

SCHEMA

THE YEAR IN REVIEW 2015 | 2016



smith college museum of art

OUR MISSION

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

WE DO THIS BY

- Engaging people with firsthand experiences with art, artists and museum practice
- Collecting, researching, presenting and preserving an expansive collection of art in the service of learning, teaching and critical dialogue
- Fostering an environment that welcomes diverse perspectives and inspires imagination

COVER: A student in the third-floor gallery during Night at Your Museum 2016 ABOVE: A Smith class studying in the Cunningham Center

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2	FROM THE DIRECTOR
4	CREATING POSSIBILITIES
6	SCMA'S NEW STRATEGIC PLAN
10	STUDENT ENGAGEMENT
12	EMERGING MUSEUM PROFESSIONALS & THE TEACHING MUSEUM
16	PRESERVING & PRESENTING HISTORIES THROUGH ASIAN ART
19	ON VIEW
28	ACADEMIC PROGRAMS & PUBLIC EDUCATION
32	MUSEUMS CONCENTRATORS' PERSPECTIVES
34	TRYON PRIZES FOR WRITING & ART
35	FUTURISMS: PARTNERING WITH THE KAHN INSTITUTE
36	SCHOOL & FAMILY ENGAGEMENT
38	MEMBERS & COMMUNITY
42	OUR COMMUNITY IN ACTION
44	ADVISORY GROUPS
45	GIFTS TO THE MUSEUM
46	THE HILLYER SOCIETY
50	A PROMISED GIFT OF AMERICAN COLLAGE
52	ACQUISITIONS
62	GIFTS & PURCHASES OF ART
75	SCMA AT A GLANCE
76	MUSEUM STAFF
77	PARTING WORDS
78	MUSEUM ASSISTANTS

FROM THE DIRECTOR

AT SCMA, CONNECTIONS ABOUND. WE FOSTER them through programs that bring people together to reflect, share and learn. Connections blossom in our work with faculty, students and alumnae whose expertise and perspectives enhance our community. And we celebrate countless connections within our collection as we develop it in ways that spark dialogue and deepen understanding. Each and every day, serendipity and purpose unite to create meaningful experiences with art at the museum.

On the pages that follow you will read about many of the exciting connections that have enriched the museum during the last year. Some are studied, others more spontaneous, and all have distinguished SCMA as one of the leading teaching museums in the country.

One project that serves as a particularly powerful example of connection is our work with The Brown Foundation, Inc., of Houston. Its catalytic support is helping to forge connections between young women with real curiosity about the field of museum studies and leading cultural museums and alumnae working in these areas today. Last summer, Brown Foundation stipends enabled three of our Museums Concentrators to have hands-on experiences that might otherwise have been out of reach. Tara Sacerdote '18 pursued interests in art and activism as an intern at Visual AIDS in New York City; Saraphina Masters '17 worked at Baltimore's Walters Art Museum with Eleanor Hughes '93; and Beryl Ford '17 built upon her prior experience as a Student Museum Educator through an internship at the National Portrait Gallery with Geraldine Provost Lyons '02. In addition to these unique opportunities for our undergraduates, we are extraordinarily grateful for the postgraduate experiences made possible by The Brown Foundation. Emma Cantrell, Brown Post-Baccalaureate Fellow in Museum Education (2014–2016), shares her perspective on this valuable program on page 12. We are ever grateful to The



Brown Foundation for supporting the personal and professional development of students and recent graduates, helping to build the pipeline of future museum leaders.

The Brown Foundation's generous support, together with that of the Fullgraf Foundation, has also helped us strategize future initiatives to fortify the museum and our field. Following the renovation and reinstallation of the museum, we turned our attention to the work within our walls with the completion of a new strategic plan. The process was thorough and inclusive, engaging students, faculty, alumnae, SCMA members and leaders from both Smith College and Northampton. And while the input was varied, the main message was clear: The museum is a much-valued connector in our community, a place for social interaction, dialogue and digging into complex ideas inspired by art. This is at the heart of the new 2017–2022 Strategic Plan. We are proud to share a summary of it with you, and look forward to turning our aspirations into action in the years ahead.

AMONG THE MANY THINGS BROUGHT TO LIGHT through the strategic planning process was the vital role of alumnae in the past, present and future of the museum. Generosity in the form of financial support and gifts of art reinforces our vision and extends our reach in remarkable ways. Charlotte Feng Ford '83 turned a personal passion developed while she was a student at Smith into a life's work focused on fostering the careers of young artists and the institutions that support them. We are thrilled to announce the endowment of the Charlotte Feng Ford '83 Curator of Contemporary Art, an extraordinary gift that allows SCMA to offer a new and nearly unparalleled focus on the burgeoning field of contemporary art. By fostering discourse and engagement around art of the present day, we are at once true to our roots and forward-looking as one of very few college museums in the nation with a position dedicated to contemporary work. I invite you to read more about Charlotte's visionary gift on page 4.

Another way alumnae are revolutionizing the capacity of this museum is through promised gifts of art, and we are pleased to welcome our first members into The Hillyer Society in recognition of their generous intentions for the future. Carol Osuchowski Selle '54, an exceptional collector and connoisseur, will bequeath to SCMA one of the most distinguished drawing collections of its kind, works of extraordinary quality and depth that will enrich our current holdings while creating a whole new area of strength in German art. Louisa Stude Sarofim '58 has made a promised gift of her exquisite collection of American collage, which will allow students to study the innovative and varied responses of American artists to this essentially modern medium. We are immensely grateful to Carol and Louisa for their leadership in developing and diversifying the collection for the 21st century and beyond.

WHILE MANY INITIATIVES ARE CAREFULLY CULTIVATED over time, others emerge more organically, like our exhibition of Käthe Kollwitz's work, which was a beautiful blend of intention and inspiration. Cunningham Center manager Henriette Kets de Vries curated the show, drawing on SCMA's deep holdings of Kollwitz's graphic work. Her participation in a yearlong Kahn Liberal Arts

Institute project focused on "Mothers and Others"—a coming-together of faculty, students and visiting scholars across academic departments and programs—helped shape *Mothers' Arms: Käthe Kollwitz's Women and War*, detailed on page 26.

Another delightful aspect of this project was the way in which it answered the call put forth in the last strategic plan to bring our own collection more fully into the changing exhibition program. The introduction of mobile display cabinets has also activated the collection in new ways, and generated real interest among students and faculty who are starting to help curate those cabinets. It's a superbly symbolic representation of the many ways we strive to make the good work of the museum visible.

In that spirit, I'd like to shine a light on two longtime and dedicated staff members who recently retired and whose contributions behind the scenes were meaningful and many. For 35 years, Louise Laplante's keen eye and conscientious mind informed her work as collections manager and registrar. She oversaw seismic change at SCMA, automating the records management system and converting traditional photography to digital. Stacey Anasazi, our financial and systems coordinator for more than 17 years, brought a new level of accounting acumen to the complex management of the museum's budget and finances, and was a tremendous resource for our staff. We are enormously grateful to both Louise and Stacey for their service and for all they have done to move our museum forward.

Since our founding 140 years ago, SCMA has defined what it means to be a teaching museum and our efforts have evolved with the times in both profound and practical ways. Collecting, preserving, researching and displaying works of art remain at the core of what we do as we dedicate ourselves to connecting people with art, ideas and each other. It's a mission made possible with the generous and loyal support of our community, and for that we thank you.

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

CREATING POSSIBILITIES

CHARLOTTE FENG FORD '83 ENDOWS A NEW POSITION,
CURATOR OF CONTEMPORARY ART



AT AGE 12, CHARLOTTE FENG FORD '83 TRAVELED with her family on a six-week, 10-city trip to Europe, an adventure that instilled in her a love of art, which blossomed during her time at Smith. Although an economics major, Ford's favorite class was Art 100. "We studied some of the works I'd seen on that trip," she says, "and I loved being surrounded by other women who were talking about the same things I cared about."

Ford's passion for art, and her belief in the importance of a community where art can be discussed and enjoyed, shaped her life in significant ways. After graduating from Smith, she began collecting art for personal pleasure. When she realized that art was giving her a broader perspective on life, her collection grew from a hobby into a lifetime venture with a focus on fostering the careers of young artists and the institutions that support them—including her alma mater.

The Charlotte Feng Ford '83 Curator of Contemporary Art will allow SCMA a new and nearly un-

paralleled academic focus on contemporary art. "This has become a specialized academic and curatorial field, addressing a rapidly changing, global and technologically mediated environment," says Jessica Nicoll '83, SCMA's director and chief curator. "Charlotte's visionary gift enables us to take a leading role in contemporary art by collaborating with faculty and students on exhibitions and new research, and coordinating an active program of artists' visits."

FORD HOPES THE NEW CURATOR'S POSITION will make it easier for Smith students and other visitors to "be with the art of their times." That access, she notes, is "a way to enhance the Smith curriculum, and it's a way to help people see the world in different ways." "I didn't grow up surrounded by the art of my time," Ford says, "but my children did, and that broadened their perspectives. Contemporary artists are responding to current issues, and people who see that work can't help but be shaped by it."

Ford's own collection emphasizes emerging talent and a commitment to individual artists such as Karen Kilimnik, Andrea Bowers, Ryan Trecartin, Gabriel Orozco, Wade Guyton, Laura Owens and Gedi Sibony. The collection also includes significant historical works by Yayoi Kusama, David Hammons, Mira Schendel and Alice Neel. Guided by passion and subject matter that is important to her, Ford has collected and supported the works of Martha Rosler, Carol Bove, Isa Genzken and Anne Collier, among others. Ford says her collection is "built from the heart. I look for work that sparks an emotional connection."

SHE ALSO UNDERSTANDS THE RESPONSIBILITY THAT comes with her passion. "I want to ensure that the collection has depth, and that it includes the work of

influential, established artists," she says. "It is important to have a true relevance between the present and the past so that we can have a more stimulating future."

Contemporary art, Ford notes, "can create possibilities. It seems today, young people are pushed to specialize their academic interests and extracurricular pursuits too early."

"I hope that this gift will give people an opportunity to really be with the art of their times," she says. "That kind of engagement can help people gain a better understanding of themselves—and perhaps veer off in a different direction, even if only briefly."

A version of this article first appeared in the summer 2016 issue of the Smith Alumnae Quarterly. Reprinted here with permission of the Office of College Relations, Smith College.



ABOVE: Visitors in Targan Gallery (featuring Art after 1950), on the lower level of the museum

BALANCING BIG-PICTURE THINKING WITH ATTENTION TO DETAIL

SCMA'S NEW STRATEGIC PLAN



6

THIS 2017–2022 STRATEGIC PLAN MARKS THE beginning of the next chapter in SCMA’s evolution. In developing it, we asked: What initiatives in the next five years will be crucial to deepening the museum’s service to the larger mission of Smith? How will an enhanced SCMA help Smith College have an even greater positive impact on the world? How will it further bolster Smith’s success in graduating women who will lead in all fields of endeavor?

SCMA’S RECORD OF INNOVATION AND ACHIEVEMENT strongly positions us to deepen our contributions to Smith’s curriculum and culture and to explore new ways to realize the unique potential of a college art museum. From the beginning, it was important to us to align with the college’s strategic planning process to make sure we could proactively respond to new directions outlined in that plan. With help from our consultants, brightspot strategy, SCMA conducted an intensive four-month planning process that engaged more than 200 students, faculty and community members through an online survey and focus groups. We assembled an interdisciplinary

steering committee to provide guidance and feedback as we explored the role the museum could play within the college. In addition, our full staff participated through town hall meetings.

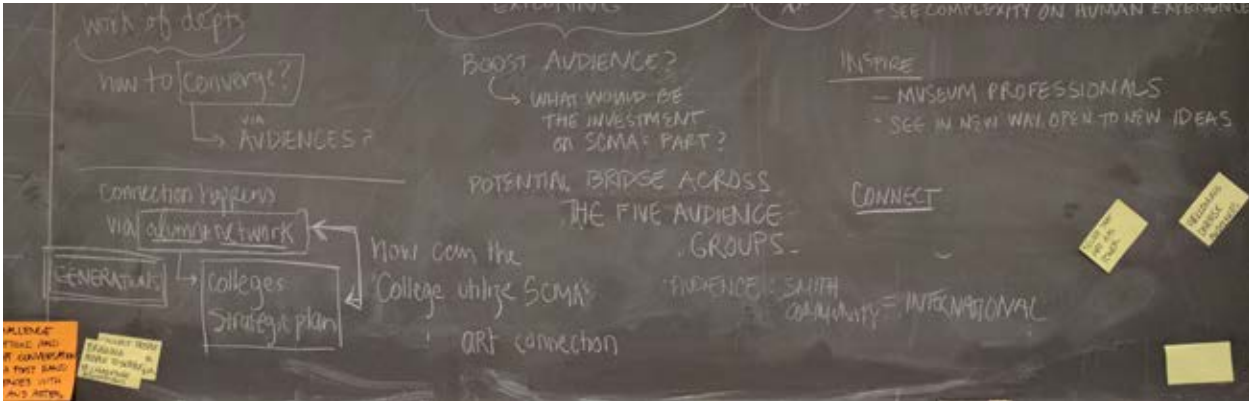
Our research for this plan affirmed that SCMA is widely recognized as one of Smith’s distinguishing assets, understood as a significant teaching and learning resource and utilized as an active forum for academic inquiry and experiential learning. Importantly, our findings also revealed the value our audiences place on SCMA as an agent of dialogue and social interaction. This plan imagines building on this strong foundation to take our work as an engaged and engaging institution to the next level.

We believe that if over the next five years we focus on shifting the museum’s overall tone and personality, deepen our relevance to our audiences, foster initiatives that increase collection stewardship and access, refine how we create active and experiential learning and reach beyond our four walls, we will fulfill our new mission to cultivate inquiry and reflection by connecting people to art, ideas and each other.

STRATEGIC PLANNING TEAM

PROJECT LIAISON Maggie Newey, Associate Director for Academic Programs and Public Education	Maggie Newey, Associate Director for Academic Programs and Public Education
WORKING COMMITTEE Jessica Berube, Brown Post-Baccalaureate Fellow in Museum Marketing and Communications	Jessica Nicoll '83, Director and Louise Ines Doyle '34 Chief Curator
David Dempsey, Associate Director for Museum Services	Smith College Faculty/Staff and Visiting Committee: Denys Candy, Director, The Jandon Center for Community Collaboration
Deborah Diemente, Collection Manager/Registrar	Floyd Cheung, Associate Professor of English Language and Literature and American Studies, and Director, The Sherrerd Center for Teaching and Learning
Aprile Gallant, Curator of Prints, Drawings and Photographs	Olivia Feal '17
Gina Hall, Associate Educator for School and Family Programs	Jan Fullgraf Golann '71, Chair, Museum Visiting Committee
Louise Martindell '02, Membership and Donor Coordinator	Suzanne Gottschang, Associate Professor of Anthropology and of East Asian Studies
Ann Mayo '83, Manager of Security and Guest Services	Elizabeth Jamieson, Associate Professor of Chemistry
Maggie Newey, Associate Director for Academic Programs and Public Education	Thomas Laughner, Director of Educational Technology Services
Yao Wu, Jane Chace Carroll Curator of Asian Art	Donna Lisker, Dean of the College and Vice President for Campus Life
STEERING COMMITTEE Smith College Museum of Art: Margi Caplan, Membership and Marketing Director	Katherine Rowe, Provost and Dean of the Faculty
David Dempsey, Associate Director for Museum Services	Sam Samuels, Director of Gift Planning and Museum Development Liaison
Deborah Diemente, Collection Manager/Registrar	Frazer Ward, Associate Professor of Art and Dean of the Junior Class
Linda Muehlig, Associate Director for Curatorial Affairs and Curator of Paintings and Sculpture	

7



LEFT AND ABOVE: Staff work on strategic planning

SCMA'S 2017–2022 STRATEGIC PLAN AT A GLANCE





STUDENT ENGAGEMENT

1.

1. Cunningham Center Class Visits

The Cunningham Center is a hub of activity throughout the academic year, where numerous Smith and Five College classes visit and closely observe works on paper in the museum's collection.

2. Guerrilla Girls Workshop

October 29, 2015
In collaboration with the Smith student organization Feminists of Smith Unite!—and as part of the related programming for the exhibition *Women's Work: Feminist Art from the Collection*—the Guerrilla Girls participated in a two-day residency at Smith, including both a live public performance and an intimate, just-for-students workshop on the topic of art activism.

3. Beryl Ford '17 Gallery Talk

February 27, 2016
Beryl Ford '17, Arts & Culture Chair, Black Students' Alliance, organized a gallery conversation, "To Know Ourselves: Exploring the Work of Black Artists in SCMA's Collection." The event—a lively, student-led conversation that explored the ways black artists have imagined and depicted their blackness, culture and history over the past century—was a precursor to Ford's April 2016 Student Picks exhibition, *Mundane Particulars: Locating the Extraordinary in Ordinary Moments*.

4. Mindfulness + Your Museum

March 23 and 25, 2016

A collaboration between SCMA and the Student Museum Advisory Council, this yoga-inspired workshop with certified yoga instructor and art museum educator India Clark combined observation and meditation for a unique, relaxing and insightful art encounter in the galleries. The program included stretching, sketching, mindful breathing and listening exercises.

