

SMITH COLLEGE MUSEUM OF ART

SCHEMA

THE YEAR IN REVIEW



TEACHING & LEARNING WITH EXCEPTIONAL ART

2013/4

AT-A-GLANCE

JULY 1, 2013–JUNE 30, 2014

ANNUAL BUDGET: \$2,758,692

MUSEUM ATTENDANCE: 33,335

Smith College students: 5,237

Smith College faculty: 1,061

Other Five College students and faculty: 1,789

Children and youth: 4,371

Adults: 19,885

CUNNINGHAM CENTER ATTENDANCE: 1,191

Class visits: 76

ACADEMIC CLASS VISITORS: 9,580

PreK–12 students: 2,456

PreK–12 class visits: 125

College students: 5,545

College class visits: 231

PROGRAMS: 52

Teacher workshops: 1

Family programs: 14

Member programs: 15

Public programs: 22

EXHIBITIONS: 10

WORKS IN PERMANENT COLLECTION: 24,048

Loans to other institutions: 18

Works receiving conservation: 10

Works on Paper used for classes or individual study: 1,905

ART ACQUISITIONS: 403

Gifts: 301

Purchases: 97

Transfers: 5

MEMBERS: 1,209

Director's Associates: 15

Tryon Associates: 38

Contemporary Associates: 12

Student through Patron level: 1,144

Library Pass Partners: 33

STAFF: 93

Full time: 24

Part time: 4

Student assistants: 28

Guards and security system specialists: 39

VOLUNTEERS: 76

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

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.

FROM THE DIRECTOR

GALLERY REDESIGN

EXHIBITIONS

LOOKING, LEARNING, THINKING

COMMUNITY & STUDENT PROGRAMS & EVENTS

MEMBERSHIP MATTERS

ADVISORY GROUPS

GIFTS TO THE MUSEUM

ACQUISITIONS

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FACTS & FIGURES



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2013/4

COVERS: (front) Led by Charlene Shang Miller, associate educator, Smith students participate in a class in the Cunningham Center, fall 2014
(back) A record number of students—including these Student Museum Educators—attended "Night at Your Museum," winter 2014

At-A-Glance: 1–3 Second Fridays attract visitors of all ages 4 Mona Sinha '88 and Janice Oresman '55 examine prints in a new mobile cabinet

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 Gilvin'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 how museums work, including the power and responsibility that comes with shaping interpretation around an art object or a culture. And they create new generations of informed museum-goers.

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's been 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 interships 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 Whitin 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.

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



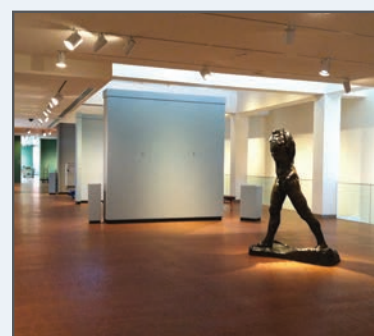
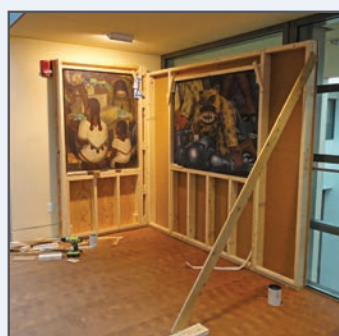


GALLERY REDESIGN

A New Look, A New Light

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."



REFLECTION: 1 Part Information, Part Inspiration

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.

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.

REIMAGINATION: 2 From the Practical to the Profound

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.

(previous page, top and bottom) Redesigned third floor gallery; reinstallation work-in-progress (below) Smith students engage with sacred and secular art, guided by Charlene Shang Miller





The Museum's new "encounter spaces" bring together works of art for comparative study and create unique juxtapositions to jog the thinking. In the third floor gallery, Boston-born, late 19th-century artist Charles Sprague Pearce's imagined scene of Japanese life called *A Cup of Tea* is the subject of a multimedia display that features a recorded conversation between two Five College art history professors who offer context, insights, and food for thought. The concept of this coming-together was the work of SCMA's Linda Muehlig and Taiga Erman-sons, who worked with Amherst College Professor Samuel Morse and Smith College Professor John Davis.

(top) Visitors in the new second floor gallery
(bottom left) An information panel in a redesigned gallery
(bottom right) Bosiljka Glumac, professor of geosciences, examines prints in a mobile cabinet for works on paper



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 overloading 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 reinstallation 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.



(top) John Davis and Sam Morse with members of the Museum's Visiting Committee (bottom left) Jessica Nicoll gives a gallery talk for Members (bottom right) Visitors explore the third floor "encounter" installation





Adam Guerrin of Vision Signworks

“The gallery Reinstallation Project is the embodiment of our mission, and ushers in an exciting new era for the Museum. We have much to look forward to together.”
Jessica Nicoll

WAYFINDING: 3 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 Baressi & 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 Wayfinding Redesign Project team: Denise Lugar, principal partner at RBA, for her expertise and guidance; project coordinator Margi Caplan; as well as David Dempsey, Aprile Gallant, Maggie Lind, Linda Muehlig, and director Jessica Nicoll. Our additional thanks go to John Eue, associate VP for public affairs at Smith, and Lee Burns, professor of art, for working with us on the exterior component of the project. Together, team members are helping to make SCMA’s wayfinding a successful part of the Museum’s exciting new vision.

PERSPECTIVE: MAGGIE KURKOSKI ‘12 Brown Post-Baccalaureate Curatorial Fellow 2013–2015



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 watching 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 reinstallation 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.

exhibitions

JULY 1, 2013–JUNE 30, 2014

July 12–October 6, 2013
Eye on the Street: Trends in 1960s and 1970s Photography

Curated by Julie Warchol, Brown post-baccalaureate curatorial fellow

September 13–December 29, 2013
Look at Me, Me, Me!

Curated by Henriette Kets de Vries, Cunningham Center manager

September 13, 2013–January 12, 2014
New Acquisition: John Chamberlain, *Homer*

Curated by Linda Muehlig, associate director for curatorial affairs and curator of painting and sculpture

October 4, 2013–January 5, 2014
River of Gold: Precolumbian Treasures from Sitio Conte

Organized by the University of Pennsylvania Museum of Archaeology and Anthropology

October 11, 2013–February 9, 2014
Art Stories: Personal Experiences with SCMA's Collection

Curated by Jessica Nicoll



Art Stories



George Inness. American, 1825–1894.
Landscape, 1877. Oil on canvas.
Bequest of Frank L. Harrington, in honor
of Louise Cronin Harrington, class of 1926

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

1 Students in *River of Gold* 2 Photograph from *Look at Me, Me, Me!* Duane Michals. American, born 1932. *Narcissus*. 1974 (printed in 1975). Gelatin silver print and black ink. Gift of Drayton Grant, class of 1970, and Wayne I. Baden 3 President McCartney tours the galleries 4 Taiga Ermansons gives an Art Stories Members' talk 5 Photograph from *Eye on the Street*. Garry Winogrand. American, 1928–1984. *Woman in a headscarf carrying a paisley suitcase* from *Women are Beautiful*, ca. 1972; print 1981. Gelatin silver print. Gift of Ralph and Nancy Segall. Photography by Petegorsky/Gipe 6 David Dempsey views *Homer* by John Chamberlain





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October 15–December 8, 2013

Narratives of Dress: What Can a Garment Say?

Curated by Kiki Smith, professor of theatre

January 31–May 25, 2014

Transformations in African Art

Curated by Amanda Gilvin and her class, “ARH 280: The Creation of African Art”

January 31–August 31, 2014

The Eye is a Door: Landscape Photographs by Anne Whiston Spirn

Curated by Aprile Gallant, curator of prints, drawings and photographs

May 9–25, 2014

Framework X: A Decade of Research, Collaboration, and Treatment

Curated by William Myers, chief preparator, and David Dempsey, associate director for museum services

Through 2018

Sol Lewitt: Wall Drawing #139 from the Permanent Collection of SCMA

Curated by Aprile Gallant as part of a partnership between SCMA and MathStudio, an ongoing creative studio space at Smith College focusing on process and dialogue between mathematics and art (installed in Burton Hall, Smith College)

October 2013–April 2014

Student Picks Exhibitions

See Museum website for a complete list: smith.edu/artmuseum

7 Narratives of Dress 8 Maggie Kurkoski '12 and Saraphina Masters '17 view a Student Picks exhibition 9 Visitors in The Eye is a Door 10 Breana Latty '11 gives a Framework X Members' talk 11 Pau Atela, professor of mathematics and statistics, with Sol Lewitt: Wall Drawing #139



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11



Aprile Gallant (right) asks Anne Whiston Spirn (left) to share her experience working with SCMA

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The Eye is a Door: Landscape Photographs by Anne Whiston Spirn

The Eye is a Door was the first major exhibition to explore how Anne Whiston Spirn's work encourages a deeper understanding of the natural and built environment through the ability to read and analyze visual information. Spirn has been on the forefront of the movement to make this kind of visual literacy a fundamental part of people's daily lives. Produced over the past 35 years, the 50 color images in the exhibition captured stories and ideas embodied in places the artist has visited for her research, from the volcanic landscapes of Iceland to Japan's sacred Buddhist gardens.

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.

AG: How do you think Visual Thinking fits in with interdisciplinary learning?

AWS: Visual Thinking applies to any discipline. Strategies like observation, pattern recognition, and repatterning apply to investigating human health and behavior, meteorology, molecular structure, or any other subject, anywhere—in the laboratory or studio, at home or in the field. So many different classes used the exhibition including classes from Art, Dance, and Literature, to Biology, Environmental Studies, Geology, and Landscape Studies. This experience confirmed my own conviction that a college museum is an ideal place to show my work, as there is a spirit of inquiry in an academic environment that may not be part of the culture of a public art museum. Audiences at a college or university museum expect to be challenged to think and to take home some new ideas or ways of thinking when they visit an exhibition. The way the exhibition was structured supported this. Everything from the quotes on the wall to the labels and hanging put people in the frame of mind that they should stop, look, and think.



Transformations in African Art

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.

