Weeks Prince, class of 1951

LIPTON, Seymour American, 1933–1986
One, 1962
Conté crayon on medium thick, smooth, cream-colored paper
Gift of Alan Lipton

LARKIN, Oliver. American, 1896–1970
Conch, 1933
Watercolor over chalk on paper
Gift of Sarah Chapin Flynn, in memory of her mother, Hubbs-Ross McManaway Flynn (1910–2000), class of 1931 (A.B.), 1933 (A.M.), Ph.D. Columbia University, class of 1943

LINHARES, Judith. American, born 1940
Monarch, 2000
Graphite on paper
Gift of Susan L. Brundage, class of 1971, and Edward Thorp

FRIEBERT, Joseph. American, 1908–2002
Coal Pile, 1918
Pen, ink, and watercolor on black chalk on thick, slightly textured, cream-colored paper
Gift of the Joseph and Betsy Ritz Friebert Family Partnership (Susan Friebert Rosser, class of 1963)

GALOFRE Y GIMENEZ, Baldomero. Spanish, 1849–1902
Pot

unknown. Roman, 5th century
Earrings, n.d.
Gold (with red glass modern inserts)
Gift of Mildredine Hendricks, class of 1948

unknown. Peruvian, Central Coast, Chancay culture, Late Intermediate period, 1000–1470
Pot, n.d.
Clay
Gifts of Susan C. Bourque

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Tea Bowl, 2005
Shino-type Mino ware
Gift of John C. Weber in honor of Julia Meech, class of 1963

LIPTON, Seymour American, 1933–1986
Seven untitled drawings, n.d.
Graphite on medium thick, smooth, cream-colored paper
Ink over graphite on medium thick, smooth, cream-colored paper
Blue ballpoint on medium thick, smooth, cream-colored paper
Unltd.
Unltd., 1963
Conté crayon on medium thick, smooth, cream-colored paper
Unltd., 1969
Conté crayon on medium thick, smooth, blue and white paper
Gift of Alan Lipton

JOHNSON, David. American, 1827–1908
Oak Tree, September 1888
Graphite on medium weight, smooth, buff paper
Gift of Elizabeth Mayer Boeckman, class of 1954

LARKIN, Oliver. American, 1896–1970
Conch, 1933
Watercolor over chalk on paper
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LINHARES, Judith. American, born 1940
Monarch, 2000
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FRIEBERT, Joseph. American, 1908–2002
Coal Pile, 1918
Pen, ink, and watercolor on black chalk on thick, slightly textured, cream-colored paper
Gift of the Joseph and Betsy Ritz Friebert Family Partnership (Susan Friebert Rosser, class of 1963)
Moon Magic. Emil Bisttram’s gouache study for symbolic representation of the heavens as both a scientific and a spiritual realm. In addition to this oil painting, the Museum also purchased Moon Magic, points to Bisttram’s interest in occult philosophy. It also suggests his quest for metaphysical truth through the celestial spaces and planetary forces. A deeply spiritual artist, he closely studied Kandinsky’s geometric paintings and artistic philosophies, sharing the artist’s belief that abstract painting was a vehicle for transcending reality to reveal the spiritual. In 1938 Bisttram joined with other artists who shared this perspective to found the Transcendental Painting Group, one of the most significant artistic associations formed outside a major urban center to advocate for abstract and non-objective art.

Moon Magic dates to the height of the artist’s career and is typical of the carefully composed, lively geometric images for which he became celebrated. Here, a purple sphere (possibly the moon of the title) anchors the lower left of the composition. Orbs and triangles float in a deep green space, and a pink object or personage (with its suggestion of a large “eye” and red “mouth”) plies its way through the heavens. The subject of celestial spaces and planetary forces was a theme the artist returned to repeatedly in his abstract paintings.