5. Student Picks

Various dates
Student Picks, SCMA's lottery-style student exhibition program, gives Smith students the opportunity to learn how to curate their own one-day show, choosing art from the museum's Works on Paper collection with guidance from Cunningham Center staff. The 2015-16 winners—Amalia Leamon '18, Stephanie Pinedo '18, Anna Saunders '17J, Junmanee Cadenhead '16, Beryl Ford '17 and Ellen Sulser '18—were mentored by Curatorial Fellow Colleen McDermott. Exhibition details are available at smith.edu/artmuseum/Collections/Cunningham-Center/Student-Picks.

6. Night at Your Museum

Planned with the help of the Student Museum Advisory Council, this annual after-hours party attracted 1200-plus guests to celebrate the newly-redesigned galleries and the exhibition, *Dislocation/Negotiating Identity*. Festivities included South Asian-inspired refreshments, live performances by student groups—SC Masti (pictured here) and The Smiffenpoofs—music DJ'd by Smith College radio WOZO, hands-on art-making, a photobooth and more.



2.



3.



4.



5.



6.

EMERGING MUSEUM PROFESSIONALS & THE TEACHING MUSEUM

STAFF PERSPECTIVE: EMMA CANTRELL, BROWN POST-BACCALAUREATE
FELLOW IN MUSEUM EDUCATION, 2014–2016

CORE TO SCMA'S MISSION is the post-baccalaureate fellowship program, which provides short-term, full-time staff positions to recent college graduates interested in museum work. In the curatorial, education and marketing departments, fellows support the ongoing work of the museum and adopt leadership roles in student-focused initiatives. At a time when there are very few entry-level positions in the museum field, particularly for those without a master's degree, this program is a model for the types of early work experiences that can bridge a bachelor's degree and a museum career or further study.

In early 2016, with the end of my time at the museum fast approaching, I reached out to several of SCMA's previous post-baccalaureate fellows, curious to discover the paths each has taken and to learn the role that this institution has had in shaping them into the arts and museum professionals they are today. These interviews, together with my in-depth conversation with Jessica Nicoll '83, evolved into my first presentation at the National Art Education Association's annual conference.

ALONG WITH COLLEAGUES FROM THE DAVIS Museum at Wellesley College and the Yale University Art Gallery, I presented "Learning to Lead: Emerging Educators in the Academic Art Museum." While my co-presenters focused on the ways their institutions prepare undergraduates for museum work through internships and employment, I shared my own perspective as a fellow along with the themes that arose in my interviews. Through my research, I learned that although we worked in different areas of the museum at different times, our takeaway was the same: a significant, life-shaping work experience and vision for our careers. And I learned that the benefits experienced by the museum and its audiences as a result of the fellows' work create a mutually beneficial relationship.



During my final months at SCMA, I participated in the development of the new strategic plan, and as the staff grappled together over our shared vision for this place in the coming years, it was clear that post-baccalaureate fellowships are an essential component of that vision. By offering opportunities like these to recent graduates, the museum is shaping the next generation of museum professionals—not only in the fellows themselves, but among the Smith College undergraduates who benefit from their mentorship.

AS I BEGIN MY GRADUATE STUDIES IN MUSEOLOGY at the University of Washington, my time at Smith serves as an extension of my undergraduate work and a foundation of my practice as a researcher and educator. My graduate study will most likely broaden my museum skills and interests but I know that the educational and community-building potential of museums will always be central to my work.

BENEFITS TO THE FELLOWS

- Substantial Responsibilities**
With a mix of independent projects and administrative work, each fellow is given ownership over her work—whether it is curating an exhibition, planning and coordinating a program or managing a social media platform.
- Support and Mentorship**
A key component of the experience is the nurturing professional environment created by museum staff.
- Access to College Resources**
As full-time employees of Smith College, the post-baccalaureate fellows are afforded the same resources and benefits as all other staff, including both traditional employee benefits, like paid time off and health insurance, and college-specific resources, including on-campus lectures and performances, library access and fitness classes.
- Affirming Goals and Values**
Though not all fellows have gone on to pursue museum careers, each left SCMA with a better understanding of her professional path as it relates to art, education and museums.

BENEFITS TO THE MUSEUM

- Fresh Perspectives**
While more seasoned staff bring decades of experience, the youngest staff members on the SCMA team contribute new ideas and insights to the collaborative work of the museum. As museums across the country strive to reach out to millennial audiences, SCMA has three positions on staff reserved for members of the generation identified as a core audience.
- Capacity for Student Engagement**
With the addition of three full-time, albeit temporary, staff members, the museum has been able to take on additional programming and outreach projects aimed at attracting Smith College students.
- Attendance Growth**
While there are myriad reasons behind attendance growth in any area, it can be inferred that the added presence of the post-baccalaureate fellows across the museum has contributed to the growth in college student attendance since 2009.



ABOVE: Emma Cantrell leads a popular museum members' program, "Drawing to Look Closely"



Emily Casey '09

Amanda Shubert

Jessica Magyar '10



Julie Warchol

Ashley Brickhouse '11

Margaret Kurkoski '12

PAST FELLOWS

Emily Casey '09
Museum Education: 2009–2010
Currently pursuing a Ph.D. at the University of Delaware, Department of Art History
B.A., Smith College
Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow, American Wing, Metropolitan Museum of Art, 2016–2017

"SCMA taught me the value of object-based learning strategies—that art can be a tool for thinking through looking... . That philosophy is core to who I am today as a teacher and as a scholar."

Amanda Shubert
Curatorial: 2010–2012
Currently pursuing a Ph.D. at the University of Chicago
B.A., Oberlin College (2009)

"I am grateful to SCMA for investing in post-baccalaureate fellowships that make it economically possible for folks without graduate degrees to gain such substantial experience."

Jessica Magyar '10
Museum Education: 2010–2011
Currently pursuing an M.Ed. at Harvard University
M.A., The School of the Art Institute of Chicago (2013)
B.A. with a Museums Concentration, Smith College

"I consider my work at SCMA to be foundational to my practice. As an art therapist, my goals for an experience are similar to those for a museum visit: to encourage transformative experiences with art."

Julie Warchol
Curatorial: 2012–2013
Currently working as a curatorial associate at the Terra Foundation for American Art and associate editor for *Art in Print*
M.A., The School of the Art Institute of Chicago (2015)
B.A., Clark University (2010)

"Because I was a key member of SCMA's relatively small staff, the position afforded me more curatorial creativity and responsibility than I have had in any other position at larger museums."

PAST FELLOWS (continued)

Ashley Brickhouse '11
Museum Education: 2011–2014
Currently working in youth ministry for the Pioneer Valley Church of Christ
B.A., Smith College

"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."

Margaret Kurkoski '12
Curatorial: 2013–2015
Currently pursuing a Ph.D. at Princeton University
B.A. with a Museums Concentration, Smith College

"The skills and knowledge gleaned from my fellowship have been critical for my success (at Princeton): A basic understanding of how museums function and create meaning is crucial for my studies."

Emma Cantrell
Museum Education: 2014–2016
Currently pursuing an M.A. at the University of Washington
B.F.A., Massachusetts College of Art and Design (2013)

"I have had the opportunity to explore almost every area of museum education through this fellowship—something that I don't think would have been possible in other entry-level jobs."



CURRENT FELLOWS

Colleen McDermott
Curatorial
B.A., Yale University (2015)

Jessica Berube
Museum Marketing and Communications
B.F.A., University of Massachusetts, Amherst (2015)

Russel Altamirano
Museum Education
B.A., University of California, Riverside (2016)

PRESERVING & PRESENTING HISTORIES THROUGH ASIAN ART

YAO WU REFLECTS ON HER FIRST YEAR AT SCMA



AS SCMA'S INAUGURAL JANE CHACE CARROLL Curator of Asian Art, Yao Wu has spent her first year learning, traveling, teaching, giving talks and guiding the development of the museum's distinctive Asian art collection. One of her primary goals is to develop the Carol T. Christ Asian Art Gallery as a space where visitors can experience the diversity of the arts of Asia, including historical and contemporary works from many countries. Here, Yao Wu reflects on her role at SCMA.

CONNECTING WITH ART

Not many liberal arts colleges and museums have a dedicated curator of Asian art, so Smith has established itself as a leader. I am fortunate to be working with so many thoughtful, dedicated scholars and supporters to enhance our work in this area.

As I've studied Smith's collection, and had conversations with students, faculty and other museum visitors, I've become aware of a strong interest in seeing

a dialogue between the old and the new in Asian art. Asia is quite diverse geographically and chronologically, so my challenge is to find a way to present the diversity of Asian art while also giving it coherence. With our new gallery, we have an opportunity to explore thematic ways of displaying the arts—themes that can tie together different cultures in Asia.

There tends to be a disconnect between the perceptions and realities regarding Asian art. If you don't understand how Asians have thought and functioned over the past 5,000 years, you may not fully understand today's Asia. In my work, I feel a strong need to help people understand not only where the present has come from, but also where the past has led us.

I started my job at SCMA immediately before the inauguration of the Asian gallery. It was a wonderful opportunity to see the space "in action" and learn about how it functions. Although I didn't curate the first exhibition, *Dislocation*, I was constantly participating in programs related to it. This really allowed me to get to know my audiences well and afforded me time to explore the collection more fully before my first installation in fall 2016.

I'm still studying the museum's collection of close to 2,000 Asian art objects to see how it can be developed. Over half of these are Japanese works of art, and more than 500 are Chinese artworks. We also have a select group of Korean, South and Southeast Asian, Himalayan and Middle Eastern art. Gifts from alumnae have created areas of strength in our collection, such as Chinese jades and Japanese prints and tea ware. While we aspire to expand the scope of our collection, we have also identified key areas in which we can increase our acquisitions. Modern and contemporary Asian art, including photography, for example, is one area we want to develop further.

CONNECTING WITH STUDENTS AND FACULTY

I've been talking with Smith's incoming professor of Asian Art, Yanlong Guo, who is from an archaeology background, and we've been discussing representation of material culture—metals, ceramics and stones, for example—and future projects oriented to the material sciences. In building the collection and planning for exhibitions, we are also keeping in mind the multidisciplinary interests at Smith. Thus my conversations are not limited to art faculty, but are also with those teaching languages, literature, history, anthropology and even science. It's wonderful to collaborate with colleagues in this way.

I'm eager to engage students in new ways as well. Last year I reached out to the Unity organizations and had conversations with members of the International Students' Organization, the Asian Students' Association, EKTA, CISCO and others. They gave great feedback on how we can work together. There are other resources on the Smith campus I want to partner with, such as the special library collections, and I'm very interested in long-term collaborations involving the Five Colleges.

In June I had the opportunity to visit contemporary artist Xu Bing at his Beijing studio, and he invited me to stay and observe a talk he was giving as part of a summer program for a sizable group of Chinese-born students studying in the U.S. As I listened, I was struck by just how crucial it was for them to know about their native culture, and more importantly how crucial it was for college students at large to be able to switch between interpretive frameworks. It gave me great perspective on the needs here at Smith, where the student body is more diverse than ever. When I have class visits, I can really feel the interest and enthusiasm for Asian art across demographics, and at the core of my mission is to support teaching and learning in a way that will benefit every student. Knowing that the museum has committed significant resources to this work is very exciting to me.

CONNECTING WITH ALUMNAE

Our collection has a deep history and alumnae have always played a very valuable role in the evolution of our holdings. As I continue to work with our wonderful alumnae collectors of Asian art, I am pleased to welcome

acquisitions in areas of our collection we've been looking to expand.

Through the long-term support of Julia Meech '63, we were introduced to the Erik Thomsen Gallery in New York, which donated an exquisite Edo-Meiji period lacquer incense tray (see page 60). A gift of a contemporary Indian work of art from Mona Sinha '88 and Ravi Sinha, *Keep Cooking (Blood Red Series 6)*, invites multiple interpretations, whether as a striking piece of sculpture on a par with any Western work, or as a global statement on the social-political realities of today's India (see page 60). Another contemporary work, *Trapped-3* by Tayeba Begum Lipi, came to the museum through a partial gift from Cecilia Lee '87, who first introduced us to the Bangladeshi artist. It is a powerful sculpture that speaks to conditions for women and reflects the artist's personal experience (see page 61). In recent months, we've been promised several group gifts covering a wide range of cultures and materials: Japanese lacquerware, Chinese bronzes, Chinese ceramics, classical paintings, modern prints and other decorative arts. There is a lot to look forward to in coming years.

CONNECTING THE DOTS

One of the wonderful things about curatorial work is presenting historical and current issues in visually compelling ways. A highlight of my work involves a significant early painting in our collection by renowned Japanese artist Sesshū Tōyō, *Bodhidharma Crossing the Yangtze River on a Reed*. This piece proved to be a missing link in understanding the development of the artist, who worked for a time as Sessō Tōyō leading to years of wonder by art historians about whether the artists were two different people or one and the same. Last summer, SCMA loaned the piece to the Nezu Museum in Tokyo, where it was featured alongside other important works from both the painter's Sessō and later Sesshū periods—the first exhibition of its kind. I traveled to Tokyo during this time to meet with colleagues from the museum and participate in a study session with leading experts on ink painting as well as young scholars from Japanese and American institutions. It was an exciting coming-together of all the aspects of my work that I hold dear: art, history, education, discourse and collaboration.

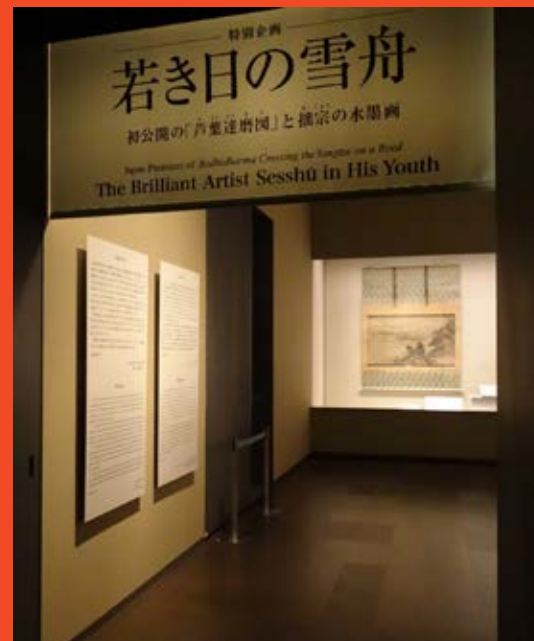


SESSŌ/SESSHŪ TWO ARTIST NAMES, ONE SIGNIFICANT WORK

Bodhidharma Crossing the Yangtze River on a Reed in SCMA's collection is a significant early work by the renowned Muromachi-period ink painter, Sesshū Tōyō (1420–1506?). From May 26 to July 10, 2016, it was featured in the exhibition *The Brilliant Artist Sesshū in His Youth: Japan Premiere of Bodhidharma Crossing the Yangtze River on a Reed* at the Nezu Museum in Tokyo, Japan. The museum received 23,322 visitors during the run of the exhibition.

Despite Sesshū's prominent position in Japanese art history, and the fact that six paintings by him have been designated national treasures in Japan, it is less known that the alternative name Sessō Tōyō was used into the painter's late 30s. The SCMA painting was from his Sessō phase. By displaying it with other important works from the painter's early Sessō as well as later Sesshū periods, the Nezu exhibition, the first of its kind, examined the often overlooked first part of the great painter's career.

The exhibition also marked the painting's first public display in Japan since it was sold at an auction in Tokyo in 1928. Although its whereabouts had become unknown to the Japanese, its significance was well recognized because of a copy from the Edo period. The original was acquired in the U.S. by Peggy Block Danziger '62 and Richard Danziger, who subsequently gave it to SCMA in 2008. The painting's subject matter has become a fitting allegory for the scroll itself, and in 2015 it made yet another journey back to



ABOVE: Images from the installation of SCMA's Sessō/Sesshū artwork at the Nezu Museum in Tokyo, Japan

Japan. There, it received conservation treatment in the Kyoto studio of Tatsuya Yamauchi, thanks to a grant from the Sumitomo Foundation, before it was loaned to the Nezu exhibition.

In June 2016, Yao Wu and Samuel C. Morse, Howard M. and Martha P. Mitchell Professor of the History of Art and Asian Languages and Civilizations at Amherst College, visited the Nezu and met with staff from the museum. In addition, they participated in a study session organized by Professor Shimao Arata of Gakushuin University, who contributed an important essay to the exhibition's bilingual catalogue. Some of Japan's leading experts on ink painting were also there, as were young scholars from both Japanese and American institutions. The widespread enthusiasm and lively discussions sparked by the viewing of the painting reaffirmed how fortunate it is for SCMA to have such a prized work of art.

ON VIEW

ON THE FOLLOWING PAGES WE TAKE A LOOK BACK AT THE SPECIAL exhibitions that graced our galleries from July 2015 through June 2016. These include Encounters: Art in Conversation dialogues specific to a work of art; works on paper featured in our mobile cabinets; and video and new media. Among the highlights: feminist art from the collection, life in 21st-century Asia and the compelling work of German artist Käthe Kollwitz.