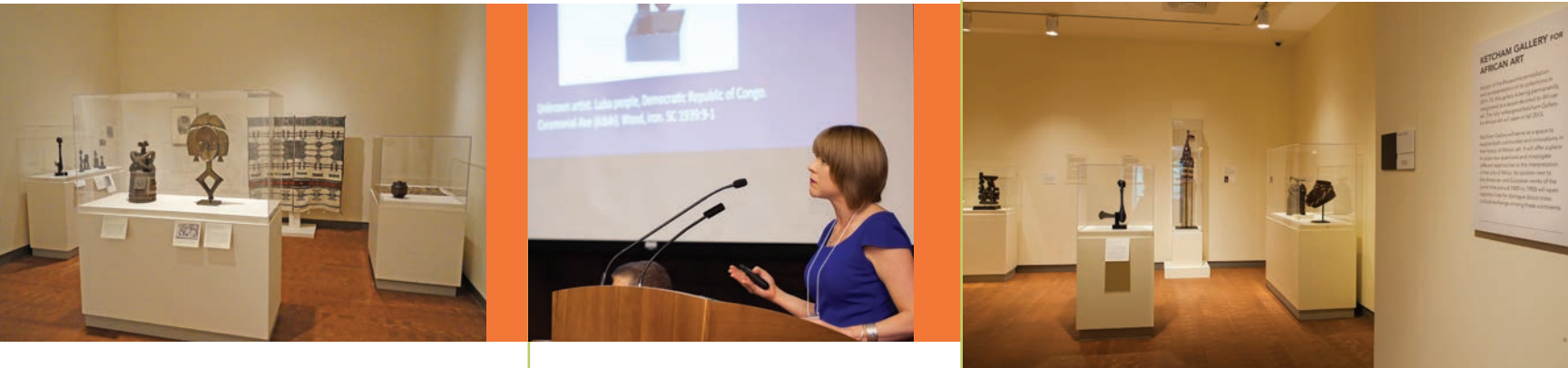
“I often assign both didactic labels and catalogue essays instead of conventional research papers. They require an equal amount of research, but they require experimentation and emphasize concision. They are also excellent preparation for students who plan to pursue careers in art history, whether in 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



LOOKING, LEARNING, THINKING

Academic Programs & Public Education



Transformations in African Art (left; right);
Amanda Gilvin (above)

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.

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.



(previous page) Smith College Campus School teachers attend a workshop at the Museum (above left) Curator Aprile Gallant visits with Catherine Blanton Freedberg '64 and Sam Samuels, director of gift planning at Smith (above right) Smith College students attend class in the Cunningham Center (next page, left to right) Ashley Brickhouse '11; Julie McLean; visitors interact with performers at a family program

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

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.

"CSC 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* by classes from the Art and Architecture, Landscape Studies, Geology, English, East Asian Studies, and Biology departments.

PERSPECTIVE: ASHLEY BRICKHOUSE '11

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

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 2014," 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.

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.



PERSPECTIVE: ASHTON FANCY '14

Art History Major; Ancient Studies Minor; and Museums Concentrator

When I first arrived at Smith, I visited SCMA, but only to use the artist-designed women’s restroom. While I rarely revisited that porcelain beauty, my experience as a Museums Concentrator allowed me to spend countless hours roaming through the Museum’s galleries and offices.

After this first encounter, I worked as the Student Museum Membership Assistant, and also joined the SME program during my sophomore year. I enjoyed my work much more than I had anticipated and looked forward to every hour I spent volunteering. I quickly realized that I was spending each day in the Museum in some capacity—both official and not—and so I decided to apply to become a Concentrator. What had originally been a hobby soon turned into much more.

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.



(left) Fu Ji '14, Joan Lebold Cohen '54, and Jennifer Wong, granddaughter of Chinese artist Liu Jipiao, co-present a gallery talk (right) Fu Ji '14 presents her Museums Concentration capstone project during “Celebrating Collaborations,” spring 2014

Smith 2014 Graduates with a Concentration in Museums and their Capstone Projects

Chelsie Dias	Victoria Grace	Jennifer Leman
Smith College Fund for Innovation	Smith College Fund for Innovation	<i>In an Era of Degenerate Art: The Art of Ulrich Leman</i>
Nicole Downer	Katelyn Goldstein	Miriam Mosher
<i>Death in Stasis: Post-mortem Portraiture in the Victorian Era</i>	<i>Conserve & Protect: Museum Guard Culture</i>	<i>Black Feminism and the Cultural Legacy of Ms. Magazine</i>
Jennifer Duckett	Fu Ji	Elizabeth Temple
<i>What Do You See? The Evolution of the Art Museum Tour</i>	<i>The First Generation of Chinese Artists in Paris and their Legacy</i>	<i>Lavish Restraint: Deconstructing Dandy</i>
Elaura Dunning	Margaret Kean	Elena Terhune
<i>Rebranding Historic Northampton</i>	<i>Investigating Method: A Reproduction and its Frame</i>	<i>Visual Literacy in Comics</i>
Ashton Fancy	Frances Lazare	Elizabeth Tyra
<i>Conceptualizing a Digital Tool for SCMA’s Ancient Art Gallery</i>	<i>This Is (Not) History: Subjectivity and the work of Kara Walker</i>	<i>Pants: Women and Identity in the 20th Century</i>
Hope Fried		
<i>Couture Closet: Transform Your Closet into a Collection</i>		



A Time of Transitions: SCMA's Education Team

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.



(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



REMEMBERING ANN E. MUSSER

January 5, 1973–
September 29, 2014

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 installation 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.

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.

community & student programs & events



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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 Deysher, 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.



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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

1 “Night at Your Museum” 2 “Threshold” 3 “Hands-on!” Art-making at Second Friday
4 “Night at Your Museum” 5–6 Second Friday 7–8 “Night at Your Museum” 9 Maya Lin

MEMBERSHIP matters



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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.

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

ART INSIGHTS

July 30, 2013
October 4, 2013

November 9, 2013
November 21, 2013
January 30, 2014
February 26, 2014
April 18, 2014

May 1, 2014
June 13, 2014

Special programs and trips for Museum Members

"Open Eyes" for Members—Art outdoors with Julie McLean
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
Members' Bus Trip to NYC and the IFPDA Print Fair
"What's your Art Story?" Gallery Talk + VTS Experience with Jessica Nicoll and Taiga Ermansons
Anne Whiston Spirn: *The Eye is a Door* Exhibition Preview with Aprile Gallant
"Open Eyes" for Members—Anne Whiston Spirn with Taiga Ermansons
Gallery Tour: "A Close Look at Frame Conservation" with William Myers, chief preparator, Breana Latty '11, and Hannah Braun MHC '13
"Open Eyes" for Members—Art outdoors with Taiga Ermansons
Members' Gallery Tour + Conversation with Anne Whiston Spirn

PLEASE BE SEATED

November 6, 2013
February 11, 2014

March 11, 2014

Members' reserved seating at Museum lectures

River of Gold Exhibition Lecture by Julia Mayo
"Threshold: An Evening of Dance, Music, and Image" with Anne Whiston Spirn, Chris Aiken, Angie Hauser, and Mike Vargas
Miller Lecture by Maya Lin

MEMBERS' DAYS

November 21–24, 2013
June 25–28, 2014

Members' Double Discount Days—Fall
Members' Double Discount Days—Summer

FOR STUDENTS

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

1–2 Members' gallery talk on *The Eye is a Door* 3 Double Discount Days at the Museum Shop 4–6 (left to right) Members' gallery talks by: William Myers; Breana Latty '11; Fernando Armstrong-Fumero, associate professor of anthropology

MUSEUM MEMBERS

SCMA Members support and sustain excellence in teaching and learning with art. 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 purchases. The Museum wishes to acknowledge the charter members:

- Jane Carroll ’53 and Leo Arnaboldi
- Peggy Danziger ’62 and Richard M. Danziger
- Valerie Diker ’59 and Charles Diker
- John Eastman
- Catherine Freedberg ’64
- Jan Golann ’71
- Susanne Grousbeck ’58
- Janet Ketcham ’53
- Diane Nixon ’57
- Eliot Nolen ’54 and Wilson Nolen
- Janice Oresman ’55
- Louisa Sarofim ’58
- Sharmila Sinha ’88 and Ravi Sinha
- Roberta Sommers ’64 and Jeffrey Sommers
- Anita Wien ’62

Tryon Associates

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

- Elsie Aidinoff ’53 and M. Bernard Aidinoff
- Elizabeth Anderson ’84 and Joanne Anderson ’53
- Patricia Ashton ’53
- Joan Lebold Cohen ’54 and Jerome A. Cohen
- Ann Collier ’55 and Marvin Collier
- Christina Eldridge ’53
- Georgianna Erskine ’54
- Elizabeth Eveillard ’69 and Jean-Marie Eveillard
- Nancy Fessenden ’50 and Hart Fessenden
- Margot Freedman ’62
- Rebecca Humphrey ’48
- Eileen Jachym ’75 and Peter Jachym
- Ann Kaplan ’67
- Elizabeth Kelsey ’55 and Thomas Kelsey
- Sarah Leahy ’54 and Richard Leahy
- Phoebe Lewis ’51 and John Lewis
- Margot Linton ’52 and Robert Linton
- Marilyn Lummis ’54
- Ann Mandel ’53
- Mary Newman ’61 and Fredric S. Newman
- Louise Parent ’72
- Susan Rose ’63
- Bonnie Sacerdote ’64
- Betty Sams ’57

- Joan Schuman ’62
- Adrian Shelby ’55 and Edward Bindel
- Ann Solomon ’59 and Richard Solomon
- Carlyn Steiner ’67
- Ellen Strickler ’57 and Daniel Strickler
- Judith Targan ’53
- Judy Tenney ’49
- Joyce Thurmer ’52
- Jane Timken ’64
- Ann Wales ’57
- Roberta Weinstein ’67 and David Weinstein
- Melissa Wells ’93
- Elsie Wheeler ’54
- Margaret Wurtele ’67

Contemporary Associates

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

- Cathy Carron ’79 and Andrew Carron
- Marilyn Cohen ’68 and L. Robert Cohen
- Sara Crawley
- Wendy Cromwell ’86
- Nancy de La Selle ’69
- Louise Eastman ’88
- Lisa Marks ’84
- Joan and Lucio Noto
- Janice Oresman ’55
- Flora Schnall ’56
- Mary Solomon ’84 and David Solomon
- Rora 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 Walsh ’75
- Kathleen Allard-Madaus ’89
- Jean Allen ’45
- Ann Alpers ’84
- Joe Ambessi, in honor of staff and volunteers of the Art Museum
- Jacqueline Anderson ’80
- Mary Anderson and Harry Anderson
- Naomi Antonakos
- Susan Baker ’79, in memory of Nancy Baker ’50
- Kathleen Balun ’72
- Susan Barr ’94
- Dee Bates
- Kay Bearman ’60
- Sarah Bellrichard ’94
- Wendy Berg and Thomas Wartenberg
- Edith Bingham ’55
- Nancy Bissell ’61