Emil Bisttram
American, 1895–1976
Moon Magic, 1942
Oil on canvas
Purchased with the Kathleen Compton Sherrerd, class of 1954, Acquisition Fund for American Art

oil Magic, 1942
Oil on canvas
Gift of Sarah Sather Givens, class of 1948, in honor of Sarah Timley Rees, class of 1905, and Mary Addison Rees, class of 1913

Moon Magic, 1942
Oil on canvas
Purchased with the Kathleen Compton Sherrerd, class of 1954, Acquisition Fund for American Art

Cheon, Mina, aka Kim Il Soon. American, born 1973
Woman with Pink Letter, 1978
Oil on canvas
Gift of Phoebe Dent Weil

Deihl, Randall. American, born 1946
Winter with Pink Letter, 1978
Oil on canvas
Gift of Sarah Sather Givens, class of 1948, in honor of Sarah Timley Rees, class of 1905, and Mary Addison Rees, class of 1913

Phenomena Toil Nor Spin, 1968
Acrylic on canvas
Gift of Jane Meyer Grotta, class of 1933

Jenkins, Paul. American, 1923–2012
Phenomena Toil Nor Spin, 1968
Acrylic on canvas
Gift of Jane Meyer Grotta, class of 1933

Kilgore, class of 1957

Kilgore, class of 1957
Winter scene with houses and snow, 1980–90
Oil on canvas
Gift of Claudia Hill in honor of her parents, Grace Hope Hill and Professor Errol Gaston Hill
Last January I participated for the second time in “Excavating the Image,” a collaboration between the Museum of Art and the Kahn Institute that brings faculty and staff from Smith and the Five Colleges together for two days of intense encounter with a work of art from the Museum’s collection—under the expert guidance of the Museum’s curatorial and education staff. This might seem like a curious way for someone who already spends a good part of her year trying to interpret complex works of art to spend a chunk of winter break, but I remembered vividly the exhilaration of my earlier experience—we “excavated” a painting of an excavation. George Bellows’s spectacular Pennsylvania Excavation (1917), then a new addition to the Museum’s collection— and I was eager to sign on again.

We were digging in different territory this time around. The painting was Randall Deihl’s troubling, mysterious Belchertown State School (1976). Not only was this a deeply imagined work by a contemporary artist—and one who had agreed to come talk to us on the first day of our seminar—to excavate this image was also to explore the history of our region, the history of the conceptions of “feeble-mindedness,” of “mental retardation” that underwrote institutions like this one, and, finally, the history of the heroic challenges mounted to the authority of those conceptions. Under the guidance of Maggie Lind, we looked, and looked again. We talked together—and puzzled over—what we were seeing. Randy Deihl placed the painting for us within the larger body of his work, and amidst the other challenges to established authority that were emerging in the 1960s and 1970s.

We heard from James Trent, a prominent historian, of conceptions of mental retardation in the United States, and from Steven Kaplan, a lawyer who had collaborated on a memoir by Ruth Sienkiewicz-Mercer, a resident of the School for 16 years. We read the Belchertown State School’s annual reports, newspaper articles, personal accounts of the School, and pored over images of the site—as it had been, as it looks now—and reported to one another on what we’d found. And then we looked at the painting again—and again—and talked some more.

My two excavations took me—along with my January companions—to very different places, but the experiences shared two features that were immensely valuable. One was the emergence of a community of “excavators,” the effect of looking hard—and thinking hard—together, and of having one’s capacity to witness enlarged and deepened by the witnessing of one’s companions. The other was the sense of discovering, through this intensive act of vision and thought, a refreshed capacity for attention—the features that were immensely valuable. One was the emergence of a community of “excavators,” the effect of looking hard—and talking some more. Randy Deihl placed the painting for us within the larger body of his work, and amidst the other challenges to established authority that were emerging in the 1960s and 1970s.