THIS PAGE: Sally Curcio. American, born 1971
Happy Valley (Winter) (detail), 2014
Mixed media
Purchased (see page 74 for complete image and credit)

Featured in *The Lay of the Land: Contemporary Landscapes from the Collection*

ON VIEW

JULY 1, 2015–JUNE 30, 2016

EXHIBITIONS

September 11, 2015–January 3, 2016

Women’s Work: Feminist Art from the Collection

Co-curated by Linda Muehlig, associate director for curatorial affairs and curator of painting and sculpture, and Aprile Gallant, curator of prints, drawings and photographs

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

September 18, 2015–January 31, 2016

Celebrating the Arts of Asia: Works on Paper

Curated by Aprile Gallant

September 25, 2015–January 10, 2016

José Luis Cuevas: *Homage to Quevedo*

Curated by Aprile Gallant

October 2015–April 2016

Student Picks Exhibitions

For a complete list see smith.edu/artmuseum

October 2, 2015–Summer 2017

Transformations in African Art: Women and Power

Curated by Amanda Gilvin, Mellon Five College Post-Doctoral Fellow in African art and architecture

October 9, 2015–January 31, 2016

Dislocation/Urban Experience: Contemporary

Photographs from East Asia

Curated by Samuel C. Morse, Howard M. and Martha P. Mitchell Professor of the History of Art and Asian Languages and Civilizations, Amherst College

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

January 29–May 29, 2016

Mothers’ Arms: Käthe Kollwitz’s Women and War

Curated by Henriette Kets de Vries,

Cunningham Center manager

Lead educator: Taiga Ermansons AC ’03, associate educator

February 12–August 14, 2016

Dislocation/Negotiating Identity: Contemporary Photographs from South and Southeast Asia

Curated by Aprile Gallant, with Sandra Matthews, project adviser, associate professor of film and photography, Hampshire College

Lead educator: Maggie Newey

February 26–May 8, 2016

Uncanny Valley: Portraits of the Almost-Human

Curated by Colleen McDermott, Brown Post-Baccalaureate Curatorial Fellow

June 17–September 11, 2016

The Lay of the Land: Contemporary Landscapes from the Collection

Curated by Linda Muehlig

Lead educator: Gina Hall, associate educator for school and family programs

ENCOUNTERS:
ART IN CONVERSATION

July 31, 2015–July 24, 2016

Lockwood de Forest’s *Ramesseum at Thebes*

Project team:

Diana Wolfe Larkin, independent art historian, Egyptian art; Alex Dika Seggerman, Mellon Five College Post-Doctoral Fellow in Islamic art; Linda Muehlig; Gina Hall

August 7, 2015–October 23, 2016

Celebrating Life and Death in Ancient Egypt

Project team: Diana Wolfe Larkin; Linda Muehlig; Margaret Kurkoski ’12, Brown Post-Baccalaureate Curatorial Fellow 2013–2015

MOBILE CABINETS FOR
WORKS ON PAPER

Fall 2015

Eugène Delacroix’s *Médailles Antiques*

Curated by Margaret Kurkoski ’12

Rural Nostalgia: Women Etchers of the Late Nineteenth Century

Curated by IFPDA intern Nicole Viglini ’04

Percy John Delf Smith (1882–1948)

Curated by Henriette Kets de Vries

Spring 2016

The Nuremberg Chronicle

Curated by Colleen McDermott

Cliché-verre

Curated by Aprile Gallant

It Was the Best of Times: American Prints of the Great Depression

Curated by Nicole Viglini ’04

Summer 2016

The Classic French Nude

Curated by Henriette Kets de Vries

Luxury Objects in the Age of Marie Antoinette

Curated by Janie Vanpée, professor of French Studies, and the students in her first-year seminar, Fall 2015

Portraits of Artists

Curated by Renee Klann ’19, Smith’s Student Research in Departments (STRIDE) Program

VIDEO & NEW MEDIA GALLERY

October 9–November 8, 2015

Kimsooja, *A Beggar Woman—Cairo*

November 13–December 13, 2015

Chien Chi Chang, *Chinatown*

December 18, 2015–October 2, 2016

Candice Breitz, *Factum Tremblay*

RIGHT: Students engage with the Talk Back space featuring a photograph by artist Huma Mulji. Pakistani, born 1970. *Table for Two*, 2007 (detail) Inkjet print on Hahnemuhle Photorag Gift of Friedman Benda LLC

TALK BACK:
ART IN CONVERSATION

What could be the story of this meal? That was the prompt that Gina Hall, associate educator for school and family programs, offered visitors in the museum’s Talk Back space when a photograph by Huma Mulji was on view. An interactive public area overseen by Hall, the Talk Back space is designed to build dialogue around a work of art. Hall and other museum educators choose one work of art from the museum’s collection to display for a period of two to three months. Located just outside the Video & New Media Gallery and the Teaching Gallery—where visitors pass through or stop to rest on a nearby cushioned bench—the Talk Back space is strategically placed to inspire curiosity. Visitors are invited to respond to the Talk Back work and the related prompt—and contribute to the conversation—by posting their thoughts in writing or in a drawing on the Talk Back blackboard. As the nearby wall label suggests, “Return often to see how the conversation evolves.”





ABOVE: Museum members study works on view following a gallery talk about *Women's Work*. RIGHT: Museum visitors attend a program on *Women's Work* led by organizing curator Linda Muehlig.

ON VIEW

WOMEN'S WORK:
FEMINIST ART FROM THE COLLECTION

SEPTEMBER 11, 2015–JANUARY 3, 2016

THIS SPECIAL EXHIBITION FEATURED WORKS BY women artists in the forefront of feminism's second wave (1960s–1980s), an era of protest, organization and activism by women in the arts and in American society. Some of the artists prominent in the movement during this period include Emma Amos, Judy Chicago, the Guerrilla Girls, Jenny Holzer, Ana Mendieta, Lorraine O'Grady, Howarda Pindell, Faith Ringgold, Miriam Schapiro and Martha Wilson, among others. Organized by Linda Muehlig, associate director for curatorial affairs and curator of painting and sculpture, and drawn from the museum's holdings, *Women's Work* highlighted a number of recent acquisitions on view for the first time.

During feminism's formative decades, feminist art practice and ideologies took many forms and addressed many issues involving both the personal and public spheres. The exhibition was organized around five themes selected from the complex history of the Second Wave: marginalization of women artists and their exclusion from the art historical canon; the female body and its representation; sexuality and gender; race and ethnicity; and "women's work."

Women's Work: Feminist Art from the Collection was funded in part by the Judith Plesser Targan, class of 1953, Art Museum Fund, and by the Carlyn Steiner '67 and George Steiner Endowed Fund, in honor of Joan Smith Koch.



Programs relating to the exhibition focused on student and public engagement with living artists including Martha Wilson and the Guerrilla Girls. Charlene Shang Miller was the lead educator for *Women's Work*. She worked closely to plan and implement programs with Emma Cantrell, Gina Hall, Maggie Newey, Louise Martindell '02 and Kate Scrimshaw-Hall '16.

For detailed information about the exhibition and related programs visit the *Women's Work* website: smith.edu/artmuseum/On-View/Past-Exhibitions



ON VIEW

DISLOCATION

DISLOCATION/URBAN EXPERIENCE: CONTEMPORARY PHOTOGRAPHS FROM EAST ASIA
OCTOBER 9, 2015–JANUARY 31, 2016

DISLOCATION/NEGOTIATING IDENTITY: CONTEMPORARY PHOTOGRAPHS FROM
SOUTH AND SOUTHEAST ASIA
FEBRUARY 12–AUGUST 14, 2016

“DISLOCATION” IS A POTENT METAPHOR FOR contemporary life. From the development of online communities to mass migrations, it seems that people in today’s world cannot stay put. This is nowhere more true than in the rapid physical expansion and social upheaval that have marked life in Asia in the 21st century.

This compelling theme was chosen for a pair of exhibitions designed to inaugurate SCMA’s new Carol T. Christ Asian Art Gallery, named in honor of Smith College’s 10th president and her conviction that the arts play an important role in a liberal arts education. The first exhibition, *Dislocation/Urban Experience*, featured photographs from East Asia addressing the urban landscape and environment. The second, *Dislocation/Negotiating Identity*, highlighted photographs from South and Southeast Asia that speak to the complexities of personal and national identity. These exhibitions introduced new artists to the museum’s audiences, and launched an exciting venue at SCMA that will continue to serve as a laboratory for the study of Asian culture through both historical and contemporary art.

Dislocation/Urban Experience focused on the unprecedented scale of contemporary megacities in East Asia that are causing extreme pressures on the lives of people. The exhibition showcased works by 14 artists from China, Japan and Korea who have come of age during this period of rapid and unchecked urbanization. Some photograph the changing face of their cities: the high-rise towers, theme parks and rebuilt neighborhoods. Others capture the lives of the residents at home, on train platforms or on the streets of the built-up landscape.



ABOVE: Visitors viewing *Dislocation/Negotiating Identity*

Many reveal the disparities in the lives of the new urban dwellers. All capture the sense of dislocation that dominates the lives of the residents of East Asia’s megacities.

Dislocation/Negotiating Identity featured works by a diverse group of nine emerging and well-established photographers from Cambodia, India, Myanmar, Nepal, Pakistan and Vietnam. Although cultural specificity is important to the meanings of their works, each of these artists is also concerned with the complexities of individual and group identity, within and outside of nationality. The artists address such challenging themes as the daily lives of individuals in minority groups, the hybrid experiences of diaspora communities, the defining constrictions of social class, the evolving cultural tensions within and between nations and the role of art as an indicator of cultural identity.

These projects allowed SCMA to not only introduce new work to our audiences, but also build on our growing collection of contemporary photography from Asia. Faculty and students in a variety of disciplines,

such as Art, Art History, East Asian Languages and Literatures and South Asian Studies, benefited from the projects.

SCMA is grateful to guest curator Samuel C. Morse, the museum’s consulting curator for Asian art, who provided the leadership and vision for this project, as well as 15 years of excellent work on behalf of Asian art at SCMA. In this project he was aided by Aprile Gallant, SCMA’s curator of prints, drawings and photographs; Sandra Matthews, associate professor emerita of film and photography at Hampshire College and editor of *Trans-Asia Photography Review*; and Yao Wu, Jane Chace Carroll Curator of Asian Art at SCMA.

Special thanks are also due to the following individuals for their assistance with the exhibitions:

Joan Lebold Cohen ’54; Jane DeBevoise; Julia Meech ’63; Young Min Moon; Abishek Poddar; Shilpa Vijayakrishnan at the Museum of Art and Photography, Bangalore; Mona Sinha ’88; and Zhuang Wubin.

Maggie Newy was the lead educator for the *Dislocation* exhibitions.

The Dislocation exhibitions were supported by the Nolen Endowed Fund for Asian Art Initiatives.

For detailed information about these exhibitions and related programs visit the *Dislocation* websites: smith.edu/artmuseum/On-View/Past-Exhibitions



ABOVE: Kim Taedong. Born in Seoul, South Korea, 1978. Lives and works in Seoul. #018 (*Boy standing near concentric circles*) from the *Day Break Series*. 2011. Digital pigment print. Courtesy of the artist. ©2015 Kim Taedong

ON VIEW

MOTHERS' ARMS: KÄTHE KOLLWITZ'S WOMEN AND WAR

JANUARY 29–MAY 29, 2016

CURATOR'S PERSPECTIVE: HENRIETTE KETS DE VRIES

THIS EXHIBITION EXAMINED THE ROLE OF WOMEN in German society through the lens of the artwork of Käthe Kollwitz (1867–1945), one of Germany's most important and notable 20th-century artists.

Mothers' Arms drew upon the museum's rich collection of 52 Kollwitz prints including two purchased in 1913, when SCMA was the first American museum to acquire works of the artist. The idea for the exhibition grew out of my observation that students from the many classes that use the Cunningham Center expressed a special affinity for Kollwitz's work. I continued to develop my ideas during a Kahn Fellowship in 2012–2013. With the centennial of World War I and the sober fact that her work is still extremely relevant, specifically in the current political climate, the time was right to reintroduce Kollwitz to a new generation of students.

While visiting the Kollwitz Museum in Berlin and experiencing her work *in situ*, I was able to appreciate it on another level altogether. I pondered how we might provide some comparably immersive experience for our visitors. Kollwitz's work and life as a mother, wife, artist and friend were deeply affected and shaped by the historical and personal events unfolding around her. I wanted our visitors to "travel" through her time. By creating a conversation between her artwork and her fascinating diary excerpts, and by placing her work within a historical-political context through propaganda materials and photographs, I hoped to contextualize her life and work and construct a more holistic educational experience.

Alongside the direct changes in Kollwitz's work, it would be important to address the changing popular sentiments that prevailed in the Germany of her lifetime. I tried to evoke this by the placement of

two large, oppressive faux brick walls as a tableau to display representations of both World War I and II, sampling "loud" period-appropriate propaganda posters from the Library of Congress. The exhibition was designed to end with Kollwitz's last works from her *Death* series, and to provide a place to contemplate these pieces alongside documentary footage of the postwar aftermath in Berlin.

Kollwitz's work has a true following and has inspired a completely new audience. These facts became evident to me through the extensive use of the exhibition by classes from numerous departments and institutions, and also through the many personal notes in which visitors expressed the impact the exhibition had on them. Working on *Mothers' Arms* led to many interesting connections with Smith faculty and faculty from UMass, Hampshire College and Wellesley College. Fruitful partnerships also developed with the UMass



OPPOSITE: Hildegard Bachert, Kollwitz expert and co-director of Galerie St. Etienne, New York, NY, and Henriette Kets de Vries, curator of the Kollwitz exhibition, in the Cunningham Center ABOVE: Student visitors in the exhibition during Night at Your Museum 2016

DEFA Film Library, which, in conjunction with the exhibition, organized a Kollwitz-related film series and launched *Images of a Life*, a newly remastered Kollwitz film.

One of the most important collaborations happened with the Davis Museum at Wellesley College, which planned a Kollwitz exhibition for the spring of 2015. The joint production of a catalogue, *Käthe Kollwitz and the Women of War: Femininity, Identity, and Art in Germany during World Wars I and II*, which was the first book-length English-language study of Kollwitz in two decades, crystallized the collaborative exchanges between the shows. Available from Yale University Press, it was written by staff and faculty at both institutions and edited by Claire Whitner, associate director of curatorial affairs and senior curator of the Davis Museum. Besides the Library of Congress, our generous

lenders included the William Benton Museum of Art in Connecticut, Galerie St. Etienne in New York and the private collector Lisa Baskin. We are indebted to the Baltimore Museum of Art and an anonymous collector for the loans of the sculptural works.

Taiga Ermansons AC '03 was the lead educator for this exhibition.

Mothers' Arms: Käthe Kollwitz's Women and War was funded in part by the Louise Walker Blaney, class of 1939, Fund for Exhibitions; the Maxine Weil Kunstadter, class of 1924, Fund; the Publications and Research Fund of SCMA; the Massachusetts Cultural Council, a state agency; and the Carlyn Steiner '67 and George Steiner Endowed Fund, in honor of Joan Smith Koch.

For detailed information about this exhibition and related programs visit the *Mothers' Arms* website: smith.edu/artmuseum/On-View/Past-Exhibitions

TODAY'S INVOLVEMENT, TOMORROW'S IMPACT

THROUGH ACADEMIC PROGRAMS AND PUBLIC EDUCATION, WE ENGAGE, INSPIRE AND SUPPORT STUDENTS as they discover the world of museums and their own potential to influence the cultural sector as professionals and participants. Likewise, students provide fresh perspectives on our collection and its evolving relevance, and push us to align our practices with emerging trends. By building a close-knit community of Student Museum Educators, Student Museum Advisory Council members, and volunteers, we have established a wonderful feedback loop for discussion around museum learning. And in the 2015–2016 Museums Concentration capstone course, students designed digital projects that explored the interpretive possibilities of new technologies. As we look ahead, Smith students will continue to lead us forward.



THIS PAGE: The Guerrilla Girls lead a workshop for Smith students during their fall 2015 artists' residency

ACADEMIC ENGAGEMENT

In collaboration with museum staff, Smith faculty from various disciplines integrate art in the museum's collections and exhibitions into coursework. Each class visit aims to engage students in various ways of experiencing art firsthand, to provide models for teaching and learning with art and to strengthen students' visual and museum literacy skills. A few examples:

ARH 280: Mountains and Rivers Without End: An Introduction to Chinese Landscape Painting
Taught by Daniel Greenberg, this class met weekly at SCMA, utilizing the museum's classroom and artwork on rotating display in the Teaching Gallery, and works on paper in the Cunningham Center as well. Students had the opportunity to examine closely works from the Chinese art collection for each session.

Biology 154: Biodiversity, Ecology and Conservation
For this course, educator Charlene Shang Miller visited the class in the lecture hall to introduce the process of looking and interpreting. Professor Virginia Hayssen subsequently brought her students to the museum for three visits to work with various artworks relating to the specific topics of biomes, ecology and species interaction and conservation.



ABOVE: Smith students studying objects in the museum's Teaching Gallery

Many courses and first-year seminars across departments such as Anthropology, Art History, Dance, East Asian Languages & Literatures, East Asian Studies, Education, English Language & Literature, Environmental Science & Policy, French Studies, Geosciences, History, Religion, Sociology, Spanish & Portuguese, Statistical & Data Sciences, Studio Art and Women & Gender Studies also use the museum's collections in engaging ways.