- Nancy Black ’76, in memory of Rita Black ’71
- Barbara Blumenthal ’75
- Sarah Bolster ’50
- Andrea Bonn ’73 and John Bonn
- Suzanne Boorsch ’58 and Allan Appel
- Nancy Bradbury ’74 and Scott Bradbury
- Heather Brandes ’89
- Rena Bransten ’54
- Linda Brennan ’84
- Erika Brewer ’86 and William Brewer
- Anne Brown ’62
- Linda Bruemmer ’73
- J. Elizabeth Burbank and Jeremiah Burbank
- Lale Burk ’64 and Carl Burk
- Brookes Byrd ’65
- Edith Byron and Fredrick Byron
- Elizabeth Caine and Thomas Caine
- Ann Caplan and Jeffrey Caplan
- Dorothea Cardamone ’69
- Carolyn Carr ’61
- Judith Carroll ’74 through the Patterson & Carroll Family Trust
- Janet Case ’54
- Eunice Chambers ’77
- Kathleen Chartener ’89
- Carol Christ through the Carol T. Christ Trust
- Anne Cohen ’76
- Jennifer Connolly ’73
- Priscilla Cunningham ’58
- Joan Curhan ’59 through the Leo Wasserman Fund, in memory of Muriel Pokross ’34
- Deborah Cushman ’77
- Jeffrey Dan
- Mary Dangremond ’76
- Robert Delaney, in memory of M. Quinn Delaney ’50
- Edith Dinneen ’69, in memory of Edith Dinneen ’27
- Donna Donaghy ’59
- Susan Donovan ’76 through the Joan C. and Richard A. Van Deuren Family Foundation, Inc.
- Ann Doyle ’89
- Nancy Duck ’63
- Deborah Duncan ’77
- Louise Eastman ’88
- Nicole Ehrlich ’98 through Rocket In My Pocket, Inc.
- Emily Evans ’94
- Suzannah Fabing and James Muspratt through the Fidelity Charitable Gift Fund
- M. Naomi Feldman ’69
- Louisa Ferree
- Gay Flood ’57
- Jane Fogg ’54
- Patricia Foulkrod ’66
- Meredith Frapier ’58
- Leslie Freudenheim ’63
- Eugenie Friedman ’47 through the Robert G. Friedman Foundation
- Ruth Friendly ’45
- Lesley Friskel ’93
- Helen Gabriel ’48
- Martha Galley ’79
- Anne Gares ’74

- Janice Gerton ’41 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 ’03
- Janet Griffin ’73
- Elizabeth Guthman ’60
- Margaret Guyer ’90
- Laurel Haarlow ’88 through the Haarlow Family Charitable Foundation
- Timi Hallem ’68
- Eszter Hargittai ’96
- Nancy Harvin ’80
- Gail Hecht ’58 and Harvey Hecht
- Diane Hellens ’76
- Laurel Henschel ’78
- Ann Hilliard ’59
- Mary Hinds ’76 through Ernst and Young Foundation
- Judy Hoffman ’53
- Julie Hoffman ’76
- Anna Hogan ’66
- Virginia Horner ’54 and Thomas Horner
- Cornelia Hugel ’50
- Anne Hull ’38
- Anne Hulley and David Hulley
- Catherine Jenkins ’96
- Ann Jones and Peter Stallybrass
- T. Jones
- Barbara Judge ’46
- Wendy Kaminer ’71 and Woody Kaplan
- Marsha Kessler and David Golden
- Catherine King ’89
- Elizabeth Kinney ’57
- Florence Kmetz
- Morley Knoll ’67 and James Knoll
- Conrad Kronholm, Jr.
- Phyllis Lavine ’87
- Lianne Lazetera ’84
- Susan Leland ’53
- Alla Leshko and Jaroslaw Leshko
- Marilyn Levine ’64 and Michael Levine
- Jennifer Levy ’76
- Janet Ley ’52 through the Janet Upjohn Stearns Charitable Trust, in memory of Janet Stearns
- Susan Lindenauer ’61 and Arthur Lindenauer
- Katherine Linton ’93
- Christopher Loring
- Melissa Loving ’84
- Nancy Lustgarten and Edmund DeLaCour
- Heather Macchi ’93
- Sarah MacCullough ’80 and Glenn MacCullough
- Patricia Mail ’65
- Claire Mansur ’76 through the Schwab Fund for Charitable Giving
- Ann Martin ’77
- Sally Mayer ’79
- Elizabeth Mayor ’57
- Kathleen McCartney

- Suzanne McCullagh ’73
- Mary McLean ’68
- Elizabeth McManus ’91, in honor of Deborah Babb ’91, Laura Bloom ’91, Katharine Clegg ’91, Heather Russell ’91, Elizabeth Thauer ’91, and in memory of Margaret Stout ’91
- Ann Mitchell ’75
- Rachel Moore
- Stephanie Mudick ’76
- Joanne Murphy ’82
- Sybil Nadel ’57
- Karen Nelson ’62
- Mary Newman ’50
- Lisa Novick ’89
- Judy Oberlander ’78
- Nancy O’Boyle ’52
- Kate O’Brian ’80
- Maureen O’Brien ’54
- Deidre O’Flaherty ’70
- Jean O’Neil and Ed O’Neil
- Marcia Osborn ’53
- Elizabeth Osborne and Jeff Schwartz
- Alison Overseth ’80
- Eleanor Panasevich ’63
- Theodora Perry
- Patricia Pinkston ’74 and Martin Gutierrez
- Mary Pinney ’58, in memory of Florence Macdonald ’32
- Constance Pollak ’55
- Paola Prins ’86
- Susan Proctor ’68
- E. Upshur Puckette ’57
- Barbara Quilty ’75
- Rebecca Rabinow ’88
- Elizabeth Rajam
- Sally Rand ’47
- Janet Rassweiler ’80
- Ann Rawley ’44
- Richard and Rebecca Evans Foundation
- Carolyn Richmond ’60 and Chris Ellis
- Alice Robbins and Walter Denny
- Alison Rooney ’87
- Katherine Rostand ’65 and Stephen Rostand
- Elizabeth Rowe ’59
- Elizabeth Salsedo ’02 and Alexis Surovov, in honor of Janice McDowell
- Barbara Salthouse and Robert Salthouse
- Rita Saltz ’60
- Samuel Samuels
- Ann Sanford ’75
- Dorothy Sawyer ’55
- Cathy Schoen ’70
- Susan Seamans ’70
- Henry Seay
- Phyllis Shapiro ’69
- Anne Sherrerd
- Mary Siano and Alfred Siano
- Frances Simonds ’54
- Diana Simplair ’87
- Susan Small ’48
- Barbara Smith ’50
- Tracy Smith ’90
- Cynthia Sommer ’75 and Andrew Balder

- Estelle Sosland ’46 and Morton Sosland through the Sosland Foundation
- Laura Spadone ’57
- Bonnie Stacy ’80
- Heather Stalfort ’97
- Ruth Stavis ’58 through the Ruth and Frederick Stavis Family Foundation, Inc.
- Joanna Sternberg ’91
- Nan Stifel ’77
- D. Ann Stromberg ’58
- Elizabeth Sussman ’54
- Gretchen Swibold and Richard Swibold
- Barbara Townsend ’74
- Lee Traub ’47
- Susan Van Dyne
- Abigail Van Slyck ’81 and Mitchell Favreau
- Cynthia Volk ’83
- Barbara Waite ’56
- Leah Walker ’99, in memory of Roselle Hoffmaster ’98
- Janet Wallstein ’71
- Kalle Weeks ’67
- Noreen White ’79
- Susan Whitman ’93
- Lisa Wiese ’78 through the Wiese/Cavanaugh Family Foundation
- Anne Williams ’65, in memory of Elizabeth Sheppard ’81
- Sybil Williams, in memory of Lois Williams ’48
- Marsha Wiseheart ’60, in memory of Patricia Jefferies ’60
- Toni Wolfman ’64
- Kathryn Wood ’86
- Martha Wood ’69, in honor of Emily Wood ’46 and in memory of Ruth Churchill ’19
- Nancy Wood ’73, in memory of Lyn Corbett ’74
- Amy Worthen ’67
- Ailyna Yarrington
- Karen Zens ’71

Additional information on Membership opportunities is available online: smith.edu/artmuseum/Membership-Matters



Members attend a gallery talk led by Curator Linda Muehlig in the redesigned third floor galleries

ADVISORY GROUPS

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 Brundage ’71, Nominations Chair
- Joan Lebold Cohen ’54, Asian Art Task Force Chair
- Wendy M. Cromwell ’86
- Peggy Danziger ’62
- Nancy de La Selle ’69
- Catherine Freedberg ’64
- Thelma Golden ’87
- Susanne Grousbeck ’58
- Janet Ketcham ’53
- Sarah Leahy ’54
- Ellen Lee ’71
- Anne Manning ’89
- Julia Meech ’63
- Diane Nixon ’57
- Eliot Nolen ’54
- Janice Oresman ’55
- Rebecca Rabinow ’88, Acquisitions Committee Chair
- Sue Reed ’58, Honorary Member
- Betty Sams ’57
- Louisa Sarofim ’58
- Mona Sinha ’88
- Ann Solomon ’59
- Judith Targan ’53
- Jane M. Timken ’64
- Melissa Wells ’93
- Anita Wien ’62
- Amy Worthen ’67

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
- Patricia Beckwith ’68
- Stephen Beckwith
- Nancy Blume ’61
- Jane Carroll ’53
- Ying Chua ’95
- Victoria Chan-Palay ’65
- Peggy Danziger ’62
- Nancy Fessenden ’50
- Joan Jacobson ’47
- Jean Kim ’90
- Wan Kim ’60
- Alix Laager ’80
- Sally Leahy ’54
- Julia Meech ’63
- Yamini Mehta ’93
- Samuel Morse, Professor, History of Art and Asian Languages and Civilizations, Amherst College
- Jessica Nicoll ’83
- Ann Niehoff ’75
- Eliot Nolen ’54
- Janice Oresman ’55
- Tom Rohlich, Professor, East Asian Languages and Literatures
- Betty Sams ’57
- Louisa Sarofim ’58
- Mona Sinha ’88
- Ann Solomon ’59
- Carlyn Steiner ’67
- Hilary Tolman ’87
- Martha Wright ’60
- Sujane Wu, Associate Professor, East Asian Languages and Literatures



(left) Jane Chace Carroll ’53, far right, 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 Cheung, associate professor, English language and literature



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, reinstallation, and reinterpretation of the second and third floor permanent collection galleries of the Museum:

- Rena Bransten ’54
- Walter Gibson, in memory of Sarah Gibson ’53
- Elisabeth Ireland ’79 through the Elizabeth Ring Mather and William Gwinn Mather Fund
- Joan Noto and Lucio Noto
- Janice Oresman ’55, in honor of Kathleen McCartney
- Letitia Roberts ’64
- Angelica Rudenstine ’63 and Neil Rudenstine and matching gift from J. Paul Getty Foundation
- Bonnie Sacerdote ’64 through the Peter M. Sacerdote Foundation
- Ann Solomon ’59 and Richard Solomon through the Richard, Ann, John & James Solomon Families Foundation
- Ariko Tamenaga ’87
- Jane Timken ’64 through the Jane M. Timken Foundation
- Phoebe Weil
- 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:

- Megan Ambrus ’07
- 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
- Elizabeth Liedel ’04 through the PG & E Corporation Foundation
- Eliot Nolen ’54 and Wilson Nolen through the Great Island Foundation to establish the Carroll and Nolen Asian Art Acquisition Fund and the Nolen Endowed Fund for Asian Art Initiatives
- Joan Noto and Lucio Noto and matching gifts from Penske Automotive Group and ExxonMobil
- Susan Porth ’70, in honor of Carol Christ
- Debra Romero ’77, in honor of Carol Christ

THE LANG COLLECTION

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, have promised their collection of prints, water-colors, and drawings to SCMA. The core of the collection is focused on the painter-etcher movement between the 1860s and World War II. “The Lang Collection substantially bolsters SCMA’s ability to represent a crucial period in the history of printmaking, as well as providing an important archive of the work of talented, yet under-recognized, artists,” notes Aprile Gallant, curator of prints, drawings and photographs. “It is a deep and lasting resource for scholars, faculty, and students. We are deeply grateful to the Langs and their family for this outstanding collection.”