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Avery, Eric. American, born 1948
My Texas Dealer on His Death Bed: 1992
Etching and aquatint printed in black with hand coloring on medium-weight, slightly textured, cream-colored paper
Exhibit, 1992–93 (printed 2013)
Woodcut and linocut printed in red and black on medium-weight, slightly textured, white paper
Kapost Sarcoma Tumor, 1994
Woodcut printed in blue on Hosho paper
Gift of the artist
Bliss Test, 1985
Molded-paper woodcut printed in black and blue on Hosho paper
1994/AIDS, 1999
Woodcut printed in red and black on handmade paper
Signature/Tattoo, 1993
Linocut and lithograph printed in color on Mulberry paper
HIV Condom/Fly Postcard, 1993
Woodcut on handmade paper
The Last Lymphotox, 1996
Linocut and monoprint printed in blue and black on Hosho paper
Lifestyle of HIV: Showing Stages of Actions of Medications, 1996
Linocut printed in black on Okawara paper
Emergence of Infectious Diseases, 2003
Linocut and lithograph printed in color on Mulberry paper
My Patients, 2008
Portfolio of six reduction photo-engravings printed in black on handmade paper
1984/AIDS, 2012
Woodcut and linocut printed in yellow and black on handmade paper
Purchase

Eric Avery
An accomplished graphic artist as well as physician (retired from active practice, 2012), Eric Avery has created a wide-ranging body of work—including prints, artist’s books, sculpture, and installations—on the subject of public health and infectious diseases.

In 2014, SCMA and the Mortimer Rare Book Room banded together to become the first collections to acquire a full set of Avery’s prints and artist’s books on the subject of HIV/AIDS. The collection includes 27 printed works (some multi-panel) and eight artist’s books.

In 1984, as the death toll from AIDS rose, Avery created My Art Dealer on His Death Bed, a 16th-century woodcut plague poster in the collection of the Philadelphia Museum of Art. He did not cut or print the block until 1993. One edition of the image was printed on a cheap rose-printed Mexican wrapping paper that fades easily, an apt metaphor for the fleeting nature of life.

SCMA is pleased to have acquired such a cohesive and important body of work that documents three decades in the life of a major public health crisis through the eyes of an artist capable of seeing, understanding, and translating the issue from multiple perspectives.
MITCHELL, Joan American, 1926–1992
Two by 1992 (IMAGE 43)
Lithograph printed in color on heavyweight, moderately textured, cream-colored paper
Gift of Mary Podesta (Mary Spieczny, class of 1966) and John Podesta

SCHWARTZ, Dorothy American, 1938–2014
Ridge and River, Wincherna, 2001 (IMAGE 41)
Two-color woodcut on thin, smooth, white paper
Gift of Dorothy Feldman Schwartz, class of 1960, AMT 1962, in memory of Pearl and Morris Feldman

SIMPSON, Lorna American, born 1961
Double Portrait, 2013 (IMAGE 42)
Screenprint on felt
Purchased with the Janice Carlson Oresman, class of 1955, Fund

Homage to HF 2012
Reduction woodcut printed in color on medium thick, moderately textured, cream-colored handmade paper
Purchased with the Josephine A. Stein, class of 1927, Fund in Honor of the Class of 1927

SHINDO Tako. Japanese, born 1913
Attraction, n.d.
Rice, n.d.
Spring, 1978
Contemplation, 1979
New Iwokon, 1985
A Glode, 1999
Wild Fire, 2000
Rakuany, 2005
Mystic Texts, 2007
Setting Forth, 2007
Lithographs and handcoloring on heavyweight, moderately textured paper
The Hilary Tolman, class of 1987, Collection. Gift of the Tolman Collection, Tokyo

TUTTLE, Richard American, born 1941
When Pressure Exceeds Weight X 2012
Relief print on thick, rough, cream-colored handmade paper
Purchased with the Josephine A. Stein, class of 1927, Fund in Honor of the Class of 1927

VALOIS, Edward, after John Bomet. Valois: American born ca. 1825, active 1840–1860
Bomet, American, active New York 1855–1865
Bay of New York, Taken from the Battery, 1851
Lithograph printed in black on medium thick, slightly textured, beige paper with hand coloring
Transferred from Rental Collection

WARHOL, Andy American, 1928–1987
Cowboys and Indians (Special Edition), 1977
Edward Kennedy, 1980
Reigning Queens (Royal Edition, Queen Beatrix), 1985
Reigning Queens (Royal Edition, Queen Elizabeth), 1985 (IMAGE 45)
Cowboys and Indians (War Bonnet Indian), 1986
Sitting Bull, 1986
Screenprints on Lenox Museum Board
Gift of The Andy Warhol Foundation for the Visual Arts