29

A HUB FOR OBJECT-BASED LEARNING: THE TEACHING GALLERY

The Teaching Gallery is dedicated primarily to the display of works of art in connection with a wide range of courses and programs of study. This gallery and the Mellon Classroom provide space to bring out works of art from storage for courses such as:

Art History 110: Art and Its Histories
Faculty: Laura Kalba

French 230: Colloquium in French Studies: Consumers, Culture and the French Department Store
Faculty: Jonathan Gosnell

First Year Seminar 199: Remembering Marie Antoinette
Faculty: Janie Vanpée

History 251: Europe in the 20th Century
Faculty: Ernest Benz

Art History 218: Modern Architectures of North America
Faculty: Erica Morawski

Art History 224: Art of Japan
Faculty: Daniel Greenberg

History 243: Reconstructing Historical Communities
Faculty: Ernest Benz

Geology/Archaeology 112: Archaeological Geology of Rock Art and Stone
Faculty: Bosiljka Glumac

History 270: Oral History and Lesbian Subjects
Faculty: Kelly Anderson

Art History 171: Introduction to the Materials of Art
Faculty: David Dempsey and Sarah Belchetz-Swenson

Art History 278: History of Photography
Faculty: Anna Lee

ART & DANCE/UMASS & SCMA—A COLLABORATIVE PROGRAM FOR MEMBERS

The Teaching Gallery was also the site for a program co-sponsored by the UMass Fine Arts Center with dancer/choreographer Doug Varone and SCMA museum educator Charlene Shang Miller. Works in the collection by Joan Mitchell, whose art inspired a new piece by Varone, were displayed for close looking and exploration. Dancers from Varone's company improvised movement based on interpretations by the audience.



ABOVE: Katie Welles '16 presents her Museums Concentration capstone project, April 2016

SCMA's New Curricular Integration Program aims to support faculty in designing new courses or modifying existing ones to incorporate a substantial new component of museum-based learning. Supported projects connect to the museum's goals of deepening visual literacy and museum literacy for Smith students across all academic disciplines. Smith faculty members from any discipline may apply individually or in collaboration for funds to integrate original works of art and museum resources in their teaching.

Grants support museum engagement by integrating SCMA's art collection more deeply into teaching, integrating museum methods and practices into teaching, incorporating course-related excursions to other collecting institutions beyond Smith's campus and investigating new or revised course components that engage students in broad consideration of collecting institutions and their role in society.

As experts in object-based learning, SCMA staff consults with all funding recipients to support integrating art and museum experiences into their teaching. Through one-on-one advising, museum staff helps to identify works of art and resources relevant to specific course topics.

MUSEUMS CONCENTRATION

Now in its seventh year, the Museums Concentration continues to provide students with a foundation in the history of museums and the critical issues they engage within a broad range of scholarly disciplines. Founded and directed by Jessica Nicoll '83 and assisted by Charlene Shang Miller, the Museums Concentration affords students the opportunity to explore areas of professional practice through meaningful connections with museums and their courses of study.

MUX 118: The History and Critical Issues of Museums introductory course, led by Maggie Newey, featured several new guest speakers this year including Sarah Hromack, former director of digital media at the Whitney Museum of American Art; Alice Nash, associate professor of history, UMass, Amherst; James E. Young, Distinguished University Professor of English and Judaic Studies, and director, Institute for Holocaust, Genocide, and Memory Studies, UMass, Amherst; and Elizabeth Merritt, vice president, strategic foresight and founding director, Center for the Future of Museums, American Alliance of Museums.

MUX 300: Museums Concentration Research Capstone for seniors, taught by Jessica Nicoll '83 with Charlene Shang Miller, focused on the topic of the digital in museums, culminating in a visit to the Cooper Hewitt, Smithsonian Design Museum in New York for an eye-opening presentation and discussion with Lisa Adang, media technologist, and Sam Brenner, interactive media developer, followed by an informal dialogue with Kimberly Drew '12, social media manager at The Metropolitan Museum of Art. Supported by Educational Technology Services and with the expert guidance of Brendan O'Connell, instructional technology librarian, students completed and publicly presented their own research projects, which were rendered as digital projects.

Throughout the year, students were offered a variety of professional development opportunities, organized by Emma Cantrell in collaboration with SCMA staff and the Lazarus Center for Career Development. Among these was a tea with Elizabeth Merritt, who discussed her career path as well as the challenges and opportunities for those entering the museum field.

Nine students in the class of 2016 graduated with a concentration in museums. The Advisory Committee admitted 13 new students to the program this past year for a total of 22 students. Museums Concentration students come from a variety of majors including Anthropology, Art History, Biochemistry, Comparative Literature, East Asian Languages & Literatures, Neuroscience, Philosophy, Sociology and Studio Art. The program requires completion of two practical experiences in museums, and recent graduates worked in places

such as the Whitney Museum of American Art, Uffizi Gallery, Smithsonian Lunder Conservation Center, Toledo Museum of Art and El Museo del Barrio. Jessica Bacal, director of the Wurtele Center for Work and Life, facilitated several retreats that provided social context for critical reflection and writing about the students' academic and practical experiences. These resulted in essays which were incorporated into the students' digital portfolios.



ABOVE: 2016 Museums Concentrators with director and faculty member Jessica Nicoll '83 and Emma Cantrell

2016 MUSEUMS CONCENTRATORS AND CAPSTONE PROJECTS

- Alessia Becker**
Cultural Philanthropy of Artist-Endowed Foundations
- Emily Gallagher**
Accessing Video Art in Digital Space
- Haley Graham**
Confronting "Truth": Authority and Ethics in the Museum
- Magdalena Hoot**
Digital Object Memory
- Chloe Lin**
A Tour of Smith College Through Time and Space

- Amanda Morgida**
Free the Art: Digitizing Stored Collections and Educating the Public
- Geneva Strauss-Wise**
Virtually Rubble: Collaborative Approaches to Digital Cultural Heritage Surrogacy and Preservation
- Raphaela Tayvah**
Collector's Mark
- Kathryn (Katie) Welles**
Bringing a Digital Collection to Life: Digitally Cataloging the Work of Isaac Dobrinsky

MUSEUMS CONCENTRATORS' PERSPECTIVES



KATIE WELLES '16

The Museums Concentration was very much the skeleton of my studies at Smith; it attracted me even before I knew what my major would be and consequently served as a way

for me to structure both my academic and professional endeavors.

During the summer between my sophomore and junior years, I interned at the Frick Collection in the Registrar Department. There I witnessed all the work that went into creating an exhibition, observed the detailed correspondence between institutions and was lucky enough to handle incoming art objects. Connecting with the other interns and sharing our experiences across departments was equally rewarding, and the Frick nurtured us by introducing us to the entire staff and leading tours at various libraries and museums in New York City.

The following summer I interned at Art House Productions, home to a spectrum of visual and performing arts in Jersey City, NJ. I worked directly under the founder and executive director, which involved wearing many hats ranging from promoter of development campaigns to gallery docent to managing director of the theater program.

During interterm (J-term) of my senior year I traveled to France, first Paris and then Montpellier, where I began a digital archive of Jewish artist Isaac Dobrinsky. This project became the core of my Capstone, in which I explored not only Dobrinsky's life and work, but also how best to use technology to make a physically isolated collection accessible and searchable by a larger audience. In the meantime, throughout my senior year I had a work-study position in the art studio at the Eric Carle Museum of Picture Book Art and I volunteered at SCMA, which gave me a peek into the education departments of both institutions.

Looking back on the Museums Concentration and my studies within the Art History and French departments, I realize my experiences were by no means linear. I jumped around the art world and tried a lot of different roles, learning the pros and cons of each. I was pushed to seek out many different opportunities and the generosity of Smith and its benefactors made it possible for me to take them. The concentration made sense of a collection of diverse experiences and connected me with amazing people, namely my brilliant and supportive peers. I feel grateful to have been a part of it.

Katie Welles '16 majored in Art History and French Studies with a Museums Concentration. She is currently an English language assistant at the Teaching Assistant Program in Paris, France.



EMILY GALLAGHER '16 developed a proposal for the museum to acquire *She Gone Rogue*, a video artwork created by trans artists Zackary Drucker and Rhys Ernst. The museum accepted the proposal and acquired the piece for its growing video and new media collection.

When did you first become interested in the video *She Gone Rogue*?

I initially saw this piece when Frazer Ward was teaching a contemporary art topics class, and as part of our class we all went down to the Whitney Biennial together. This video was actually in the lobby gallery, so it was one of the first things you saw when you entered the museum. I just remember the room was really crowded, and I walked in and was pulled in to this video because it's so visually interesting—which I think is one of the best qualities of the video because it forces the viewer to stay with it. Before you even know what you're signing up for, you're taken in by it. I just found it so engrossing—I didn't know what it was about when I was first watching it, but as I kept watching the video, I saw really cool themes emerge

of identity formation and trans narratives that I thought were really relevant to Smith College in particular.

Why were you interested in bringing a new piece of identity-based art to Smith's campus?

Identity-based art is really exciting, especially when you think about it in the context of Smith College. This is such a great place because it's so diverse, and there are so many different kinds of people here. Questions of identity are so relevant on our campus, especially being a women's college that's very in touch with queer and trans narratives.

She Gone Rogue will be the first work in the museum's collection by a self-identified trans artist. Why was it important for you to have the museum include the work of trans artists?

After I saw the video I was thinking about SCMA's collection and the content of it, and it seemed like there were no trans artists or trans narratives happening in the museum space. When I looked into it more I found out that the museum didn't even have any self-identified trans artists in the collection and I think that's a total

gap in our collection. I believe the museum should reflect all members of the Smith College community. As of [May] 2015, Smith now accepts applications from all self-identified women, which is so exciting and necessary but also an acceptance that needs to be extended to the museum.

SCMA's Video & New Media Gallery is a new addition to the museum, having opened in the fall of 2015. How does the piece's medium contribute to its importance to the museum's collection?

The artist Candice Breitz came to Smith, and in her lecture, when she was talking about SCMA, she was saying how exciting it was that Smith's museum is committed to collecting interesting new media art. I think that's something so unique—that we're building this amazing collection of contemporary work that is media-based and really explores topics so relevant to our campus and our larger community.

Emily Gallagher '16 majored in Art History with a Museums Concentration. She is currently the photography assistant at Cass Bird Photography.

Reprinted with permission of The Sophian and Veronica Brown '16.



ABOVE: Zackary Drucker and Rhys Ernst. American, born 1983, *She Gone Rogue*, 2012 (video still). Digital video, 22 minutes. Purchased.

TRYON PRIZES FOR WRITING & ART

EACH YEAR SCMA AWARDS PRIZES TO STUDENTS for outstanding writing related to art seen at the museum and for exceptional installation, performance, video, sound, digital, internet or interactive art. In 2016 an anonymous jury of faculty and museum staff awarded three prizes in both Writing and Art. We are pleased to share the names of the 2016 winners and their projects.

2016 TRYON PRIZES: WRITING

Joan Brunetta '17J

The Position of Hell in the Gallery
Is a Happy Coincidence

An ekphrasis poem about the imagined relationship between four pieces of art—Henri Fantin-Latour’s *Mr. Becker*; Edgar Degas’ *Dancer Moving Forward*, *Arms Raised*, *Right Leg Forward*; Auguste Rodin’s *The Walking Man* and John Singer Sargent’s *Hell*—which shared a section of the third-floor gallery

Brenda Wacuka Njoroge '19J

Let Her Woman

A poem inspired by the sculpture *Garden Figure*, ca. 1927–31, by Gaston Lachaise (American, born in France, 1882–1935), located on the second-floor landing of the museum

Samantha Page '17

Art, Taste and Money: Exploring the Motivations Behind Deaccessioning at the Smith College Museum of Art
An essay



2016 TRYON PRIZES: ART

Cherylynn Lima '18

The Wolfling Game (top, video still)

An animated trailer for her video game of the same name

Baillie Vensel '16

Revolts of Being (middle, video still)

A video installation and performance piece that addressed coping with loss

Arabia Simeon '19

A Rose that Grew from Concrete (bottom, video still)

A biographical rotoscope animation

FUTURISMS: PARTNERING WITH THE KAHN INSTITUTE TO EXPLORE BIG IDEAS



DURING THE 2015–2016 ACADEMIC YEAR, the museum partnered with the Kahn Liberal Arts Institute to host a project called *Futurisms*. Using the Kahn’s model of bringing cross-disciplinary faculty together to discuss big ideas, the collaboration consisted of two short-term residencies by leading thinkers. Both introduced topics that will be central to the work of museums, libraries and institutions of higher learning in the 21st century and beyond.

FUTURISMS I

THE TEN THOUSAND YEAR COLLECTION

DECEMBER 10–12, 2015

We were pleased to host Elizabeth Merritt (above left), the founding director of the Center for the Future of Museums at the American Alliance of Museums. In a public lecture on December 10, Merritt explored the public covenant of museums, libraries and other collecting institutions. Looking at the chronological frame of 10,000 years—roughly the span of human civilization—she considered what preservation and interpretation could really mean across millennia. Following the lecture, faculty from a range of disciplines including Theater, Art, Statistical and Data Sciences, German Studies and Psychology participated in a daylong discussion with

Merritt that was co-directed by Jessica Nicoll '83 and Nancy Bradbury '74, professor of English Language and Literature.

Merritt also presented a lecture for the course **MUX 118: The History and Critical Issues of Museums** titled *Forces of Change: Trends Shaping the Museum of the Future*.

FUTURISMS II

WHERE IS LEARNING? DESIGNING PEDAGOGIES FOR DISTRIBUTED LEARNING NETWORKS

MAY 10–11, 2016

Anne Balsamo (above right) is a national leader in media studies whose work links cultural studies, digital humanities and interactive media. On May 10, she presented a public lecture addressing new pedagogical strategies in higher education and museums that explore the collaborative possibilities of distributed learning. The following day, she participated in a faculty seminar co-directed by Jessica Nicoll '83 and Alexandra Keller, professor of Film Studies. Participants came from a range of disciplines including Statistical and Data Sciences, French Studies and Psychology, and also included staff from the Smith libraries.

Funding for the Futurisms partnership with the Kahn Institute was provided by The Brown Foundation, Inc., of Houston.

SCHOOL & FAMILY ENGAGEMENT

1. SMEs

SCMA Student Museum Educators (SMEs) commit to a rigorous training process led by museum educator Gina Hall to prepare to become confident K-12 school tour leaders. SME Olivia Feal '17 is pictured here with students from the Smith College Campus School.

2. & 3. MVPs

Student MVPs—or students in the Museum Volunteer Program—work and play hard, assisting with prep, setup, program staffing and more at the museum's many community programs including Second Fridays and Family Days.

4. Partnering with Area Schools

Gina Hall heads up the museum's K-12 School and Family Programs activities, working closely with students and teachers at area schools, including the museum's partner institution, the Smith College Campus School.

5. Family Fun

Visitors at the fall 2015 Family Day—all dressed up and ready to enter the photo booth!

6. Pre-K Engagement

Toddlers from Smith's Fort Hill Center for Early Childhood



1.



2.



3.



4.



5.



6.

Toddlers from Smith's Fort Hill Center for Early Childhood Education visited the museum in spring 2016.

"We worked with Gina Hall to set up visits that aligned with our classroom curriculum and the interests of the children, focusing on color-mixing and creating shadows. Our museum visits were among our students' most favorite and memorable activities of the year, providing children with extraordinary experiences beyond our classroom walls. We look forward to our return visit(s) to explore the museum's beautiful benches and to see what new interests are sparked by being in this inspiring space." —Marisa Rodriguez, Supervising Teacher

MEMBERS & COMMUNITY

SCMA'S DEDICATED MEMBERS PROVIDE EXTRAORDINARY SUPPORT FOR ALL ASPECTS OF THE MUSEUM'S operations. Throughout the year, our members are invited to participate in varied programs—23 during the past year alone. From curator-led exhibition previews and private drawing workshops to reserved seating at lectures, members-only programs and benefits provide meaningful ways to engage with the museum's collection and staff, as well as with artists, experts and each other.



For more information on membership please visit www.smith.edu/artmuseum/membership-matters

HERE'S A SNAPSHOT OF SOME OF THE KEY WAYS in which members helped to sustain the museum this year.