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 Bain ’44
- Constance Bergfors ’52 though the Fred Bergfors and Margaret Sandberg Foundation, Inc.
- Rena Bransten ’54
- Valerie Diker ’59 through the Valerie Charles Diker Fund, Inc.
- Five Colleges, Inc.
- Jan Golann ’71 through the Fullgraf Foundation to establish the Museum of Art Director’s Initiatives Fund
- Wendy Kaplan ’65
- Linda Muehlig 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 Alpers, to the Diane Allen Nixon ’57 Fund (Art Acquisitions)
- Sue Reed ’58
- Betty Sams ’57 through the James and Betty Sams Family Charitable Lead Trust
- Sandra Streepey ’58 (Bequest)
- Jane Timken ’64
- 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

ACQUISITIONS

SCMA's collection, rooted in original works of American and European art, features works of high quality while recognizing the instructional value of preparatory studies and unfinished pieces that reveal an artist's process. During the last decade, the Museum's collecting plan has significantly expanded to include African, Islamic, and, particularly, Asian art to support the College's global curriculum. We are pleased to highlight some of our recent acquisitions here.



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



John Chamberlain *Homer*

JOHN CHAMBERLAIN'S EARLY SCULPTURE *HOMER* (1960) IS A MAJOR ACQUISITION MADE POSSIBLE BY THE GENEROUS 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 adviser 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.



ifts of Asian Art

■ **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 *tebako*, whose lid and sides depict a variety of shells arrayed on a seaweed-strewn 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.



1



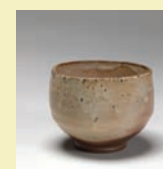
2



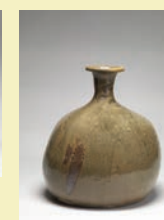
10



3



7



8



9



6



5



4

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

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

3 Hasegawa Yuichi. Japanese, born 1945
Paradise, 1997

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

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

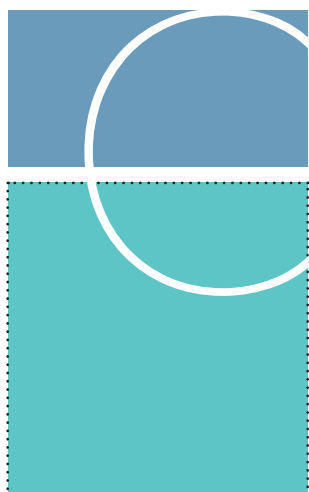
6 Terauchi Shinji. Japanese, born 1960
Sake Pot with Lid, 2002

7 Malcolm Wright. American, born 1940
Tea Bowl, 2005

8 Nakazato Takahashi. Japanese, born 1937
Bottle, 2003

9 Kato Yasukage. Japanese, 1964–2012
Faceted Sake Bottle, 2001

10 Hamada Shōji. Japanese, 1894–1978
Tea Bowl, n.d.



Candice Breitz, *Factum: Tremblay*

THE MUSEUM HAS BEEN STEADILY BUILDING ITS COLLECTION OF NEW MEDIA, including video installations by William Kentridge and Smith alumna Susan Hiller '61, as well as single- and multiple-channel videos by a variety of contemporary artists from Asia, Europe, and the U.S. In anticipation of inaugurating a new gallery in 2015 dedicated to video art, the Museum pursued an exciting opportunity to acquire a work by the internationally acclaimed South African video artist Candice Breitz, who lives and works in Berlin. After consulting with Professor Frazer Ward (Art Department) and Professor Alexandra Keller (Film Studies), Museum staff chose *Factum: Tremblay* from Breitz's *Factum* series based on interviews with identical twins and triplets. The video was judged as 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.



Candice Breitz. South African, born 1972
Factum: Tremblay, from *Factum* series, 2009
Dual-channel installation
Purchased in part with funds from the
Contemporary Associates, SCMA

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 Fremont

DECORATIVE ARTS

HAMADA Shōji. Japanese, 1894–1978
Tea Bowl, n.d.
 Stoneware with black glaze and iron splashes
 Gift of John C. Weber in honor of Julia Meech,
 class of 1963

KATO Yasukage. Japanese, 1964–2012
Faceted Sake Bottle, 2001
 Oribe-type Mino ware with copper green glaze
 Gift of John C. Weber in honor of Julia Meech,
 class of 1963

NAKAZATO Takahashi. Japanese, born 1937
Bottle, 2003
 Stoneware with copper green glaze
 Gift of John C. Weber in honor of Julia Meech,
 class of 1963

TERAUCHI Shinji. Japanese, born 1960
Sake Pot with Lid, 2002
 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
 Unglazed white porcelain
 Gift of John C. Weber in honor of Julia Meech,
 class of 1963

UENAKA Inaemon X. Japanese, born 1949
Ovoid Flower Vessel, ca. 1993–94
 Tamba ware
 Gift of John C. Weber in honor of Julia Meech,
 class of 1963

UMEZAWA Ryushin. Japanese, 1874–1955
*Tebako (ornamental cosmetic box) with
 seashells and seaweed*, 1937 (IMAGE 1)
 Lacquer ornamented in *takamakie* (raised gold
 and colored lacquers) and *nashiji* (gold-flaked
 lacquers) with rims of applied pewter
 Gift of Charles and Valerie Diker (Valerie Tishman,
 class of 1959)



1

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

UNKNOWN. Peruvian, Central Coast;
 Chancay culture, Late Intermediate period,
 1000–1470 CE

Pot, n.d.
 Clay
 Gift 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

DRAWINGS

BISTTRAM, Emil. American, 1895–1976
Nocturne: Study for Moon Magic, 1942 (IMAGE 2)
 Gouache and mica on medium weight, slightly
 textured, cream-colored paper
 Purchased with the Kathleen Compton Sherrerd,
 class of 1954, Acquisition Fund for American Art



2

DOVE, Arthur Garfield. American, 1880–1946
Tug and Tow, 1931
Storm in the Orchard, 1937 (IMAGE 3)
 Watercolor and graphite on medium thick, smooth,
 cream-colored paper
 Gift of the estate of Arthur Dove

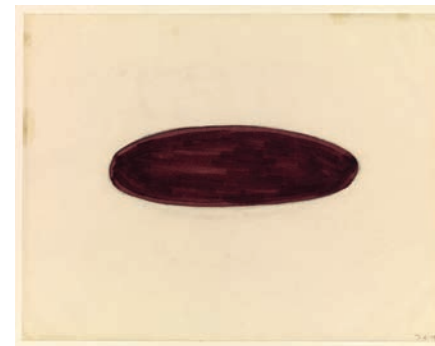


3

FRIEBERT, Joseph. American, 1908–2002
Coal Pickers, 1938
 Pen, ink, and watercolor with black chalk on thick,
 slightly textured, cream-colored paper
 Gift of the Joseph and Betsy Ritz Friebert Family
 Partnership (Susan Friebert Rossen, class of 1963)

GALOFRE Y GIMENEZ, Baldomero. Spanish,
 1849–1902
Roma, n.d.
 Watercolor on moderately thick, rough,
 cream-colored paper
 Gift of Elise Tripp

HIGHSTEIN, Jene. American, 1942–2013
Untitled, 1979 (IMAGE 4)
 Possibly felt tip marker and graphite on thin,
 translucent, cream-colored paper
 Anonymous gift in honor of Rosa Esman,
 class of 1948



4

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

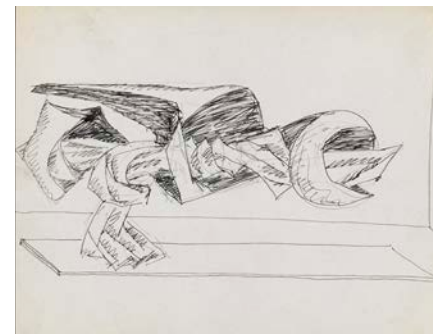
LARKIN, Oliver. American, 1896–1970
Rue des Saint Peres, October 16, 1930
Untitled [clown], 1933
 Watercolor over chalk on paper
 Gift of Sarah Chapin Flynn, in memory of her
 mother, Hulda Rees McGarvey Flynn (1910–2000),
 class of 1931 (A.B.), 1933 (A.M.), Ph.D. Columbia
 University, class of 1943

LINHARES, Judith. American, born 1940
Monarch, 2000 (IMAGE 5)
 Gouache on paper
 Gift of Susan L. Brundage, class of 1971,
 and Edward Thorp



5

LIPTON, Seymour. American, 1903–1986
Seven untitled drawings, n.d.
 Graphite on medium thick, smooth,
 cream-colored paper (2)
 Ink over graphite on medium thick, smooth,
 cream-colored paper (2) (IMAGE 6)
 Conté crayon on medium thick, smooth,
 cream-colored paper (2)
 Blue ballpoint on medium thick, smooth,
 cream-colored paper (1)
Untitled, 1962
Untitled, 1963
 Conté crayon on medium thick, smooth,
 cream-colored paper
Untitled, 1969
 Conté crayon on medium thick, smooth,
 blued white paper
 Gift of Alan Lipton



6

LOBE, Robert. American, born 1945
Rock, 1980 (IMAGE 7)
 Graphite and ink on thick, moderately textured,
 cream-colored paper
 Gift of Vincent and Shelly Dunn Fremont



7

LOUD, Herbert Richardson. American,
 1878–1932
Un Café, 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 Loud, class of 1901

PEABODY, Louise. American, born 1944
Untitled, n.d. (IMAGE 8)
 Watercolor and charcoal on medium thick,
 rough, white paper
 Gift of members of the class of 1963



8

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

NEW MEDIA

BOLOTIN, Jay. American, born 1949
Kharmen, 2013
Digital video
Anonymous gift in honor of the artist and in memory of Aralee Strange

BREITZ, Candice. South African, born 1972
Factum: Tremblay, from *Factum* series, 2009
Dual-channel installation
Purchased in part with funds from the Contemporary Associates, Smith College Museum of Art

FROMENT, Aurelien. French, born 1976
Second Gift, 2010
Video projection
Purchased



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

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. The title, *Moon Magic*, points to Bisttram’s interest in occult philosophy. It also suggests his quest for metaphysical truth through the symbolic representation of the heavens as both a scientific and a spiritual realm. In addition to this oil painting, the Museum also purchased Bisttram’s gouache study for *Moon Magic*.