WAKO Shuji. Japanese, born 1953
Rabindr, n.d.
Unhuman Moment, n.d.
Two Polish Cities, 1985
Gift from Gins, 1987
Joined Amore, 1987
Sunday, 1989
Hidden Message, 1989
Chain Letter, 1991
Right on Target, 2004
L'orbit d'oro 2009
Lithographs printed in color on moderately thick, smooth, white paper
The Hilary Tolman, class of 1987, Collection. Gift of the Tolman Collection, Tokyo

WAKO Shuji. Japanese, born 1953
Hammer and Sickle (Special Edition), 1977
Edward Kennedy, 1980
Reigning Queens (Royal Edition, Queen Beatrix), 1985
Reigning Queens (Royal Edition, Queen Elizabeth), 1985 (IMAGE 45)
Cowboys and Indians (War Bonnet Indian), 1986
Sitting Bull, 1986
Screenprints on Lenox Museum Board
Gift of The Andy Warhol Foundation for the Visual Arts

ACQUISITIONS

SCULPTURE

CHAMBERLAIN, John Angus American, 1927–2011
Homer, 1960
Painted tin with wood base
Purchased with a bequest from Isabel Brown Wilson, class of 1953

FORD, Betty Davenport American, born 1924
Hooded Gibbon, 1952 (IMAGE 44)
Girard dineware
Gift of Susan L. Bundege, class of 1971, and Edward Torip

ACQUISITIONS

GARRETT, Dana American, born 1948
Spontaneous Generation, 1990
Four bronze sculptures
Gift of Vincent and Shelly Dunn Fremont

HOLZER, Jenny American, born 1950
Untitled ("It’s an odd feeling…") from the Living series, 1981
Bronze on black painted wood backing
Gift of Mary Podesta (Mary Spieczny, class of 1966) and John Podesta

HOUWER, Allan Native American, Chiricahua Apache, 1914–1994
The Navajo, 1985 (IMAGE 45)
Bronze
Gift of Adrian Austin Shelby, class of 1955, in gratitude for the education that she and her granddaughter, Emily Claire Anderson, class of 2014, received at Smith College

ROCKLEN, Ry American, born 1978
Norton Christmas Present 2013: Trophy, 2013
Gold painted metal, plastic, and wood, electrified with yellow and white bulbs
Gift of Jawaica Nicol, class of 1983, through the generosity of Gwen and Peter Norton
**FACTS & FIGURES AT-A-GLANCE**

### Membership Counts

- **Contemporary Associates**: 12
- **Director’s Associates**: 15
- **Tryon Associates**: 38
- **Student–Patron**: 1,144

### Membership

- **StUDENT–PATRON**: 27%
- **DirectoR’S ASSOCIATES**: 26%
- **CONTEMPORARY ASSOCIATES**: 5%
- **TRYON ASSOCIATES**: 42%

### Revenue Sources

- **STUDENT–PATRON**: 375K
- **DIRECTOR’S ASSOCIATES**: 313K

### Endowment

- **2009 Market Value**: 40M
- **2014 Market Value**: 40M

#### Market Value Breakdown
- **College Support**:
  - **2009**: 25M
  - **2014**: 31.7M
- **Acquisitions**:
  - **2009**: 4.9M
  - **2014**: 7.7M
- **Operations**:
  - **2009**: 13.5M
  - **2014**: 21.7M

### Academic Visits

- **Five College Student & Faculty Visits**
  - **2009**: 6,330
  - **2014**: 8,087

- **% of Smith Seniors Who Visited SCMA in 2013**
  - **0**: 12%
  - **1-5**: 14%
  - **6-10**: 14%
  - **10+**: 70%

### Operations

- **Acquisitions**: 7.7M
- **Operations**: 11.7M
- **College Support**: 21.7M
20 Elm Street at Bedford Terrace
Northampton, Massachusetts 01063

smith.edu/artmuseum

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