Student-Patrons... provided funds for the exhibition *The Lay of the Land: Contemporary Landscapes from the Collection*

Contemporary Associates... supported the acquisition of *The Empty Plaza / La Plaza Vacía*, a single-channel video by Cuban artist Coco Fusco

Tryon Associates... provided funding in key areas of staffing and administration

Director's Associates... made possible the work of consultant Amanda Gilvin, Mellon Five College Post-Doctoral Fellow in African art and architecture, who advised the museum on African art

MEMBERSHIP PROGRAM HIGHLIGHTS 2015–2016

July 9, 2015	Tour & Discussion: Historic Portraits of African-Americans
August 13, 2015	Art in Conversation: Paintings of the Dutch Golden Age
September 10, 2015	Exhibition Preview— <i>Women's Work: Feminist Art from the Collection</i>
October 9, 2015	First Look for Members: Celebrating the Completion of SCMA's Gallery Redesign Project
November 4, 2015	Members' Extra—The Case of the Peddled Painting and Its Journey "Home"
December 9, 2015	Gallery Talk: <i>Dislocation/Urban Experience</i>
January 28, 2016	Exhibition Preview— <i>Mothers' Arms: Käthe Kollwitz's Women and War</i>
February 10, 2016	Exhibition Preview— <i>Dislocation/Negotiating Identity</i>
March 24, 2016	Members' Extra—Experiencing Color: A Sensory Exploration
April 21, 2016	Members' Extra—Drawing to Look Closely: Sharpening Our Looking Skills Through Drawing
June 16, 2016	Exhibition Preview— <i>The Lay of the Land</i>

PLEASE BE SEATED

September 30, 2015	Artist Talk by Martha Wilson
October 29, 2015	Guerrilla Girls—Public Talk
April 26, 2016	Miller Lecture: Candice Breitz

ASSOCIATES PROGRAMMING

February 23, 2016	<i>O'Keeffe, Stettheimer, Torr, Zorach: Women Modernists in New York</i> at the Norton Museum of Art
March 11–19, 2016	Naples & the Classical Sites
June 2, 2016	Roman tour at the Metropolitan Museum of Art
June 23, 2016	Private tour of <i>Cao Fei</i> at MoMA PS1

For the complete list of programs visit smith.edu/artmuseum/Membership-Matters/Annual-Report

We are pleased to announce the formation of our new Membership Advisory Committee, a subcommittee of the museum's Visiting Committee. This group serves as an advisory body providing leadership in strengthening the museum's membership program through member cultivation and awareness:

Jan Golann '71, *Chair*
Susan Brundage '71
Margi Caplan
Marilyn Cohen '68

Wendy Cromwell '86
Vanessa Gates-Elston '02
Louise Martindell '02
Jessica Nicoll '83

Janice Oresman '55
Melissa Wells '93



ABOVE: The March 2016 Associates Trip to Naples and Oplontis with Jessica Nicoll '83 was a highlight of the year's program offerings. Trip-goers enjoyed an in-depth tour of Pompeii and environs in connection with *Leisure & Luxury in the Age of Nero: The Villas of Oplontis near Pompeii*, a major traveling exhibition on view at SCMA from February 3–August 13, 2017. OPPOSITE: Charlene Shang Miller leads a museum members' program related to *Mothers' Arms: Käthe Kollwitz's Women and War*

MUSEUM MEMBERS

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

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

Jane Carroll ’53 and Leo Arnaboldi
Joan Lebold Cohen ’54 and Jerome A. Cohen
Mary Jessie Cosnard Des Closets ’60
Peggy Danziger ’62 and Richard Danziger
Jodie Eastman and John Eastman
Catherine Freedberg ’64
Jan Golann ’71
Peggy Liu ’80
Eliot Nolen ’54 and Wilson Nolen
Janice Oresman ’55
Betty Sams ’57
Sharmila Sinha ’88 and Ravi Sinha
Anita Wien ’62 and Byron Wien

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
Martha Wright ’60

CONTEMPORARY ASSOCIATES

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

Cathy Carron ’79 and Andrew Carron
Sara Crawley
Wendy Cromwell ’86
Nancy de La Selle ’69
Louise Eliasof ’87
Cecilia Lee ’87
Emily Marks ’59 and Burton Marks
Lisa Marks ’84
Janice Oresman ’55
Carol Sirot ’54
Rora Tanaka ’88
Amy Weinberg ’82

MEMBERS

Members sustain the museum with fundamental support. All gifts were received July 1, 2015–June 30, 2016. The following individuals gave at the Contributor level or above:

Anonymous (3)
AnnaMaria Abernathy ’50 and Frederick Abernathy
Joe Ambessi
Joanne Anderson ’53
Mary Anderson and Harry Anderson
Patricia Ashton ’53
Alison Awes ’95
Katherine Baca, in honor of Megan Ambrus ’07
Susan Baker ’79
Kathleen Balun ’72
Dee Bates
Jennifer Beachell ’94, in honor of Donald Baumer
Mary Beck ’56
Sarah Bellrichard ’94

Barbara Berlin ’56 and Donald Berlin, in honor of Barbara Berlin ’56
Louise Bessire ’58
Nancy Bissell ’61
Barbara Blumenthal ’75
Andrea Bonn ’73 and John Bonn
Susan Bourque
Nancy Bradbury ’74 and Scott Bradbury
Victoria Brett
Anne Brown ’62
Evelyn Brown ’72
Linda Bruemmer ’73
Susan Brundage ’71
J. Elizabeth Burbank and Jeremiah Burbank
Lale Burk ’64 and Carl Burk
Janet Bush and Booker Bush
Brookes Byrd ’65
Edith Byron and Frederick Byron
Elizabeth Caine and Thomas Caine
Ann Caplan and Jeffrey Caplan
Judith Carroll ’74
Sarah Carter ’03
Eunice Chambers ’77
Kathleen Chartener ’89
Ailyna Chen and Brian Yarrington
Carol Christ
Marilyn Cohen ’70
Andrea Cole
Judith Cook ’58
Sarah Creighton
Susan Cumming ’67
Priscilla Cunningham ’58
Deborah Cushman ’77
Jeffrey Dan
Pilar Davila-Murray ’98
Florence DeRose
Greg Desrosiers
Edith Dinneen ’69, in memory of Edith Dinneen ’27
Martha Dippell ’72 and Daniel Korengold
Lynn Dodd ’85
Patricia Dube ’49
Deborah Duncan ’77
Jane Eisner ’53
Sandra Enser ’79
Rosa Esman ’48
Rebecca Evans and Richard Evans
Suzannah Fabing and James Muspratt
Gay Flood ’57
Jane Fogg ’54
Priscilla Fort ’69

Joanne Foster ’62
Gretchen Fox
Ruth Friendly ’45
Nancy Gage-Lindner ’80
Martha Galley ’79 and Donald Galley
Vanessa Gates-Elston ’02
Barbara Gervais ’66
Celia Gilbert ’54 and Walter Gilbert
Alice Goldman ’62
Robert Goldsmith
Nancy Goldstein and Bruce Goldstein
Natalie Graham ’49
Martha Gray ’83
Autumn Green ’03
Janet Griffin ’73
Mary Lee Grisanti ’76
Barbara Grossman ’69, in honor of Shirley Grossman ’43
Margaret Guyer ’90
Timi Hallem ’68
Eszter Hargittai ’96, in honor of Charles Robertson
Ann Harrison ’71
Nancy Harvin ’80
Gail Hecht ’58 and Harvey Hecht
Yoohee Heo
Darcy Hicks ’88
Ann Hilliard ’59, in memory of Helen Wellmeier ’31
Mary Hinds ’76
Julie Hoffman ’76
Anna Hogan ’66
Anne Hulley
Catherine Jenkins ’96
Caroline Jennings ’96
Ann Jones
T. Jones
Barbara Judge ’46, in memory of Lyn Corbett ’74
Nancy Kelly ’56
Elizabeth Kinney ’57
Camilla Knapp
Alison Kriviskey ’67 and Bruce Kriviskey
Valerie Lafleur ’64
Rosemary Laporte ’03
Phyllis Lavine ’87 and Jeffrey Lavine
Ellen Lee ’71
Jennifer Levy ’76
Sydney Licht ’76
Susan Lindenauer ’61 and Arthur Lindenauer
Wendy Loges ’65
Christopher Loring
Heather Macchi ’93
Sarah MacCullough ’80 and Glenn MacCullough
Patricia Mail ’65, in memory of Constance Mail ’30
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Claire Mansur ’76
Patricia Mariani ’77
Ann Martin ’77
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Sally Mayer ’79
Kathleen McCartney
Julia Meech ’63
Dolores Mendoza ’97

Enid Michelman ’55
Ann Mitchell ’75
Rachel Moore and Harry Dodson
Joann Moser ’69
Stephanie Mudick ’76
Nina Munk ’88
Joanne Murphy ’82
Sybil Nadel ’57 and Alfred Nadel
Christine Nicolov ’73
Nancy O’Boyle ’52
Kate O’Brian ’80
Judith O’Brien ’71
Jean O’Neil and Ed O’Neil
Judy Oberlander ’78
Alison Overseth ’80
Maria Penberthy ’77, in memory of Janet Ley ’52 and Janet Stearns
Elisabeth Pendleton ’62
Jessica Plumridge ’93
Constance Pollak ’55
Helen Porter ’46
Suzanne Priebatsch ’71
Paola Prins ’86
Susan Proctor ’68
Jacqueline Quimby ’52
Rebecca Rabinow ’88
Elizabeth Rajam
Janet Rassweiler ’80
Patricia Ribakoff ’80
Alice Robbins and Walter Denny
Letitia Roberts ’64
Mary Roberts ’60 and Donald Roberts
Alison Rooney ’87
Susan Rose ’63 and Elihu Rose
Andrea Rosen ’09
Phyllis Rosser ’56
Katherine Rostand ’65 and Stephen Rostand
Elizabeth Rowe ’59
Suzanne Rubin ’59 and Burton Rubin
Elizabeth Salsedo ’02 and Alexis Surovov
Barbara Salthouse ’60 and Robert Salthouse
Rita Saltz ’60, in honor of Betsy Dietrich ’60 and Jane Yolen ’60
Ann Sanford ’75
Warren Savage
Dorothy Sawyer ’55
Cathy Schoen ’70
Susan Seamans ’70
Jane Shang ’82 and Paul Shang
Adrian Shelby ’55 and Edward Bindel
Lisa Sherman and Erik Sherman
Mary Siano and Alfred Siano
Joanne Siegmund ’59
Diana Simplair ’87
Jan Siok ’85
Jerrie Smith ’57
Cynthia Sommer ’75 and Andrew Balder
Estelle Sosland ’46 and Morton Sosland
Laura Spadone ’57
Bonnie Stacy ’80
Meg Staley ’73
Sallie Stanley ’74
Joanna Sternberg ’91
D. Ann Stromberg ’58
Dorothy Sumner ’57

Gretchen Swibold and Richard Swibold
Deborah Symmes ’81
Lorraine Tacconi-Moore ’75
Audrey Tanner ’91
Lucy Taylor ’91
Lois Thompson ’66
Diane Tohn ’56
Barbara Townsend ’74, in memory of Lyn Corbett ’74
Regina Tracy
Victoria True ’96
Sandra Tullius ’84
Ruth Turner ’46
H. Patricia Van Pelt
Abigail Van Slyck ’81 and Mitchell Favreau
Anne Van Wart ’88
Barbara Waite ’56
Janet Wallstein ’71
Emily Wang ’96, in memory of Heather Wrzesinski ’96
Louise Weed ’70
Kalle Weeks ’67
Vera Weintraub ’65
C. Ann Welsh ’76
Natalie White ’85
Noreen White ’79
Susan White ’81
Suzanne White ’06
Kathryn Wiener ’50
Lisa Wiese ’78
Anne Williams ’65
Carol Wilner ’70
Robin Winfield ’79
Heather Winters ’81
Marsha Wiseheart ’60
Andrea Wolfman ’75
Toni Wolfman ’64
Kathryn Wood ’86
Martha Wood ’69
Amy Worthen ’67
Rosalyn Zakheim ’69, in honor of Sally Beaudette ’64
Karen Zens ’71

Matching Gifts

AT&T Foundation
Ernst & Young Foundation
Thomson Reuters (Markets) LLC
Wells Fargo Foundation

Every effort has been made to accurately report members.



1. Free Family Day

At multigenerational free Family Days, visitors enjoy innovative hands-on activities, special exhibitions and a joyful time in the museum's galleries, as pictured here.

2. Second Fridays—Open Eyes

"What's going on in this picture?" is the question a museum educator usually asks at the beginning of "Open Eyes" as visitors come together for a close look at one work of art. The meaning of the art emerges as the group listens to each other's answers facilitated by the educator. This process of seeing and sharing in a focused and supportive way opens eyes, minds and hearts to a greater experience of art and each other.

3. Miller Lecture

The 13th annual Dulcy B. Miller Lecture in Art and Art History featured artist Candice Breitz, internationally known for her moving-image installations that explore popular culture and media's effect on contemporary identity. In 2013, SCMA acquired Breitz's *Factum Tremblay*, on view during her visit to campus from her home in Berlin. In a lecture titled "From A to B and Back Again," she shared her process in developing a new work called *Love Story* for an exhibition at the Kunstmuseum Stuttgart.

4. Five College Class Visits

Students from UMass Amherst study objects in a mobile display cabinet on view in the second-floor galleries featuring objects from the Ancient World.



5. Second Fridays—In the Galleries

On the second Friday of each month the museum stays open until 8 p.m., offering free admission from 4–8 p.m., hands-on artmaking activities and a guided gallery experience (see 2., above) for visitors of all ages. Here, visitors pause to study a painting in the second-floor galleries focusing on secular to sacred objects.

6. Cello Concert in Targan Gallery—Collaboration with UMass

On the first Sunday afternoon in April 2016, the museum was delighted to co-host a free cello concert by master musician Matt Haimowitz in collaboration with the UMass Amherst Fine Arts Center.



ABOVE: Samuel Morse leads a program on the *Dislocation* exhibition project for members of the Museum Visiting Committee and Asian Art Task Force



ABOVE: Coco Fusco. Cuban-American, born 1960. *The Empty Plaza/La Plaza Vacía*, 2012. Single-channel digital film. Purchased with funds from the Contemporary Associates, whose membership dues support acquisitions of contemporary art for the permanent collection of SCMA, in new media and photography

ADVISORY GROUPS

MUSEUM VISITING COMMITTEE

as of June 30, 2016

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.

Members

Jan Golann '71, *Chair*
Susan Brundage '71, *Nominations Chair*
Victoria Chan-Palay '65
Marilyn Cohen '68
Wendy Cromwell '86
Peggy Danziger '62
Nancy de La Selle '69
Elizabeth Eveillard '69
Catherine Freedberg '64
Susanne Grousbeck '58
Janet Ketcham '53
Sarah Leahy '54
Ellen Lee '71
Julia Meech '63
Janice Oresman '55

Rebecca Rabinow '88, *Acquisitions Chair*
Betty Sams '57
Louisa Stude Sarofim '58
Monaa Sinha '88
Judith Targan '53
Jane Timken '64
Melissa Wells '93, *Associates Chair*
Anita Wien '62
Amy Worthen '67
Martha Wright '60

ASIAN ART TASK FORCE

as of June 30, 2016

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
Victoria Chan-Palay '65

Ying Chua '95
Peggy Danziger '62
Nancy Fessenden '50
Joan Jacobson '47
Jean Kim '90
Wan Kim '60
Alix Laager '80
Sarah Leahy '54
Julia Meech '63
Yamini Mehta '93
Samuel C. Morse, *Howard M. and Martha P. Mitchell Professor of the History of Art and Asian Languages and Civilizations, Amherst College, and associate in research, Reischauer Institute of Japanese Studies, Harvard University*
Jessica Nicoll '83
Ann Niehoff '75
Eliot Nolen '54
Janice Oresman '55
Betty Sams '57
Louisa Stude Sarofim '58
Mona Sinha '88
Ann Solomon '59
Carlyn Steiner '67
Hilary Tolman '87
Martha Wright '60
Sujane Wu, *Associate Professor of East Asian Languages and Literatures*

GIFTS TO THE MUSEUM

All gifts were made during the 2016 fiscal year: July 1, 2015—June 30, 2016. Grants listed were awarded or supported current projects during that period. Every effort has been made to accurately report donors.

2016 ANNUAL APPEAL

The museum thanks the following donors who gave gifts of \$1,000 or more to support the development of the museum's new strategic plan. With support from The Brown Foundation, Inc., of Houston and the Fullgraf Foundation, the museum worked with brightspot strategy to develop its 2017–2022 Strategic Plan.

Mary Jessie Cosnard Des Closets '60
Peggy Danziger '62 and Richard Danziger
Elisabeth Ireland '79 and George Ireland
Lucio Noto
Ann Solomon '59 and Richard Solomon
Rora Tanaka '88

ASIAN ART INITIATIVES

The museum thanks the following donors who made contributions of \$500 or more to support the museum's Asian Art Initiatives including strengthening its Asian art collections, 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.

Jane Carroll '53
Peggy Danziger '62
Karin Hillhouse '66
Ann Niehoff '75
Eliot Nolen '54 and Wilson Nolen

GIFTS OF FUNDS FOR OTHER PURPOSES

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

Anonymous
Jane Carroll '53, in memory of Isabel Wilson '53
Cathy Carron '79 and Andrew Carron
Mary Jessie Cosnard Des Closets '60

Joan Curhan '59, in memory of Muriel Pokross '34
John Elson, in memory of Sally Elson '67
Charlotte Feng Ford '83
Jan Golann '71
Cecilia Lee '87
Sophia Ong '12
Elizabeth Parker '76
Ellen Perl '77
Bonnie Sacerdote '64
Ann Solomon '59 and Richard Solomon
Jane Timken '64

Matching Gifts

MMC Matching Gifts Program

GRANT SUPPORT

The Brown Foundation, Inc., of Houston
The Fullgraf Foundation
Massachusetts Cultural Council, a State Agency
The Sumitomo Foundation

BEQUESTS

Susan Cumming '67
Margo Lamb '56

THE HILLYER SOCIETY

CREATING OPPORTUNITIES FOR THE STUDY OF ART AND BUILDING CAPACITY FOR THE FUTURE

THE HILLYER SOCIETY IS NAMED FOR WINTHROP HILLYER, THE FIRST BENEFACTOR OF THE MUSEUM, WHOSE GIFTS IN THE 1880s FUNDED ACQUISITIONS AND THE CONSTRUCTION OF NEW GALLERIES FOR THE GROWING COLLECTION.