PAINTINGS

AUDETTE, Anna Held. American, 1938–2013
Helicopter, 1984 (IMAGE 9)
Oil on canvas
Gift of Phoebe Dent Weil



9

BENBRIDGE, Henry. American, 1743–1812
Rebecca Lloyd, 1775 (IMAGE 10)
Oil on canvas
Gift of Sarah Sather Given, class of 1948, in honor of Sarah Tinsley Rees, class of 1905, and Mary Addison Rees, class of 1913



10

BISTTRAM, Emil. American, 1895–1976
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 Korea, 1973
Sons of Choseon: Squirt Water Not Bullets!, 2013 (IMAGE 11)
Acrylic on canvas
Purchased in part with the Joan Cohen, class of 1954, Asian Art Acquisition Fund in honor of Ethan Cohen



11

DEIHL, Randall. American, born 1946
Woman with Pink Letter, 1978 (IMAGE 12)
Oil on panel
Purchased



12

FESENMAIER, Helene. American, 1937–2013
Untitled, 1972
Canvas and wood
Gift of Roger Horchow in honor of Emilie Smith Kilgore, class of 1957

FRIEBERT, Joseph. American, 1908–2002
Human Carnival, 1953 (IMAGE 13)
Oil on masonite
Gift of the Joseph and Betsy Ritz Friebert Family Partnership (Susan Friebert Rossen, class of 1963)



13

GORNIK, April. American, born 1953
Trees in a Storm, 1982 (IMAGE 14)
Oil on canvas
Gift of Laura and Steve Riggio



14

JENKINS, Paul. American, 1923–2012
Phenomena Toil Nor Spin, 1969
Acrylic on canvas
Gift of Jane Meyer Grotta, class of 1933

LANYON, Ellen. American, 1926–2013
State—Lake, 1956
Egg tempera on masonite
Gift of the estate of Ellen Lanyon

SHAPIRO, Miriam. American, born 1923
Pas de Deux, 1986 (IMAGE 15)
Acrylic and fabric on canvas
Gift of Dr. and Mrs. Anthony J. Acinapura



15

XU Wenhua. Chinese, born 1941
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 Gastan Hill

PERSPECTIVE: RICHARD MILLINGTON

Helen and Laura Shedd Professor of English Language & Literature
Participant, “Excavating the Image”



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 his 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* (1907), 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 special gift, I think, of the visual arts and of our remarkable Museum. It was a very different painting when we saw it last, and our work together had made space within us all for a new way to see.



Randall Deihl. American, born 1946
Belchertown State School, 1976
Oil on panel
Purchased in part with the gift of the
Fred Bergfors Fund for works by living
American artists

PHOTOGRAPHS

ANTIN, Eleanor. American, born 1935
100 boots under the bridge, Sorrento Valley,
California, 1972
Photolithograph on postcard
Purchased with the Rebecca Morris Evans,
class of 1932, Acquisition Fund

BALTERMANTS, Dmitri. Russian, 1912–1990
Five photographs (printed 2003)
Digging Anti-Tank Trenches Near Moscow,
October 1941
A Woman Finds her Husband, Kerch, Crimea,
January 1942 (IMAGE 16)
The March of the German POWs, 1942
Forward, 1943
Sharpshooter in the Schoolhouse, Germany, 1945
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar



16

BENARI, Richard, and Lauren Henkin
Benari: Israeli/American, born 1957
Henkin: American, born 1974
Pictures, 2013
Twenty inkjet prints on medium thick, smooth,
bright white paper
Anonymous gift

BEY, Dawoud. American, born 1953
*Betty Selvaqe and Faith Speights from The
Birmingham Project*, 2012 (IMAGE 17)
Two archival pigment prints mounted to dibond
Purchased in part with the Elizabeth Halsey Dock,
class of 1933, Fund



17

BING, Ilse. German, 1899–1998
Alpine road near house, 1935
Cathedrale d’Amboise, 1935
Château, 1935
Mer de Glace, 1935
Nun with book, 1935
Aerial view of Manhattan, 1936
New York City skyline, Central Park, 1936
Playground with flag pole, 1936
“Rosie” NYC, 1936
Staten Island, 1936
Self-portrait, 1945
Plants at Gutter, Paris, 1952
Plein air painter, 1952
Poissons, 1952
Bicycle on porch, 1953
Garden wire, 1953 (IMAGE 18)
Lamp detail, Former French Embassy,
Washington, D.C., 1953
Picket fence, 1953
Fire hydrant, 1954
New York, Washington Heights, 1954
New York, Washington Heights (big tree), 1954
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar



18

BLACKMON, Julie. American, born 1966
Play Group, 2005
C-print
Purchased with the Elizabeth Halsey Dock,
class of 1933, Fund

CAPA, Robert. Hungarian, 1913–1954
Collaborationist is Scorned by Her People,
Chartres, France, ca. 1944
Vintage gelatin silver print
Purchased with the Elizabeth Halsey Dock,
class of 1933, Fund

CARTIER-BRESSON, Henri. French, 1908–2004
Couple embracing on a dance floor, Quebec, 1965
Vintage ferrotyped gelatin silver print
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar

CLERGUE, Lucien. French, born 1934
JS Bach NY, 1999–2011
Nu zebra IV, New York, 2009
Archival pigment prints
Gift of the Connolly Family Collection

CRANE, Barbara. American, born 1928
Human Forms, 1965
Vintage gelatin silver print
Purchased with the Katharine S. Pearce, class of 1915,
Acquisition Fund, and the Rebecca Morris Evans,
class of 1932, Acquisition Fund

DAY, E.V. American, born 1967
Tail K2/ED 54, 2007
C-print
Gift of Friedman Benda LLC

EGGLESTON, William. American, born 1939
Delta Pine, 1992 (IMAGE 19)
Portfolio of fourteen c-prints
Gift of Barbara Jakobson (Barbara Petchesky,
class of 1954)



19

FINK, Larry. American, born 1941
Ten photographs (printed 1983)
*Benefit, The Museum of Modern Art, New York
City*, June 1977
Hungarian Debutante Ball, New York City,
February 1978

Vintage platinum prints
Pat Sabatine's Eighth Birthday Party, April 1977
Sabatine-Miller Graduation Party, June 1977
Allentown Museum, Pennsylvania, December 1978
New Year's Eve Party, American Legion, Bangor,
December 1979
Bangor American Legion, January 1980
*John Sabatine and Molly at Pat Sabatine's
Eleventh Birthday Party*, April 1980 (IMAGE 20)
Skating Rink, April 1980
Pat Sabatine's Twelfth Birthday Party, May 1981
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar



20

FREED, Leonard. American, 1929–2006
Ariel view of buildings from Shalom Maier Tower,
Tel Aviv, Israel, 1968
Transvestite holding protest sign, *Gay Liberation
Parade*, New York City, 1970
*Residents protest building of low-income public
housing in their neighborhood*, Forest Hills
Queens, New York City, USA, 1971
*Transvestites seated in the audience of a performance
by the "Cockettes,"* New York City, 1971
Police looking for dead bodies in old buildings, 1972
A young boy works at a machine in a clothing factory,
London, England, 1973
Vietnamese refugees, USA, 1975
*On a warm July day neighborhood children play
in a patrol car*, 1976
Communists at a mass meeting in a Madrid park,
Madrid, Spain, 1977
*Hundreds of clapping supporters welcome their
leader, Blas Piñar, to a meeting of the Fuerza
Nueva*, Bilbao, Spain, 1977
Police help a woman on drugs get to the hospital,
New York City, 1978

"We are going to pick up a murder suspect," the
officer said as he put on a bulletproof vest, 1978
Passengers waiting at Gare du Nord station, Paris,
France, 1980
*Soldier in firing position against a sniper near
Republic Square*, Romania, 1989
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar

FUDGE, Carl. English, born 1962
Untitled, 1998
Cibachrome
Gift of Vincent and Shelly Dunn Fremont

GALL, Sally. American, born 1956
Hampton Hall, 1980 (IMAGE 21)
Linda, the Baths, 1986
Gelatin silver prints
Gift of the Connelly Family Collection



21

GIBSON, Ralph. American, born 1939
Untitled #74 from the Infanta Series, 2011
Gelatin silver print
Gift of the Connelly Family Collection

HEYMAN, Ken. American, born 1930
Three images from *Hip Shots*
*Parades (Man in American flag suit sleeping
on ground)*, New York, 1985
Tennis match, New York, 1985
*Woman stretching holding the fence with
short skirt*, New York, 1985
Vintage chromogenic contact print
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar

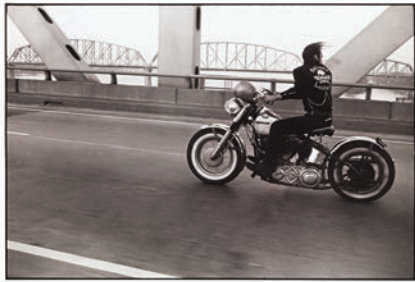
KEÏTA, Seydou. Malian, 1921–2001
Malian Woman, 1949–51 (IMAGE 22)
Vintage gelatin silver print with hand coloring
Purchased



22

LYON, Danny. American, born 1942
Seventeen images from *Bikeriders* (printed 2008)
Gacho field meet, Chicago, 1961
Ronnie and Cheri, La Porte, Indiana, 1962
Riders' meeting, Elkhorn, Wisconsin, 1963
Santa Fe track, Chicago, 1965
*Seventeenth Annual World's Largest Motorcycle
Blessing*, St. Christopher Shrine, Midlothian,
Illinois, 1965
Big Barbara, Chicago, 1965–66
Cal, Springfield, Illinois, 1965–66
New York Eddie's, Chicago, 1965–66
Outlaw camp, Elkhorn, Wisconsin, 1965–66
Outlaw women, Starved Rock picnic, Illinois,
1965–66
Benny at the Stoplight, Cicero, Illinois, 1966
Clubhouse during the Columbus run, Dayton,
Ohio, 1966
Crossing the Ohio, Louisville, 1966 (IMAGE 23)
From Lindsey's room, Louisville, 1966
Kathy, at home, Chicago, 1966
Renegade's funeral, Detroit, 1966
Torello Tachhi's back, Loudon,
New Hampshire, 1966
Three images from *The Destruction of Lower
Manhattan*, 1967 (printed 2007)
87-95 North Moore Street
174 Chambers Street at Bishop's Lane
A Reade Street entrance to 187 West Street
Two images from *Conversations with the Dead*,
1968–69 (printed 2011)
The electric chair
Ramsey

Three images from *Haiti*, 1983–86 (printed 2007)
Cap Haitian (hand holding kite waving in the wind)
*Revolutionaries from Gonaives hunt the Tontons
Macoute*, Gros-Marne
Women wait to plant a field above Jacmel
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar



23

MATHIS, Jill. American, born 1965
Untitled (Reggiano), 1993
Gelatin silver print
Gift of the Connelly Family Collection