We are thrilled to share the inspiring stories of two inaugural members, Carol Osuchowski Selle '54 and Louisa Stude Sarofim '58, and are ever grateful for their loyalty and generosity. We look forward to sharing additional Hillyer Society stories on the museum's website in the coming year.

CAROL OSUCHOWSKI SELLE '54

On a warm and brilliantly sunny September afternoon, Carol Osuchowski Selle '54 takes a seat in the parlor of her apartment, located high on Park Avenue in New York City, and admires the light coming through the tall windows. "It's creating this wonderful golden glow," she says. Selle is in good spirits. The night before, she was feted by Smith College President Kathleen McCartney and about 60 fellow alumnae. The occasion was a celebration of her recent announcement of a promised gift to the Smith College Museum of Art of a collection of master drawings from artists including Edgar Degas, Willem DeKooning and Otto Dix, among others. "It was delightful," Selle says of the party. "The women were so smart and it was lovely to be in the company of others who appreciate great art."

The drawings in Selle's collection, which date from the 19th and 20th centuries, currently adorn the walls of her elegant apartment. In the music room are works by Degas, Raoul Dufy, Henri Matisse, Piet Mondrian and Alberto Giacometti. Along the hallway hang drawings by Larry Rivers, Richard Artschwager and James Rosenquist. German art fills the sitting room, dining room and

entryway and includes works by Max Beckmann, George Grosz, Georg Baselitz and A. R. Penck. Collectively, they tell a rich story not only of specific moments in each artist's career but also of Selle's own four-decades-long quest to acquire high-caliber works of art.

Jessica Nicoll '83, SCMA's director, calls the collection "one of the most distinguished of its kind" and reflective of Selle's "connoisseur's eye and scholarly mind."

"Her gift is so important to the museum because it brings works of extraordinary quality into the collection, amplifying existing holdings of modern French and American drawings, and establishing a whole new area of strength in German art," Nicoll says.



In honoring Selle, President McCartney said the donation of her collection will "elevate the reputation of the Smith College Museum of Art and make it possible for students to learn not only from studying the master drawings themselves but also from Carol's own experience as a collector."

It is exactly what Selle hoped for when she decided to leave these master drawings to Smith. "They will have the most impact there," she says. "Why break up the collection? I want it to benefit students and inspire others to give as well."

SELLE BEGAN DEVELOPING AN EYE FOR GREAT ART

at a young age. Growing up in Chicago, she regularly attended the Art Institute of Chicago, where she'd sit in a large auditorium with dozens of other children and draw for hours. "There would be a model up front and we'd sketch and then they would give out honorable mentions for the best drawings," she says. "I still have some of those early drawings of mine somewhere."

She attended the Francis W. Parker School and the Dana Hall School in Wellesley, MA, for two years. From there, at her mother's insistence, Selle enrolled at the University of Michigan, despite having been accepted to the Yale School of Architecture. Selle realized quickly, though, that the university wasn't right for her. "I applied to Smith and that definitely changed the course of everything," she says.

What drew her to Smith, she says, was a desire to study art with some of the leading scholars of the time: Phyllis Lehmann, Leonard Baskin and architectural historian Henry-Russell Hitchcock, who was also director of SCMA from 1949 through 1955. "He was a heavyweight," Selle recalls. "Nobody was teaching what he was teaching at that time. It was Baskin, her studio art instructor, who first instilled in her a desire to collect. He had an impressive collection himself," she says. "His collecting instinct inspired all of us, I think. In fact, one of the very first pieces I bought while I was at Smith was a Baskin."

A career in art education and curating followed Selle's graduation from Smith, as did a master's degree in art from the University of Chicago. Her first job was in the education department at the Art Institute of Chicago, where she would lead tours and deliver lectures to hundreds of visitors daily. Later, she organized and

helped curate an exhibition of German Realist drawings from the 1920s at the Guggenheim and an exhibition of Matisse drawings and cutouts for the Staatgalerie Stuttgart in Germany. She also curated a Larry Rivers show in 1970 for the Art Institute of Chicago after he drew her portrait. "I ended up finding all of these drawings in his studio," Selle says. "I used bread to clean them up so they could be displayed."

What stayed with her was her deep interest in collecting. From the time she bought a tiny Victor Hugo drawing while still a student at Smith, Selle felt the joy that comes from acquiring great works of art and then preserving them for others to enjoy and learn from. She often worked with dealers and other collectors to find pieces she was interested in and used her own extensive knowledge and keen eye to curate her collection.

ONE THING SELLE QUICKLY DISCOVERED WAS

the brutal competitiveness and often unfair gamesmanship of the collecting world. Being a woman didn't make it easier. While working at the Art Institute of Chicago she recalls being asked to give back a Fernand Léger drawing from the 1930s she had purchased so that the curator at the museum could buy it himself. "I thought that was terribly unfair and incredibly poor sportsmanship," she says.

It dawned on her that if she was going to be a successful collector, she was going to have to play by her own rules. Months later, while waiting outside the Art Institute, she saw a dealer walking toward the building. She stopped him and asked what he had that day. He pulled out a Matisse drawing. "I told him, 'Say, that's nice. How much?'" Selle recalls. "He told me, and I whipped out my checkbook, wrote him a check right there and put the drawing under my arm and walked home with it. I knew that if I'd said anything they would have made me give up that drawing."

Over the years, smarts like that helped Selle amass an enviable collection of master drawings, with a particular emphasis on German art. She can't pinpoint a reason why she focuses on drawings, but, she says, it might go back to the hours and hours she spent drawing at the Art Institute of Chicago as a child. "It wasn't until later in life that I realized I was concentrating on the human figure," she says.

WHAT DISTINGUISHES THE MASTER DRAWINGS

she is leaving to Smith is that they are all complete. “They are not sketches, or fragments,” Selle says. “I’ve always preferred drawings that are finished, edge to edge. You see the artist’s full intention when the drawing is complete.”

She hopes the collection will expand student and faculty scholarship, especially in the area of German art, and help elevate the Smith College Museum of Art’s drawing collection to world-renowned status. “Smith already has an impressive collection, but if other drawing

collectors do something and give their art, the museum will become known as the place to go to see exquisite hand drawings.”

As Selle considers her collection’s future at the museum, she has one simple request: “Keep it clean and tidy.”

This article first appeared in the winter 2016/2017 issue of the Smith Alumnae Quarterly. Reprinted here with permission of Carol Osuchowski Selle ’54 and the Smith Alumnae Quarterly.

“SMITH HAS MEANT SO MUCH TO ME, I JUST WANTED TO DO SOMETHING IN RETURN. I’M HAPPY THAT [THE COLLECTION] WILL BE SOMEWHERE WHERE I THINK PEOPLE UNDERSTAND AND APPRECIATE ART.”



LOUISA STUDE SAROFIM ’58

has spent countless hours in some of the world’s most prestigious art museums and galleries. But when it came time to decide where to entrust her collection of American collage she chose an institution that has had a profound

impact on her life as a collector: the Smith College Museum of Art. The collection she will bequeath to Smith includes collages by artists ranging from Louise Nevelson to Joseph Stella.

“Smith has meant so much to me,” she says. “I just wanted to do something in return. I’m happy that [the collection] will be somewhere where I think people understand and appreciate art.” Speaking of the collection of more than 50 collages spanning from the mid-20th century to the present, SCMA Director Jessica Nicoll ’83 says, “This superb collection will endow SCMA

with a new area of strength, allowing students directly to study the innovative and varied responses of American artists to this essentially modern medium.”

Sarofim, a native of Houston, says she “caught the bug” for appreciating art when she was 12 years old, after spending an afternoon wandering the Museum of Modern Art in New York City. She’d grown up in a family that revered art, but this experience sparked a lasting interest. “It was one of the happiest moments of my younger years,” Sarofim says.

IN COLLEGE, SAROFIM FOUND A NATURAL HOME at SCMA. “The Smith museum was a special place of pleasure,” she says. An Albert Pinkham Ryder painting fascinated her. “It’s very dark and mysterious, somewhat fantastical.”

She took an introductory course in art history at Smith, but it was her sense of curiosity and her critical eye—both developed at Smith—that would play the biggest role in her life as an avid art collector.

For Sarofim, discovering new artists and buying art “became an addiction,” though at first she acquired a “hodgepodge” of work. When a friend introduced her to

a collage by the German painter Hans Hofmann, she was captivated. Her collection of collage began to steadily grow.

“I simply swooned and was smitten,” she says. “[Collage] is a great metaphor for life—life being fragmented and pieced together, and we’re trying to find meaning in a lot of craziness.”

Sarofim hopes that the collection inspires and challenges students and visitors for generations. And, she encourages other alumnae to continue to bequeath substantial works of art to SCMA.

“Art is one way to help us remain human,” she says. “The more beautiful works you see, or the more demanding or challenging—it’s just good for everyone’s brain and soul. [Art] is not some luxury. It’s not an extra. It’s part of life.” (See related story, page 50)

For information about establishing a planned gift of significant art for SCMA, please contact Sam Samuels, director of gift planning, Smith College: ssamuels@smith.edu; 413.585.2694.



ABOVE: Ray Johnson. American, 1927–95. *The Pink Collage*, 1973. Graphite, sanding, acrylic, watercolor, gouache, ink, crayon and cardboard on thick, smooth, white paper. Promised gift

A PROMISED GIFT OF AMERICAN COLLAGE

WORKS DATING FROM 1919–2015

THE MEDIUM OF COLLAGE IS CONSIDERED THE ULTIMATE MODERN ART FORM.

In 1912 Pablo Picasso and Georges Braque simultaneously began incorporating collage elements in their work, and the practice quickly spread throughout Europe and America. Distinguished by the use of nontraditional materials and the commingling of abstraction and representation, collage enables modern artists’ desire to directly reflect aspects of contemporary life.

In 2015 SCMA received an astonishing promised gift of 59 American collages, representing almost a century of creative work in the medium, from Louisa Stude Sarofim ‘58. The gift includes examples by some of the 20th century’s most notable practitioners, including Ray Johnson, Anne Ryan and Joseph Stella, as well as collages by artists from different decades and aesthetic practices, such as Albert Gallatin, Alex Katz and Lenore Tawney.

Collage played a large role in the work of Ray Johnson (see image on previous page), a pivotal artist in the development of conceptual and Pop Art in the early 1960s. Johnson began to work in collage in the early 1950s, creating small works juxtaposing images from popular magazines, which he called “moticos,” a practice he continued throughout his career. *The Pink Collage* (1973) displays elements that frequently appear in Johnson’s work: the juxtaposition of drawn and found materials, specific recurring images, the use of lettering and recycled bits from earlier collages.

Poet Anne Ryan came late to art creation, making her first collages in the late 1940s after seeing collages by German Dadaist Kurt Schwitters. Many of Ryan’s collages, like *Untitled #261*, contain no words, and are built of scraps of fabric and paper of varying



colors and textures. The four works by Ryan in the promised gift will join SCMA’s holdings of four other collages by the artist, allowing a deep look at this significant practitioner’s work.

Although collage first flourished in Europe in the 1910s, few American artists engaged with the medium until the early 1940s. Joseph Stella was one notable exception. His collages were never exhibited during his lifetime, though Stella began making what he called *macchina naturali* (natural constructions) around 1918. The purest of these collages include botanical specimens, such as the two curved leaves mounted on a sheet of buff paper in *Eucalyptus Leaves*.

Albert Gallatin was a pioneer in promoting modern art in the United States, opening his Gallery of Living Art in New York in 1927, two years before the founding of the Museum of Modern Art. Gallatin’s 1937 *Papier Collé*—a representative figure constructed out of bits of paper and newsprint—displays classic hallmarks of early collage, providing a dynamic example of how



artists deftly used the medium to express the vitality of modern urban life.

Alex Katz is best known for his large-scale paintings of flattened abstracted figures—often portraits of his friends and family. *Bathers*, executed in the late 1950s, represents a watershed moment in the artist’s career. Through small collages like this—spare compositions made of elemental forms rendered in pure color—Katz honed the aesthetic that characterizes his mature work.

A pioneer in creative fiber arts, Lenore Tawney also created a significant body of work in collage. Many of her paper works incorporate weaving techniques using strips of printed paper as well as her own handwriting.



When the Morning Star Sang (1984) uses different weights and colors of paper and fabrics, combined with fragments of text in different languages to create a quilt-like composition.

This important promised gift of American collage is an invaluable teaching resource for a wide variety of disciplines. It represents a transformative addition to the museum’s works on paper collection, creating a new area of depth that allows SCMA to represent a full range of artistic activity in the medium of collage through works of the very highest quality.



Promised gift of Louisa Stude Sarofim, class of 1958.
OPPOSITE: Albert E. Gallatin. American, 1882–1952. *Papier Collé*, 1937. Newsprint, foil and printed paper on textured foil. TOP: Alex Katz. American, born 1927. *Bathers*, ca. 1959. Watercolor, gouache and colored paper. LEFT: Lenore Tawney. American, 1907–2007. *When the Morning Star Sang*, 1984. Ink, watercolor, printed paper and colored paper on thick, rough, white paper. ABOVE: Anne Ryan. American, 1899–1954. *Untitled #261*, ca. 1946–54. Foil, yarn, fabric, gouache and colored paper

HIGHLIGHT: BASELITZ

GEORG BASELITZ IS CELEBRATED FOR HIS reinvigoration of wood-and-linocut printing during the late 1970s and early 1980s. Drawing upon the legacy of *Die Brücke*, a group of German artists active during the early 20th century who used woodcut to express the emotional trauma and power of life, Baselitz embraced the direct nature of the hand-printed relief print. Many of his works depict upside-down figures, a technique

which allows the image to be seen as both representational and abstract. This linocut is from an important series of monumental woodcuts executed in 1977. The large size, coupled with the active nature of the cutting and expressive handling of the pigment (black oil paint), produces a unique and ambitious piece that rivals the artist's work in painting and sculpture.



OPPOSITE: Unknown. Japanese, Edo period (1615–1868) or Meiji era (1868–1912), late 19th or early 20th century
Kōbon (Incense Tray) with Mount Hōrai (detail)
Lacquered wood
Gift of Cornelia and Erik Thomsen

LEFT: Georg Baselitz. German, born 1938
Weiblicher Rückenakt mit erhobenen Armen
(female back with arms raised), February 14, 1977
Linocut printed in black oil on tan paper mounted on canvas
Gift of Nancy Gillespie de La Selle, class of 1969

ACQUISITIONS

THE PERMANENT COLLECTION OF SCMA FEATURES WORKS OF EXCEPTIONAL QUALITY

while also recognizing the instructional value of preparatory studies and unfinished pieces that reveal an artist's process. During the last decade, the museum's collecting scope has significantly expanded to include Asian, Islamic and African art to support the global curriculum of the college. We are pleased to highlight some of the acquisitions made in 2015–16. In the coming years—in keeping with our new strategic plan—we will continue to develop the permanent collection to support object-based teaching and learning at the museum.

HIGHLIGHT: BERNSTEIN



LEFT: Theresa Ferber Bernstein. American, 1890–2002
Armistice Day Parade: The Altar of Liberty, 1919
Oil on canvas
Signed and dated at l.r.: Bernstein '19
Purchased with the Kathleen Compton Sherrerd,
class of 1954, Acquisition Fund for American Art

54

WITH ITS AMBITIOUS SCALE, BRAVURA BRUSHWORK and historical subject, *Armistice Day Parade: The Altar of Liberty* represents the height of artist Theresa Bernstein's work in New York City during the 1910s. Bernstein was a Polish-born American painter, printmaker and writer who moved with her parents from Kraków to Philadelphia and later studied at the Philadelphia School of Design for Women (now the Moore College of Art & Design). After traveling to Europe, where she was introduced to Expressionism, she settled in Manhattan and enrolled at the Art Students League. She maintained a studio near Bryant Park, painting scenes of the city and its residents, and exhibited alongside members of the Ashcan School such as George Bellows, Robert Henri and John Sloan.

This painting depicts one of the parades held in New York to celebrate the end of World War I and is the most fully realized of the series of paintings that Bernstein made recording the city's Armistice celebrations. In this lively crowd scene, the artist has captured the sense of pageantry and occasion with ranks of soldiers standing at attention in front of a large crowd that includes women and children.

The structure in the background of the painting

is a temporary war monument called *The Altar of Liberty*, designed by Thomas Hastings, an architect of the New York Public Library. Originally erected to publicize the Fourth Liberty Loan campaign to raise funds to support the war effort, it was officially dedicated on September 28, 1918, by Vice President Thomas R. Marshall, 44 days before the cessation of hostilities. As described by the *New York Tribune*: "In New York the dedication of the Altar of Liberty, at the gateway of the Avenue of the Allies, which starts at Madison Square, crystallized the whole spirit of idealism which is animating the nation's fighting men on freedom's frontier overseas and the aroused civilian population at home."

The central panel of the altar, rendered in Bernstein's painting as broad areas of color, features a map of battlefield countries, with Belgium at the center. To the left and right of the panel are suits of armor in niches. In the background, behind the altar, the tower of Madison Square Garden is visible at the left. The white building in the background at right (with distinctive statues at the roofline) is the celebrated Appellate Courthouse of New York State, designed by James Lord and completed in 1900.