MEYEROWITZ, Joel. American, born 1938
Bay Sky Series, 1981
Spain, 1984
Bay Sky Series, 1985
Chair, Maid, 1990
Irwin installation, 1991
Vintage chromogenic contact prints
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar

MONAKHOV, Yola. American,
born Russia, 1974
Science, 2010
Blue China, 2011
But not for you, my love, 2011 (IMAGE 24)
We, 2011
Archival pigment prints
Purchased
Untitled (Exposed through Postal Service), 2013
Unique gelatin silver print
Purchased with the Josephine A. Stein, class of 1927,
Fund in Honor of the Class of 1927



24

MULJI, Huma. Pakistani, born 1970
Do Parallel Lines Ever Meet? 2004
Still Life, 2004
Untitled in Autumn, 2004
Untitled with Goats, 2004
Table for Two, 2007 (IMAGE 25)
Inkjet prints on Heinermuller Photorag
Gift of Friedman Benda LLC



25

NAGATANI, Patrick. American, born 1945
Ryoichi's Journal: Showa 61, January 2, Kyoto.
Translation text cover sheet from *Ryoichi
Excavations*, 2001
Heisei 1, February 19, Italy, Rome. Translation text
cover sheet from *Ryoichi Excavations*, 2001
Chromogenic (Fuji Crystal Archive) prints with text
on Light Impressions buffered paper
Gift of Nicole Moretti, class of 1982, and Jon Ungar

PARKS, Gordon. American, 1912–2006
Flavio da Silva After Asthma Attack, the Favela, 1961
Gelatin silver print
Purchased with the Fund in Honor of
Charles Chetham

RONG Rong. Chinese, born 1968
ZHANG Huan. Chinese, born 1965
12 Square Meters, 1994 (IMAGE 26)
Gelatin silver print
To Raise the Water Level in a Fishpond (Child), 1997
C-print on Fuji archival paper
Gift of Friedman Benda LLC



26

ROSENBLUM, Diane. American, born 1964
Giggy from *The Naked Truth About Women*, 1992
Selenium toned gelatin silver print
Gift of Foster Goldstrom

SATO Akira. Japanese, 1930–2002
Untitled from Sunset, 1960s
Vintage gelatin silver print
Purchased with the gift of Lucio and Joan Noto
and matching gifts from Penske Automotive
Group and ExxonMobil

SELTZER, David. American, 20th century
Desire, 1998
Gelatin silver print
Middle Mist, 2006 (printed 2008–12)
(IMAGE 27)
Archival pigment print
Gift of the Connelly Family Collection



27

STRUSS, Karl. American, 1886–1981
Untitled (Bridge over river, twilight), n.d.
Untitled (Detail of Grand Canyon), n.d.
Untitled (Grand Canyon), n.d.
Landscape, Chester, Nova Scotia, 1911
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar

UNKNOWN. American, 20th century
“Get Off the Pavement...Dr. King” Hernando, Mississippi, 1966 (IMAGE 28)
Vintage gelatin silver print
Gift of Lauren and Michael Lee



28

WARREN, George Kendall. American, 1824 or 1834–1884
Francis P. Clary, Harvard University, 1861 (printed 1865)
Albumen print
Purchased with the Fund in Honor of Charles Chetham

WOLCOTT, Marion Post. American, 1910–1990
Vegetable Pickers, migrants waiting after work to be paid, near Homestead, Florida, February 1939
Vintage gelatin silver print
Purchased

PRINTS

ASPINWALL, Ann. American, born 1976
Munchen (III), 2009 (IMAGE 29)
Open bite etching and collagraph
Purchased with the gift of Catherine Blanton Freedberg, class of 1964, in honor of Suzannah Fabing, Director of the Smith College Museum of Art, 1992–2005



29

AUDUBON, John James. American, 1785–1851
Castor Fiber Americanus, Linn, *American Beaver*, 1844 (IMAGE 30)
Antelope Americana, Ord., *Prong-Horned Antelope*, 1845
Bos Americanus, Gmel, *American Bison or Buffalo*, 1845
Cervus Alces, Linn, *Moose Deer*, 1845
Cervus Canadensis, Ray/*American Elk – Wapiti Deer*, 1845
Ovis Montana, Desm., *Rocky Mountain Sheep*, 1845
Lithographs printed in color on medium thick, slightly textured, beige paper
Gift of Susan S. Small (Susan Spencer, class of 1948)



30

AUSTIN, Robert Sargent. English, 1895–1973
Bethlehem, 1915 (IMAGE 31)
Line engraving printed in black on medium thick, moderately textured, beige paper
Gift of Marilyn F. Symmes in memory of Elizabeth Mongan



31

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
Escape, 1992–93 (printed 2013)
Woodcut and linocut printed in red and black on medium weight, slightly textured, white paper
Kaposi Sarcoma Torso, 1994
Woodcut printed in blue on Hosho paper
Gift of the artist
Blood Test, 1985
Molded paper woodcut printed in black
1984/AIDS, 1990
Woodcut printed in black on Mexican wrapping paper

Fogg Exhibition Poster World AIDS Day, 1997
Woodcut printed in green and black on Mulberry paper
Purchased with the gift of Sue Reed, class of 1958
Damn It Suite, 1987
Woodcuts printed in color on handmade Mulberry paper
Me Today Gone Tomorrow, 1989
Reduction linocut printed in red and black on Mulberry paper
My Art Dealer on His Death Bed, 1992
Etching and aquatint printed in black on medium weight, rough, pink paper
Use Your Head Use A Condom, 1992
Photo-screenprint and woodcut printed in black, grey, and yellow on handmade paper
Blue Smallpox: The Print of Hope, 1993
Photo engraving relief, linocut, and monoprint printed in blue and black on Hosho paper

Chance/Tattoo, 1993
Linocut and lithograph printed in color on Mulberry paper
HIV Condom-Filled Piñata, 1993
Woodcut on cast handmade paper
The Last T Cell, 1993
Linocut and monoprint printed in blue and black on handmade paper
Not the Feet of the One and Only, 1993
Linocut and monoprint printed in blue on Hosho paper
The Stuff of Life and Death, 1993
Linocut and monoprint printed in color on Okawara paper
Patient in HIV Risk Frame, 1994
Molded paper woodcut printed in black
Patients in Frames of HIV Risk, 1994–2011
Woodcuts printed in black on handmade paper
Galveston Blue Magnolias/Kaposi Noses, 1995

Screenprints printed in black and blue on Hosho paper
How To Use a Male and Female Condom, 1995
Photo-relief engraving on mulberry paper
The Last Lymphocyte, 1996
Linocut printed in red and black on Hosho paper
Lifecycle of HIV Showing Sites of Actions of Medications, 1996
Linocut printed in black on Okawara paper
Emergence of Infectious Diseases, 2000
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
Purchased



Eric Avery. American, born 1948
1984/AIDS, 1990
Woodcut printed in black on Mexican wrapping paper
Purchased with the gift of Sue Reed, class of 1958

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 *1984/AIDS*, inspired by a 16th-century woodcut plague poster in the collection of the Philadelphia Museum of Art. He did not cut or print the block until 1990. 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.

BARNET, Will. American, 1911–2012
My Father, 1937
Etching printed in black on medium thick, slightly textured, cream-colored paper
Transferred from Rental Collection
Gramercy Park, 2012 (IMAGE 32)
Five color photo-lithograph from hand drawn mylars on thick, slightly textured, white paper
Gift of Janice Carlson Oresman, class of 1955



32

BERGSTROM, Anders. American, born 1931
Alone, 2007
Woodcut and linocut printed in black on Zerkall paper
Gift of the Grenfell Press

BOLOTIN, Jay. American, born 1949
The Hidden Boy, 1985
Portfolio of thirty-eight woodcuts printed on thick, slightly textured white paper
Gift of Anne S. Covert
Adam and Eve and Oskar I, II, III, 1996
Woodcut printed in color on paper
Purchased with the Josephine A. Stein, class of 1927, Fund in Honor of the Class of 1927

BRACQUEMOND, Félix. French, 1833–1914
Le Lapin de Garenne, n.d.
Le Petit Pêcheur à la Linge, n.d.
Les Saltimbanques, grand croquis, n.d. (IMAGE 33)
Rue des Bruyères à Sèvres, n.d.
Sujet tiré de la Légende des Siècles, n.d.
Alphonse Legros, 1861 (published 1875)
Duchesse, ancien conservateur de Cabinet des Estampes, 1866
Edouard Manet from *L'Etude sur Manet* by Emile Zola, 1867
Murillo, *Portrait d'homme* from *Catalogue des collections San Donato*, 1870
Two trial proofs for *Quinze Eaux-fortes pour Illustrer les oeuvres de Rabelais: Livre IV, ch LVII, Tout pour la trippe*, 1872

Étude de Paysage (*La Montée de Bellevue*), 1873
Un Duo, d'après Gérôme, 1883
Etchings printed in black on medium thick, moderately textured, beige paper
Gift of Caroline F. Brady, class of 1958



33

BRACQUEMOND, Marie. French, 1840–1916
La Dame à l'Eventail (*Self-portrait in Spanish costume*), ca. 1880 (IMAGE 34)
Etching printed in black on medium thick, slightly textured, cream-colored paper
Gift of Caroline F. Brady, class of 1958

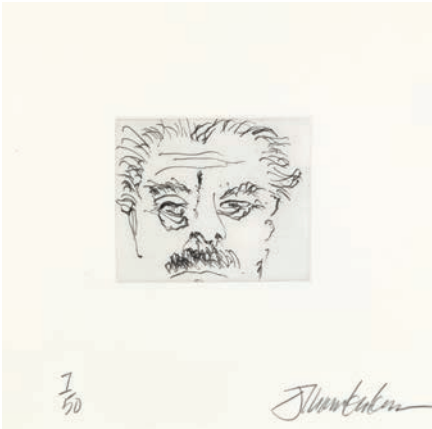


34

BROWN, James. American, born 1951
The Cut Stems, 2003
Pigmented abaca with watermark on abaca base sheet
Gift of Janice Carlson Oresman, class of 1955

BUNGE, Miki. German, born 1963
Tear Down the Wall: Act-Up Berlin 7-11.06.93, 1993
Photolithograph printed in black and red on medium weight, smooth, white paper
Gift of Eric Avery

CHAMBERLAIN, John Angus. American, 1927–2011
Self-Portrait, n.d. (IMAGE 35)
Etching printed in black on thick, moderately textured, cream-colored paper
Gift of Ann Weinbaum Solomon, class of 1959



35

CHIROT, Holly Coulter. American, 1942–1984
Islands, 1975 (IMAGE 36)
Portfolio of etchings on medium thick, moderately textured, cream-colored paper
Gift of the Coulter Family



36

COLESCOTT, Warrington W. American, born 1921
Florentine Towers, 1951
Screenprint printed in color on thick, smooth, blue paper
Transferred from Rental Collection