HIGHLIGHT: DILL '74 M.A.T.

LESLEY DILL WORKS IN A VARIETY OF MEDIA, including prints, photographs, sculpture, installation and performance art. She also created the full-length opera *Divide Light*, based on the complete works of Emily Dickinson with music by Richard Marriott, which premiered in 2008. A distinguished alumna of Smith College, Dill is an internationally renowned artist whose work has been widely shown and collected by major art museums around the world.

Dill's *Dress of Opening and Close of Being*, the artist's major gift to her alma mater, was created for the exhibition *I Heard a Voice: The Art of Lesley Dill* shown at SCMA in 2009 (and organized by the Hunter Museum in conjunction with the George Adams Gallery). This wire-and-steel structure, covered in a palimpsest of words and images of skeletons, joins a number of other works by Dill in the collection: a photograph, six prints and *Paper Poem Torso (Exhilaration is Within)*, a wall-hung paper construction with a waterfall of words trailing downward to the gallery floor.

The artist describes the sculpture as follows:

In this dress of Being-ness. Her persona is a stately testament to the floral blossom of new life, and to the end of life with skeletons drawn from Tibetan art. Her dress is at once a gown of glory and also an armor as it is all made of metal shapes wired together. I believe in this, the affirmed femininity of the dress plus the warrior nature of being a woman in this life. I thought this art work [would be] particularly appropriate for Smith women.—Lesley Dill, Brooklyn, September 7, 2016

For Dill, "language is the touchstone, the pivot point of all [her] work." The poems of Emily Dickinson were an early inspiration and remain a constant resource for Dill, who assembles texts and fragments from the

poems to build images. She also borrows texts from Franz Kafka and the Catalan poet Salvador Espriu. Trips to India in the 1990s, where she found words "everywhere"—on bodies and prayer flags, as calligraphy and in songs and mantras—also influenced her, not only in terms of materials but in a corresponding sense of spirituality. Dill's early works were made from tea-stained paper and fabric. Her practice developed over time to include freestanding figures in the round in bronze and wire-and-steel, such as *Dress of Opening and Close of Being*.



ABOVE: Lesley Dill. American, born 1950
Dress of Opening and Close of Being, 2008
Steel, metal foil, organza, thread, wire
Gift of the artist, Lesley Dill, Smith College MAT 1974

55

HIGHLIGHT: DUESBERRY '66

In landscape I find the tension between my passion for the natural world and my passion to build abstraction most acutely felt and most likely to be balanced.
—Joellyn Duesberry '66

PAINTER JOELLYN DUESBERRY '66 (1944–2016) spent her 50-year career painting the landscapes of the American East and the Southwest, as well as sites explored during travels abroad. Painting in Peru in the 1970s inspired her “craving for landscape.” In 1983 she moved to Millbrook in upstate New York, and recorded its landscape in this and many other paintings.

The subject of the painting—the Stone Church near Millbrook—was named for the resemblance of the cavern’s entrance to a cathedral arch. Painted by a number of American artists, including Asher B. Durand, it was a popular tourist attraction in the 18th and 19th centuries. Here, Duesberry’s ordering of the geometries of the scene owes much to her experience painting the open landscape vistas of the West. It also reflects what the artist identified as her unconscious visual memory, the creative and unifying source for her landscapes as “kindred paintings.”

Cavern with Waterfalls is one of two canvases by Duesberry in the collection. It was installed for her 50th class reunion and was featured in the exhibition *The Lay of the Land* (Summer 2016). Although she was unable to see the show before her death, she knew that it was inspired, in part, by her gift of this painting.



ABOVE: Joellyn Duesberry. American, 1944–2016
Cavern with Waterfalls, New York
(*The Stone Church*, Wassaic, near Millbrook), 2004
Oil on linen
Gift of Joellyn Duesberry, class of 1966

HIGHLIGHT: MAPPLETHORPE



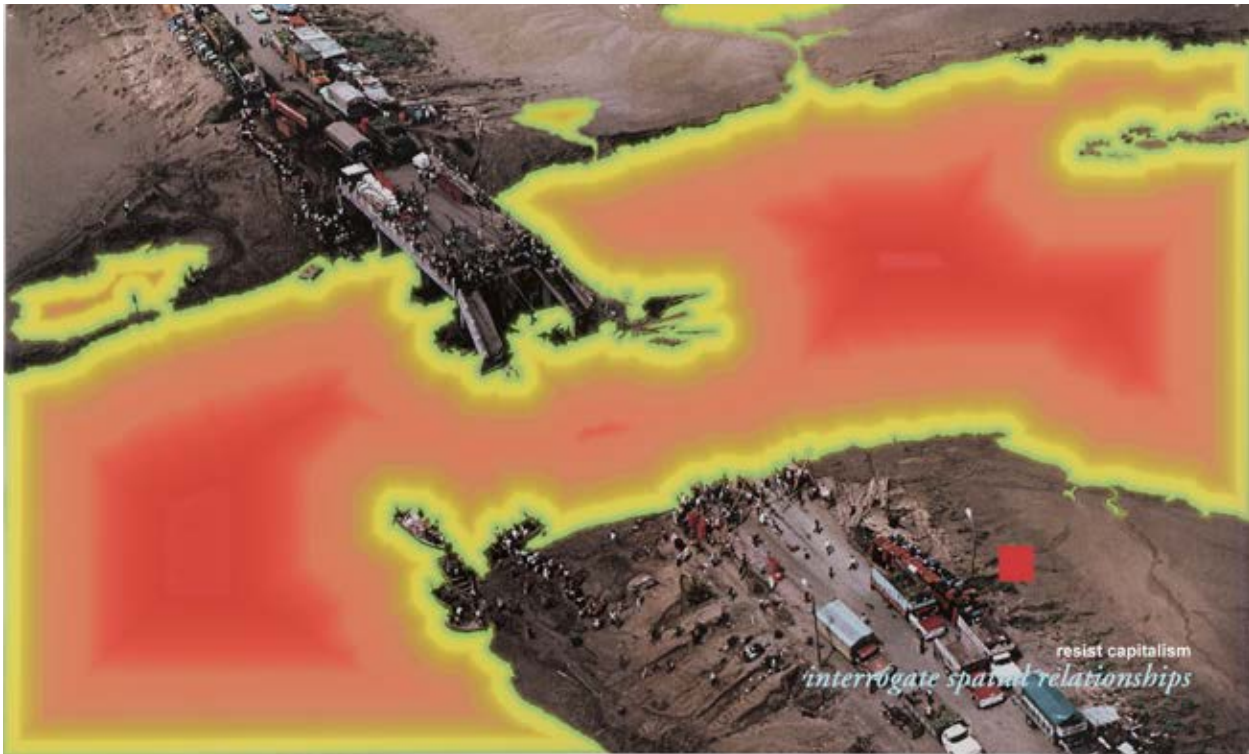
ABOVE: Robert Mapplethorpe. American, 1946–89
Untitled Self Portrait, 1973–75
Vintage gelatin silver prints from Polaroid negatives with applied silver
Gift of Wayne Baden in loving memory of Drayton Grant, class of 1970

PHOTOGRAPHER ROBERT MAPPLETHORPE WAS AN influential figure in the 1970s and 1980s, just as photography was gaining legitimacy as a contemporary art form. Both celebrated and vilified for his graphically sexual content and his beautifully composed and printed nudes and still lifes, Mapplethorpe has had a lasting effect on American photography.

Mapplethorpe photographed himself throughout his career, using portraiture as a means of self-exploration. These two early images, taken in 1973 and 1974 with a Polaroid camera, are among his most iconic self-portraits. During the early 1970s, Mapplethorpe was both deepening his study of photography and exploring his identity as a gay man involved with sadomasochistic bondage. Both of these portraits, in which the artist is silhouetted against a white brick wall, are particularly body-focused: Movement blurs the face of the figure in the top image, drawing attention to the well-muscled torso and clamp on the artist’s right nipple, both of which are framed by a black leather vest. In the bottom image, Mapplethorpe turns his head, holding the shutter cable aloft in his right hand to draw the viewer’s eye to his armpit.

These two pictures were combined into a unique work in 1975, which includes areas of hand-applied silver in the darkest sections of the prints. This combination of images reinforces Mapplethorpe’s early focus on his body and sexuality as vital parts of his identity as an artist.

HIGHLIGHT: WALKER



ABOVE: Kelley Walker. American, born 1969
laughing, we joked that under the paving stones, there was gold from disasters, 2001
CD ROM and inkjet print
Gift of Anne Donovan Bodnar, class of 1978

THIS WORK IS PART OF AN EARLY SERIES OF NINE works called *disasters* by multimedia artist Kelley Walker. Appropriating an image of a destroyed bridge, the artist digitally re-colored the river in day-glo orange, yellow and green, and applied the text “resist capitalism/interrogate spatial relationships.” These two interventions change the image from a photo document of a specific event to a work that brings into question the specific roles of photography, fine art and propaganda, as well as the role of the artist and the creation of the unique art object.

Walker further plays with these notions by including a CD that contains a digital file of the image with each print. With the CD, he invites further partici-

pation on the part of the owner/viewer/audience: *The disc and the image it contains can be reproduced and disseminated as often as the holder desires. Whoever receives a copy of the disc or image can likewise reproduce/disseminate either as desired and so on. Furthermore, anyone with a disc or reproduction can manipulate the image and reproduce/disseminate it in its altered state. All forms of reproduction/deviation derived from the image on the disc signed Kelley Walker perpetuate a continuum correlating to the artwork. ...*

This represents an open invitation to participate in creating new meanings for the artwork, and engaging in an open dialogue around a diversity of cultural issues presented.

THE COLLECTION OF ELINOR LANDER HORWITZ '50

FACULTY PERSPECTIVE: ALEX DIKA SEGGERMAN

A TREMENDOUS GIFT OF 43 CERAMIC OBJECTS AND 25 miniature paintings from the collection of Elinor Lander Horwitz '50 has fundamentally transformed the museum's holdings in Islamic art. The gift arrived in summer 2016, in time to be featured in my survey course on Islamic art and architecture in fall 2016. In the spring semester, I will teach a colloquium in the museum, during which students will curate the collection's first installation of a selection of the objects in May 2017. The range of objects in the Horwitz collection, from ninth-century bowls to 17th-century portraits, tells a compelling story of the development of Persian image-making between the rise of Islam and the advent of colonialism that will make taking an Islamic art class at Smith a truly unique experience.

After graduating from Smith, Elinor Horwitz moved to Washington, D.C., where she authored numerous books and magazine articles and raised three children. She began collecting Islamic art after a visit to the Freer/Sackler Galleries sparked her interest in Mughal and Persian miniatures. At the Freer, she also met curator and eminent scholar Richard Ettinghausen. Her correspondence over 15 years with Dr. Ettinghausen—also a part of Elinor Horwitz's gift to the museum, along with her library—traces the arc of her collecting with his guidance, as he identified dealers, auctions and objects of interest and quality. During the late 1960s and throughout the 1970s, Elinor Horwitz periodically visited New York to attend auctions and meet dealers. During

this time, she also traveled twice to Iran when her husband worked there briefly teaching neurosurgery.

There are many notable and beautiful objects among the ceramics, including an early 13th-century Nishapur spherical turquoise jug decorated with birds, two small apothecary jars and a large Kashan luster dish with a king and queen enthroned in its center. A ninth-century Abbasid bowl is decorated with a (possibly pregnant) camel, sure to be a highlight for young museum visitors. An unusual Kashan white oil jug, which takes the form of a Greek lekythos, showcases the global connections of pre-modern Islamic art. Also among the Horwitz gift are paintings of a Mughal prince, men relaxing in a hammam bath house, dancing dervishes, a composite camel and many scenes from the Persian epic, the *Shahnameh*.

The Horwitz collection will transform the teaching of Islamic art at Smith, and the accompanying library and archives will provide a rich resource for exploration of the formation of the discipline itself. It will serve as the basis for a cutting-edge set of courses and independent research projects that will expand Smith students' knowledge and understanding of Islam and the Muslim world. I am excited to share this exceptional group of artworks with students.

Alex Dika Seggerman is a Mellon Five College Post-Doctoral Fellow in the Art Department, Smith College



LEFT TO RIGHT: Gift of Elinor Lander Horwitz, class of 1950. Unknown. Iraq, probably Samarra. Bowl with two camels, 10th century ce. Earthenware, luster-painted on opaque white slip; Unknown. Iran, possibly Nishapur. Pierced turquoise spherical jug with molded birds in medallions, 13th century ce. Stonepaste, glazed in translucent turquoise; Nar Sing. Indian, Mughal. Portrait of Prince Daniyal, 17th century. Ink, opaque watercolors and gold on paper; Unknown. Iran, Safavid. Two lovers, ca. 1550. Colored inks and gold on paper; Unknown. Iran, Kashan or Rayy. Eightpointed-star-shaped tile, 13th century ce. Stonepaste, luster-painted on opaque white slip with blue accents

HIGHLIGHT: KOMU

RIYAS KOMU WAS BORN IN KERALA, INDIA, IN 1971.

At the age of 21, he moved to Mumbai where he graduated from the Sir J. J. School of Art with a bachelor's degree and a master's degree in 1997 and 1999, respectively. He currently lives and works in Mumbai. Working in a variety of media, Komu has produced audacious and politically charged artworks whose social critiques target violence and authoritarianism as well as religious fundamentalism and expedient ideologies, both in and outside India.

In *Keep Cooking (Blood Red Series 6)*, a charred wooden pot is positioned in the cross-shaped niche of a red metal structure resembling a coffin or shield. Evoking private spirituality and consumerist uniformity at the same time, this sculptural work symbolizes the destruction of the youth who Komu believes are "cooked" by societal contrivances. Writer and curator Ranjit Hoskote, who has closely followed Komu's career, comments: "Riyas has been able to knit his political concerns together with his formal explorations of sculpture, photography, painting and video in expanded and hybrid formats, so that his politics does not remain a generic abstraction but is bodied forth in sharply articulated and compelling works of art."



ABOVE: Riyas Komu. Indian, born 1971
Keep Cooking (Blood Red Series 6), 2005
Enameled metal and carved, burnt wood
Gift of Mona Sinha, class of 1988, and Ravi Sinha

60

HIGHLIGHT: LIPI

AN ARTIST AND ACTIVIST, TAYEBA BEGUM LIPI

is one of the most important figures in Bangladesh's contemporary art world. She received her M.F.A. from the University of Dhaka in 1993, and was the commissioner for the first Bangladeshi Pavilion at the 54th Venice Biennale in 2011. Best known for her sculptural work, Lipi addresses themes of domesticity and the subjection of women through the recreation of everyday objects such as female undergarments, beds, wheelchairs and bathtubs—all of which are made with safety pins and razor blades.

Trapped-3 is one of a series of nine mirrors, all of which are unique works. The original concept was to use images of Lipi herself dressed in burqas, hijabs and niqabs from different Muslim regions and cultures, but certain kinds were difficult to obtain. Instead, she appropriated existing images, and a search for "Arabian metal niqab" yielded the prototype for *Trapped-3* in particular, which is also known as "chain veil" or "gold veil." The artist employs these coverings in her work to create a sense of varying levels of concealment.

The effect of acid etching on polished stainless steel sheets results in pixilated images, which further

obscure the women's faces in different light conditions and from different viewing angles. The stainless steel razor blades that make up the mirror frames are significant in that they reference childbirth tools in underdeveloped parts of Bangladesh where Lipi grew up. She used ready-made blades before, but now has them custom-made in sizes that are commercially unavailable.



ABOVE: Tayeba Begum Lipi. Bangladeshi, born 1969
Trapped—3, 2013
Stainless steel razor blades and exposed drawing on polished mirror
Purchased with the gift of Cecilia Lee, class of 1987, and the Carroll and Nolen Asian Art Acquisition Fund

61

HIGHLIGHT: UNKNOWN

THIS INCENSE TRAY IS RECTANGULAR WITH SLIGHTLY curved sides, turned-in corners and bracket feet. The wood base is decorated with gold, silver and slightly colored togidashi-e, hiramaki-e and takamaki-e on a polished black-lacquer ground. Bands of clouds are articulated in fine *hirame*, whereas mist appears in larger *nashiji* flakes. The design also includes three cranes flying over *shōchikubai*—the three friends of winter (pine, bamboo and plum)—by a rocky seashore. The rim is solid silver, and the underside is finished in medium-grade gold flakes.

The shape of the central mountain, the combination of pine, bamboo and plum and the descending cranes all allude to Mount Hōrai, or *Penglai* in Chinese, the "Isles of the Blessed." Traditionally featured in wedding ceremonies, the mountain pattern suggests this tray would have been part of a dowry. The tray comes with a fitted wood storage box, which was probably added after its separation from the rest of the marriage gift set. The inscription reads: "Hirame-ji [ashi]-tsuki kōbon ichi (footed maki-e incense tray with hirame ground)."



LEFT: Unknown. Japanese, Edo period (1615–1868) or Meiji era (1868–1912), late 19th or early 20th century
Kōbon (Incense Tray) with Mount Hōrai
Lacquered wood
Gift of Cornelia and Erik Thomsen

GIFTS & PURCHASES OF ART

ONE OF THE FOUNDING GOALS OF SMITH COLLEGE WAS TO CREATE AN ART COLLECTION AS A VITAL PART of educational experiences, and over time SCMA has become one of the leading college art museums in the country. On the pages that follow we are pleased to detail the many wonderful gifts and purchases of art received between July 1, 2015, and June 30, 2016; this includes decorative art and drawings as well as paintings, prints and photographs, and much more. As always, we are grateful for the generosity and thoughtfulness of our dedicated donors and everyone working to develop a world-class collection in the service of learning, teaching and critical dialogue.