DUMONT-COURSELLES, Henri. French, 1856–1918
Le Rêve, n.d.
Etching printed in black on medium thick, moderately textured, cream-colored paper
Transferred from Rental Collection

DUNHAM, Carroll. American, born 1949
Color Message A, B, and C, 1985–86
Four-color lithographs printed on handmade G Amatruda Amalfi paper
Gift of Janice Carlson Oresman, class of 1955

ETKIN, Suzan. American, born 1955
Untitled (Breast Print), 1986
Monotype on vinyl
Gift of Vincent and Shelly Dunn Fremont

FRIEBERT, Joseph. American, 1908–2002
Untitled (People on City Street in Winter), 1940 (IMAGE 37)
Lithograph printed in black on medium thick, moderately textured, cream-colored paper
Gift of the Joseph and Betsy Ritz Friebert Family Partnership (Susan Friebert Rossen, class of 1963)



37

GILLESPIE, Gregory Joseph. American, 1936–2000
Gregory Gillespie, Six Images, 1986
Portfolio of etchings, aquatints, and lithographs on medium thick, moderately textured, cream-colored paper
Purchased in part with the Eva W. Nair, class of 1928, Fund

GORVETT, Don. American, 20th century
Taut Line in a Moonlight Drift, 2013 (IMAGE 38)
Reduction woodcut printed in color on paper
Gift of Vivienne and Jay Gale



38

HASEGAWA Yuichi. Japanese, born 1945
New Fallen Snow, 1994
Winter Lake, 1994
Paradise, 1997
River Reflections, 1997
Two Heavens, 1998
Night Sky, 2000
Method 11 Night Sky, 2011
The Old Hometown, 2012
Grasses Under the Moon, 2013
Moon Time, 2013
Woodblocks printed in color on medium weight, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of the Tolman Collection, Tokyo

HIRATSUKA Un'ichi. Japanese, 1895–1997
Steps of Jakko-in Temple, Kyoto, 1960
Woodcut printed in black on medium thick, moderately textured, beige paper
Gift of Lucio and Joan Noto

HIROMITSU Takahashi. Japanese, born 1927
Sukeroku II, 1987
Kamakura—Narita, 2002
Hongo, 2003
Shiori, 2003
Hassaku, 2004
Shirate, 2004
Taru, 2004
Mutsumi, 2007
Daibutsu in Flames, 2009
Gonpachi, 2009
Stencils printed in color on lightweight, slightly textured, cream-colored Asian paper
The Hilary Tolman, class of 1987, Collection. Gift of the Tolman Collection, Tokyo

IWAMI Reika. Japanese, born 1927
A Concert for One Person, 1967
Water and the Moon, 1972
Autumn, 1978
Morning Waves, 1978
Autumn Waves, 1981
Eclipse of the Moon over the Sea, 1982
Morning Horizon, 1982
Poem of the Horizon, 1982
Poem of the Sea, 1982
Dream of Water, 1997
Woodblocks and collographs printed in black and metallic ink with embossing on medium thick, slightly textured cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

KELLY, Ellsworth. American, born 1923
Camellia II, 1964–65
Transfer lithograph printed in black on moderately thick, moderately textured, cream-colored RIVES BFK paper
Gift of Cynthia Harris, class of 1955

KRUGER, Barbara. American, born 1945
Image World, 1989
Screenprint printed in black and red on paper
Anonymous gift in honor of Grai St. Claire Rice

LIN Tianmiao. Chinese, born 1961
Focus I B, 2006–07
Lithograph printed in black on STPI handmade paper with embedded thread
Focus XXIII D, 2006–07
Lithograph printed in black on STPI handmade paper with applied “paper pulp”
Gift of Friedman Benda LLC

MERIAN, Mattaus. Swiss, 1593–1650
St. George and the Dragon, n.d.
Etching in black ink printed on medium thick, moderately textured, beige paper
Transferred from Rental Collection

MITCHELL, Joan. American, 1926–1992
Tree II, 1992 (IMAGE 39)
Lithograph printed in color on heavyweight,
moderately textured, cream-colored paper
Gift of Mary Podesta (Mary Spieczny, class of 1966)
and John Podesta



39

NIEL, Gabrielle Marie. French,
ca. 1840–after 1894
Hôtel de Lesdiguières, n.d.
Etching printed in black on medium thick,
moderately textured, cream-colored paper
Transferred from Rental Collection

POWHIDA, William. American, born 1976
Unconscious Collaboration (Number 1), 2008
Screenprint printed in color on thick, slightly
textured, white paper
Gift of Marilyn F. Symmes

RAUSCHENBERG, Robert. American,
1925–2008
Love Zone, from the series *Reels B & C*, 1968
Three-color lithograph on Rives BFK paper
Purchased with the Josephine A. Stein,
class of 1927, Fund in Honor of the Class of 1927

REMBRANDT Harmensz. van Rijn. Dutch,
1606–1669
Christ Preaching (La Petite Tombe),
ca. 1652 (IMAGE 40)
Etching and aquatint printed in black on medium
weight, slightly textured, beige paper
Gift of Helen Hunter, class of 1943



40

SCHWARTZ, Dorothy. American, 1938–2014
Badge and River, Hiroshima, 2001 (IMAGE 41)
Two-color woodcuts on thin, smooth, white paper
Tyranny of Numbers, 2001
Woodcut with letterpress on thin, smooth,
white paper
Gift of Dorothy Feldman Schwartz, class of 1960, AMT
1962, in memory of Pearl and Morris Feldman



41

SHIBATA Yasu. Japanese, born 1968
Homage to HF, 2012
Reduction woodcut printed in color on medium thick,
moderately textured, cream-colored paper
Purchased with the Josephine A. Stein, class of 1927,
Fund in Honor of the Class of 1927

SHINODA Toko. Japanese, born 1913
Attainment, n.d.
Rise, n.d.
Spring, 1978
Contemplation, 1979
New Illusion, 1985
A Glade, 1999
Wild Fire, 2000
Relativity, 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

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



42

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 Bornet. Valois:
American born ca. 1825, active 1840–1860
Bornet: American, active New York 1850–1855
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 Smith College

WAKO Shuji. Japanese, born 1953
Rebirth, n.d.
Unhurried Moment, n.d.
Two Folded Cranes, 1985
Gift from Genji, 1987
Joined Arrows, 1987
Sundial, 1989
Hidden Message, 1980s
Chain Letter, 1991
Right on Target, 2004
L'orbit d'or, 2009
Lithographs printed in color on moderately thick,
smooth, white paper
The Hilary Tolman, class of 1987, Collection. Gift of
the Tolman Collection, Tokyo

WARHOL, Andy. American, 1928–1987
Hammer and Sickle (Special Edition), 1977
Edward Kennedy, 1980
Reigning Queens (Royal Edition, Queen Beatrix), 1985
Reigning Queens (Royal Edition, Queen Elizabeth), 1985 (IMAGE 43)
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



43

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)
Glazed stoneware
Gift of Susan L. Brundage, class of 1971, and
Edward Thorp



44

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

HOUSER, 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



45

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 Jessica Nicoll, class of 1983, through the
generosity of Gwen and Peter Norton



(above) SMEs engage with the public at family programs (next page) Museum staff

MUSEUM ASSISTANTS

CONSERVATION

Volunteers
Maria Cristina Del Valle '16
Chelsie Dias '14
Ysi Galdone '16
Emily Gallagher '16
SallyAnn Garvey-Lumumba '16
Madeline Goldstein '16
Victoria Grace '14
Candace Kang '15
Emily Kim '15
Ashley Kosa, Mount Holyoke '15
Jennifer Leman '14
Clara Rosebrock '16
Tatiana Shannon, Hampshire '13
Geneva Strauss-Wise '16
Ashley Temple '14
Elisabeth Wroth '14
Hui Yan '17

Summer Interns
Hannah Braun, Mount Holyoke '12
Breana Latty '11

CUNNINGHAM CENTER

Student Assistants
Petru Bester '15J
Jennifer Duckett '14
Jennifer Guerin '14
Maggie Hoot '16

STRIDE Scholar
Saraphina Masters '17

DIRECTOR'S OFFICE

Student Assistant
Frances Lazare '14

STRIDE Scholar
Samantha Page '17

EDUCATION

Student Assistants
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Rebecca Firkser '15

OCIP Intern
Marion Gajonera '14

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June Cadenhead '16
Nicole Downer '14
Jennifer Duckett '14
Karla Faber '14
Marion Gajonera '14
Minchi Hyun '15
Tanvi Kapoor '16
Chloe Lin '16
Grace Mason '16
Miriam Mosher '14
Sylvia Mosiany '16
Dora Novey-Buttfield '14
Kyle Palmore '14
Gabrielle Peterson '16
Deborah Place '16
Brett Katharine Porter '15
Clara Rosebrock '16
Ayesha Sadaf-Khan '16
Bingyun Wang '14

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Rachel Frank '14
Virginia Litovich '17

MEMBERSHIP & MARKETING

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Ashton Fancy '14
Calla Bowles Johnson '16
Natalie Mills '17

Ga (Caryn) Moon '15
Caroline Noonan '15
Tiffany Nova '15
Anya Rosenburg '14
Lena Wilson '16

Student Museum Advisory Council
(SMAC)

Chelsie Dias '14, Chair
Sadaf Ahmad '17
Alexandra Aulum '17
Kylie Boazman '14
Mengqi Chen '17
Kelli Cheung '17
Aseeli Coleman '17
Ngoc Dinh '17
Julia Fernandez '14
Ysi Galdone '16
Emily Gallagher '16
Victoria Grace '14
Laura Grant '17
Emily Hernandez '17
Elizabeth Hoffmeyer '17
Xu Jiaying '17
Trang Le '17
Cecelia Lim '17
Chloe Lin '16
Bronte Marsteller '16
Amanda Morgida '16
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Isabel Ngan '17
Rachel Osborne '14
Samantha Page '17
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Arundhati Saikia '17
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Meredith Shanoski '16
Samantha Steindel-Cymer '16
Geneva Straus-Wise '16
Anna Weston '17
Nicole Wong '16
Pande Putu Sri Wahyuni '17
Hui Yan '17
Erika Yoshii '17

MUSEUM SHOP

Student Assistants
Nicole Croke '15
Ysi Galdone '16
Marisa Hall '14
Maya Rivera '16

Volunteer
Gillian Morbey

REGISTRAR'S OFFICE

Student Assistants
Elana Brooks '16
Misa Kobayashi '16

MUSEUM STAFF

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

Stacey Anasazi
Financial and Systems Coordinator

David Andrews
Admissions Assistant

Ashley Brickhouse '11
Brown Post-Baccalaureate Fellow for Museum
Education (through February 2014)
Interim Assistant Educator (effective March 2014)

Emma Cantrell
Brown Post-Baccalaureate Fellow
for Museum Education (hired August 2014)

Margi Caplan
Membership and Marketing Director

David Dempsey
Associate Director for Museum Services

Martha Ebner
Communications Coordinator

Taiga Ermansons AC '03
Associate Educator

Nan Fleming
Museum Store Manager

Aprile Gallant
Curator of Prints, Drawings and Photographs

Susan Gelotte
Assistant Museum Store Manager

Gina Hall
Associate Educator for School and Family
Programs (hired September 2014)

Kelly Holbert
Exhibition Coordinator

Kate Kearns '01
Collections Management Imaging
Project Coordinator (through August 2013)

Henriette Kets de Vries
Cunningham Center Manager

Louise M. Krieger '84
Assistant to the Director

Margaret Kurkoski '12
Brown Post-Baccalaureate Curatorial Fellow
(hired August 2013)

Louise Laplante
Collections Manager/Registrar

Maggie Lind
Associate Educator for Academic Programs
(through February 2014)
Associate Director for Academic Programs and
Public Education (effective March 2014)

Louise Martindell '02
Membership and Gifts Assistant

Ann Mayo '83
Manager of Security and Guest Services

Julie McLean
Associate Educator for School and Family
Programs (through February 2014)

Charlene Shang Miller
Associate Educator for Academic Programs
(hired August 2014)

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

Ann E. Musser
Associate Director for Academic Programs and
Public Education (through February 2014)

William F. Myers
Chief Preparator

Stephanie Sullivan
Assistant Preparator

Richard Turschman
Assistant Manager for Security

Julie Warchol
Brown Post-Baccalaureate Curatorial Fellow
(through August 2013)

Fan Zhang
Freeman/McPherson Post-Doctoral
Curatorial and Teaching Fellow in
East Asian Art (through August 2013)

MUSEUM GUARDS

Elizabeth Bannish
Julie Bomba '11
Nellie Brahms
Larry Carlson
Ryan Duffy
Donna Edgarton
Nancy Elwell
Tamma Fairbrother
Pamela Ferrechio
Jonathan Gerhardson
Dave Hart
Carlotta Hoffman
Donna Kurkul
Bryan Larkin
Julia Max
Jason Mazzotta
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Lourdes Morales
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Yulin San
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Kim Spence
Wendy Stayman
Jenni Sussman
Christie Svane
Kasha Toone
Diane Westman

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Michelle Cotugno '02
Sue Farrell
Keith Gamage
Patrick Gaudet
Kate Kearns '01
Deb Kowal
Jack Martin
Jordan (So Yung) Morris
Mike Patenaude
Richard Samuelson
Fran Taylor



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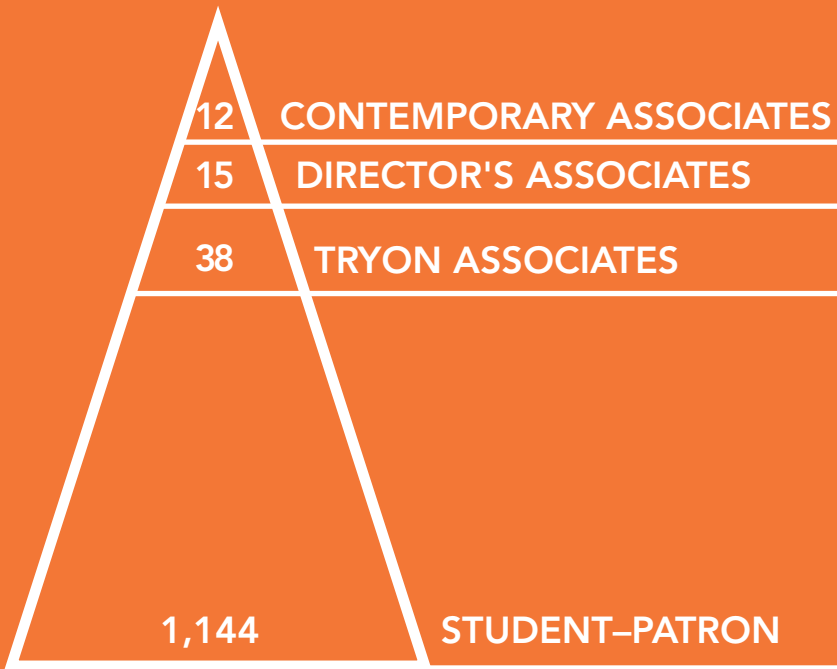


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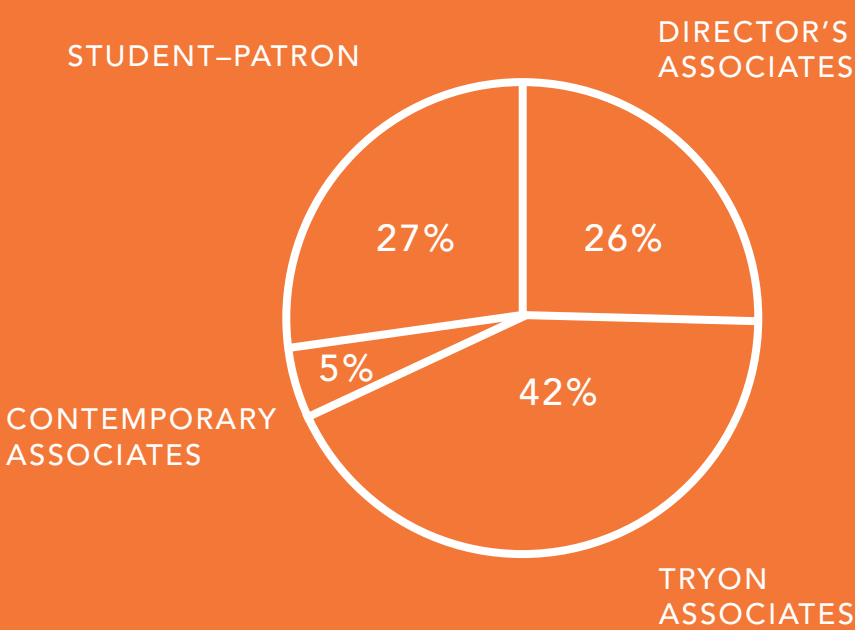
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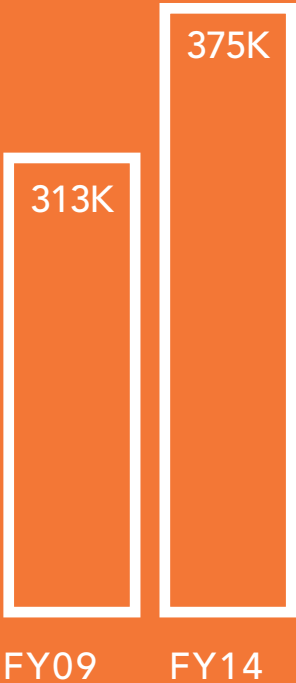


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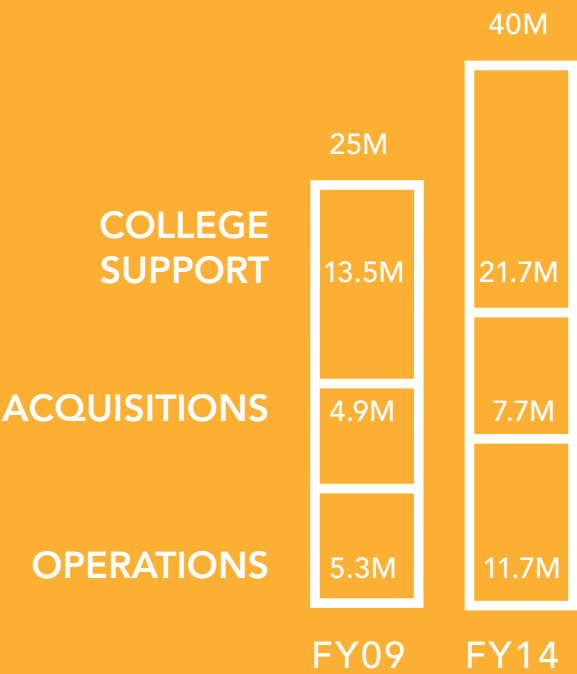


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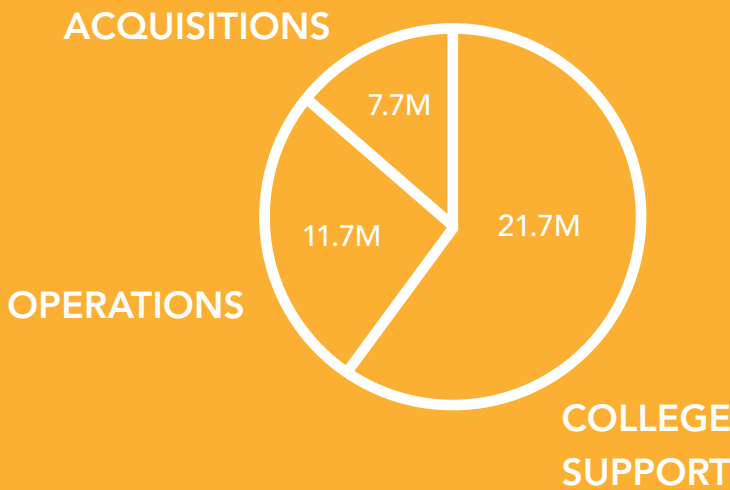


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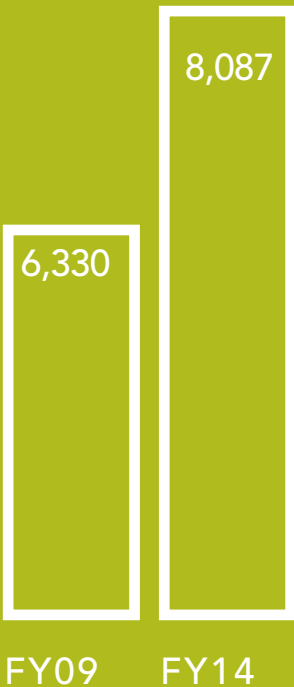


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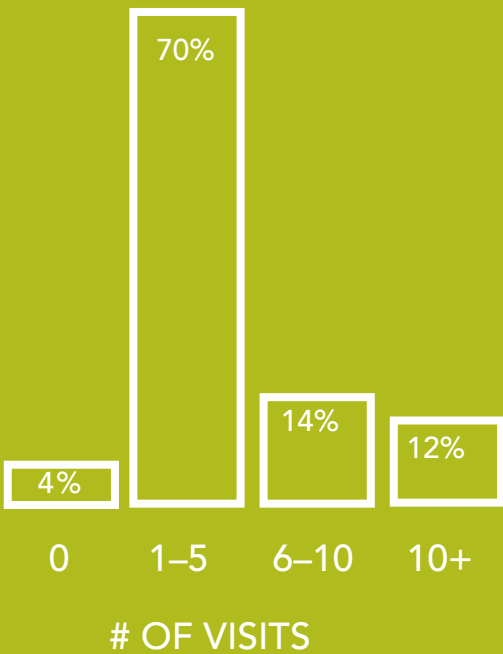


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FIVE COLLEGE STUDENT & FACULTY VISITS



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