Gifts marked with an asterisk are detailed in full at smith.edu/artmuseum/Membership-Matters/Annual-Report

THIS PAGE: Barbara Takenaga. American, born 1949
Night Painting (JFM) (detail), 2016
Acrylic on linen
Purchased with the Beatrice Oenslager Chace, class of 1928, Fund

COLLAGE

J.F. British, 19th century
At the Lion's Cage, ca. 1870s
Photo collage with ink drawing on cardstock
Gift of Judith Antevil Nygren, class of 1959, and Edward Nygren

MOSS, Karen. American, born 1944
Parrot Memories, 1995
Collage, ink, linocut, screenprint and inkjet on thin, rough, oatmeal-colored Asian paper
Gift of Karen Canner Moss

PINDELL, Howardena. American, born 1943
Untitled # 13, 2003
Pen and ink on punched paper, thread and spray adhesive on board
Purchased with the Dorothy C. Miller, class of 1925, Fund

RYAN, Anne. American, 1889–1954
No. 604, 1953
Paper and fabric on medium weight, textured tan wove paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

DECORATIVE ARTS



KANEKO Jun. Japanese, born 1942
Untitled, n.d. (ABOVE)
Ceramic
Gift of Geri Schinder Yonover, class of 1963, and Roland Yonover



* UNKNOWN. Iranian, 9th–17th centuries
Forty-three objects, including bowls, vessels and decorative tiles
Ceramic
Gift of Elinor Lander Horwitz, class of 1950

UNKNOWN. Chinese, Qing dynasty (1644–1911)
Brush Pot (landscape with boatman, two figures under trees, thatched hut, and architecture hidden behind rocky hills), late 17th and early 18th century
(ABOVE)
Brush Pot (landscape with large tree in front of house and thatched hut and a fisherman on a river), late 17th and early 18th century
Polychrome porcelain carved and painted in celadon, underglazed blue and red
Gift of Patricia Ross Pratt, class of 1951

UNKNOWN. Japanese, Edo period (1615–1868) or Meiji era (1868–1912)
Kōbon (incense tray) with Mount Hōrai, late 19th or early 20th century
Lacquered wood
Gift of Cornelia and Erik Thomsen

UNKNOWN. Ghanaian, 20th century
Two Adinkra cloths, n.d.
Printed cloths with embroidery
Purchased

DRAWINGS

ALLAN, Christopher. Scottish, born 1946
Floater II, 1973
Watercolor, gouache and emulsion on moderately thick, slightly textured, cream-colored paper
Gift of Judith Antevil Nygren, class of 1959, and Edward Nygren

ANDREWS, Benny. American, 1930–2006
Mule Monument from Southland, March 19, 1987
Acrylic, gouache, ink and collage on thick, moderately textured, cream-colored paper
Pool, April 26, 1988
Ink on medium thick, moderately textured, white paper
Gift of Lee Born, class of 1956, and Dirck Born

BASKIN, Leonard. American, 1922–2000
Untitled, 1989
Watercolor and gouache on thick, rough, white paper
Gift of Lee Born, class of 1956, and Dirck Born

BRABAZON, Hercules
English, 1821–1906
Benares, n.d.
Watercolor, gouache and graphite on medium weight, slightly textured, tan paper
St. Mark's, Venice, ca. 1880s
Pastel and graphite on medium weight, slightly textured, tan paper
Gift of Priscilla Cunningham, class of 1958



DEGAS, Edgar. French, 1834–1917
A Striding Youth, figure study for The Daughter of Jephthah, ca. 1859–61 (ABOVE)
Graphite on medium weight, slightly textured, beige wove paper
Purchased with the Diane Allen Nixon, class of 1957, Fund and the Carol Ramsay Chandler Fund

DOVE, Arthur Garfield. American, 1880–1946
Boat House, 1931
Watercolor and crayon on medium weight, slightly textured, cream-colored paper
Four Barges, May 1932
Ink and watercolor on medium-thick, smooth, cream-colored paper
The Horses, 1934
Graphite, ink, watercolor and gouache on thick, moderately textured, cream-colored paper
Horses and Beech Trees, 1934
Watercolor, ink and gouache on medium weight, very smooth, cream-colored card stock
Tile Kitchen, 1935
Ink, watercolor and gouache on medium weight, slightly textured, cream-colored paper
Untitled [Centerport Sketch], ca. 1942
Watercolor, crayon, ink and gouache on medium weight, smooth, cream-colored paper
Gift of Toni Dove

DUEZ, Ernest-Ange. French, 1843–96
Ladies on the Promenade at the Seashore, ca. 1883
Watercolor on thick, rough, white watercolor paper
Gift of Priscilla Cunningham, class of 1958

FREEMAN, Robert. American, born 1947
Coast of France, n.d.
Straits of Gibraltar, n.d.
Gouache on thick, moderately textured, white paper
Gift of Lee Born, class of 1956, and Dirck Born

GYSIN, Brion. English, 1916–86
In the Sooks of Marakesh, November 28, 1958
Ink and gouache on thin, smooth, tan paper
Gift of Priscilla Cunningham, class of 1958, in honor of Louise Laplante



JACOVLEFF, Alexandre. Russian, 1837–1938
Nefalangi avec Masangu, 1925 (ABOVE)
Chalk and pastel on medium thick, slightly textured, buff-colored J. Perrigot Arches paper
Gift of Eric M. Javits

KAHN, Wolf. American, born 1927
Landscape in Rubbed Dark Purple, 1993
Pastel on medium weight, slightly textured, white paper
Gift of Jean E. Merrill, class of 1969

LANDSEER, Edwin, Sir (attributed to). English, 1802–73
Rabbiting with Ferrets, ca. 1830s
Black ink over graphite touched with Chinese white on moderately thick, moderately textured, green paper
Gift of Judith Antevit Nygren, class of 1959, and Edward Nygren

LAYTON, Elizabeth. American, 1908–93
Wreck of the Hesperus, November 15, 1978
Color pencil, graphite, crayon and gouache on thick, smooth, cream-colored paper
Gift of the Lawrence Art Center



LIU Xinian. Chinese, late 19th–early 20th century
Fan: Fisherman, 1915
Color and ink on paper mounted on brocade and paper
Gift of Julia E. McCabe, class of 1977

MINOZZI, Flaminio (attributed to). Italian, 1735–1817
Ceiling Drawing, n.d.
Pen and brown ink and wash with graphite on thick, moderately textured, cream-colored paper
Gift of Priscilla Cunningham, class of 1958, in honor of Craig Felton

MOSS, Karen. American, born 1944
End Times, 2007 (ABOVE)
Watercolor on thick, moderately textured, white paper
Greed, 2007
Brown ink on medium thick, smooth, white paper
Gift of Karen Canner Moss

VON RYDINGSVARD, Ursula. German, born 1942
Untitled, March 1, 2001
Graphite on thin, smooth, translucent white paper
Untitled, August 20, 2007
Charcoal on thick, moderately textured, white paper

Gift of Anne Donovan Bodnar, class of 1978

SWINDEN, Albert. American, 1899–1961
Study: Still Life, 1953
Gouache and graphite on medium thick, slightly textured, buff-colored paper
#34 Abstract Still Life, 1957
Gouache and graphite on medium thick, smooth, buff-colored paper
Gift of Wayne Baden in loving memory of Drayton Grant, class of 1970

* UNKNOWN. South Asian and Persian, 15th–19th centuries
Twenty-seven paintings
Ink, opaque watercolors and gold on paper
Gift of Elinor Lander Horwitz, class of 1950

UNKNOWN. Safavid, Iran, ca. 1550
Two lovers
Colored inks and gold on paper
Gift of Elinor Lander Horwitz, class of 1950

UNKNOWN. Chinese, late 19th–early 20th century
Fan: Geese and Reeds, 1895
Color and ink on paper mounted on brocade and paper
Gift of Julia E. McCabe, class of 1977

WANG Renzhi. Chinese, 1871–1932
Fan: Landscape, n.d.
Color and ink on paper mounted on brocade and paper
Gift of Julia E. McCabe, class of 1977

WIMPERIS, Edmund Morison. British, 1835–1900
Old Water Pump, Knole Park, 19th century
Watercolor on thick, moderately textured, beige paper
Gift of Judith Antevit Nygren, class of 1959, and Edward Nygren



YARDE, Richard Foster. American, 1939–2011
Study for Wave Chart #2, 1985 (ABOVE)
Watercolor on three attached sheets of thick, rough, white watercolor paper
Gift of Lee Born, class of 1956, and Dirck Born

YE Zhi. Chinese, late 19th–early 20th century
Fan: Landscape, 1896
Color and ink on paper mounted on brocade and paper
Gift of Julia E. McCabe, class of 1977

NEW MEDIA

CHANG Chien-Chi. Taiwanese, born 1961
China Town, 1992–2011 (ABOVE)
Single-channel video
Purchased

FUSCO, Coco. Cuban-American, born 1960
The Empty Plaza / La Plaza Vacía, 2012
Single-channel video
Purchased with funds from the Contemporary Associates

WALKER, Kelley. American, born 1969
laughing, we joked that under the paving stones there was gold from disasters, 2001
CD ROM and inkjet print
Gift of Anne Donovan Bodnar, class of 1978

PAINTINGS

ALFONZO, Carlos. Cuban, 1950–91
The Artic and the Critist, 1988–89
Oil on linen
Bequest of Helen L. Kohen, class of 1953

BERNSTEIN, Theresa Ferber. American, 1890–2002
Armistice Day Parade: The Altar

of Liberty, 1919
Oil on canvas
Purchased with the Kathleen Compton Sherrerd, class of 1954, Acquisition Fund for American Art

DUESBERRY, Joellyn. American, 1944–2016
Cavern with Waterfalls, New York (The Stone Church, Wassaic, near Millbrook) 2004
Oil on linen
Gift of Joellyn Duesberry, class of 1966



GLIER, Mike. American, born 1953
July 21, 2007: Fog on the Tundra, Pangnirtung, Canada, 40°F, 2007 (ABOVE)
October 10, 2007: Butterfly in the Rain forest, San Cudo, Ecuador, 94°F, 2007
January 14, 2008: Haulover Bay, St. John, Virgin Islands, 75°F, 2008



July 20, 2008: E. 93rd St, New York, New York, 93°F, 2008
Each: oil on aluminum panel
Purchased with the Dorothy C. Miller, class of 1925, Fund



OWUSU-ANKOMAH. Ghanaian, born 1956
Microcron 6b, 2013 (ABOVE)
Acrylic on canvas
Purchased

TAKENAGA, Barbara. American, born 1949
Night Painting (JFM), 2016
Acrylic on linen
Purchased with the Beatrice Oenslager Chace, class of 1928, Fund

WEEKS, Edwin Lord. American, 1849–1903
Study of a Standing Man, n.d.
Oil on canvas
Gift of Sandra Elizabeth Canning

PHOTOGRAPHS

ABIDI, Bani. Pakistani, born 1971
Karachi Series–I (Chandra Acharya), 2009
Karachi Series–I (Ken D’Souza), 2009
Duratrans lightboxes
Purchased with the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927



ALINARI, Fratelli. Italian, established Florence 1854
5993: *ROMA Museo Capitolino. Un Fauno. Capolavoro di Praxitele*, n.d.
Albumen print
Gift of Charles Isaacs

ALTOBELLI, Gioacchino. Italian, ca. 1820–ca. 1879
Temple di Antonino Faustino, Rome, ca. 1865 (ABOVE)
Rome, Moonlight, The Forum, ca. 1875
Albumen prints
Gift of Aline Hill-Ries, class of 1968, and Stan Ries in memory of Georgiana Owsley Hill, class of 1914

* BALTERMANTS, Dmitri. Russian, 1912–90
Seventeen photographs, 1948–60 (printed 2003)
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

BESHTY, Walead. British, born 1979
Three photographs from *Glasshouse*, 2009
No. 1
No. 10
No. 20
Archival inkjet prints
Gift of Anne Donovan Bodnar, class of 1978

BING, Ilse. German, 1899–1998
Black shoes on white background, 1934
Model's two shoes, 1934
Modèle André Perugia (close-up of shoe), 1934
Shoe against black background, 1934
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

BIRD, Cass. American, born 1974
Untitled from JD's Lesbian Utopia, 2005
C-print
Gift of Cass Bird, class of 1999

BONFILS, Felix (attributed to). French, 1831–85
Temple of Khonsu at Karnak, 19th century
Albumen print
Gift of Wayne Baden in loving memory of Drayton Grant, class of 1970

CLIFT, William. American, born 1944
Five photographs from County Courthouses, 1976
Judge's Bench, Old Cochise County Courthouse, Tombstone, Arizona
Jury Chairs, Warren County Courthouse, Warrentown, Missouri
Knox County Courthouse, Vincennes, Indiana
Law Books, Hinsdale County Courthouse, Lake City, Colorado
Rotunda, Old St. Louis County

Courthouse, St. Louis, Missouri
Gelatin silver prints mounted on matboard
Gift of Wayne Baden in loving memory of Drayton Grant, class of 1970

DISFARMER, Mike. American, 1884–1959
Nine photographs, ca. 1940s
Seated brother and sister with crossed legs
Two children seated on table
Two children seated on table, striped background
Two children seated on table
Two standing girls
Two smiling children seated on table, striped background
Woman in grass skirt, striped background
Standing girl
Little girl standing on table, striped background
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

FREED, Leonard. American, 1929–2006
Public prayer demonstration, Washington, DC, USA, 1971
Elderly Turkish refugees in camp-beds after Turkish Cypriot state declaration, Nicosia, Cyprus, 1975
Tuna fishing, Egadi Islands, Sicily, Italy, 1975
Two men with World War I weapons and equipment in the Musée WWI, Verdun, France, 1976
Portraits of the two victims found near the river with flowers and candles, Atlanta, GA, USA, 1981
Man smoking (Poor white people), Kentucky, USA, 1991
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

GIBSON, Ralph. American, born 1939
Playing Cards from L'Histoire de France, 1970–mid-1980s (printed 1991)
C-print
Gift of Wayne Baden in loving memory of Drayton Grant, class of 1970

GILL, Gauri. Indian, born 1970
Three photographs from *The Americans Birthday Party*, Virginia, 2002
Taxi driver Prem Kumar Walekar of Olney was shot dead at a gas station in Rockville, Maryland, by a sniper. Seen at right is his son, 2002
Laljibhai and his wife Pushpa Ben Patel work as cleaners at Days Inn West, Knoxville, Tennessee, 2004
Archival pigment prints
Purchased with the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927

GILL, Gauri. Indian, born 1970
VANGAD, Rajesh. Indian, born 1975
To the City from Fields of Sight, 2016
Ink on archival pigment print
Purchased with the Dorothy C. Miller, class of 1925, Fund

GILPIN, Laura. American, 1891–1979
Storm from La Bajada Hill, New Mexico, 1946
Gelatin silver print mounted on matboard
Gift of Anna Carroll, class of 2016, and Family

HARDT, Deborah. American, born 1970
Castle Rock, Nebraska, 2015
Van Dyke print on Fabriano paper
Gift of Deborah Hardt, class of 1992

HEWITT, Leslie. American, born 1977
Untitled, 2010
Digital chromogenic print
Gift of Anne Donovan Bodnar, class of 1978

HEYMAN, Ken. American, born 1930
Five photographs from *Hip Shots*, 1985
Bags and Butt, New York
General Trump (Doorman), New York
Man in Civil War uniform drinking beer, New York
Standing woman in printed shirt, New York
Street Devils - Variation #6
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

HUDSON, Frederick. English, born ca.1812, active 1870s
Georgiana Houghton, 1876
Albumen print carte-de-visite
Purchased with the Katherine S. Pearce, class of 1915, Fund

KERTESZ, Andre. American, born in Hungary, 1894–1985
Chez Mondrian, 1926 (printed 1970s)
Carrefour, 1932 (printed 1982)
Gelatin silver prints
Gift of Wayne Baden in loving memory of Drayton Grant, class of 1970

KIM Taedong. Korean, born 1978
Day Break #018, 2011
Break Days #009, 2013
Digital pigment prints
Purchased with the Carroll and Nolen Asian Art Acquisition Fund

KNOWLTON, Grace Farrar. American, born 1932
Stair Corner, 1983
Platinum/palladium print on thin, smooth, cream-colored paper
Gift of Wayne Baden in loving memory of Drayton Grant, class of 1970

LYON, Danny. American, born 1942
Three photographs from *Bikeriders* (printed 2008)
Racer, Griffin, Georgia, 1964
Scrambles track, McHenry, Illinois, 1966
Cal, Elkhorn, Wisconsin, 1966
The north side of Jay Street at West and Caroline Streets from The Destruction of Lower Manhattan, 1967 (printed 2001)
Haitian Women, 1986 (printed 2007)
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

MAIGA, Hamidou. Burkinabé, born 1932
Two untitled photographs, 1973 (modern prints)
Gelatin silver prints
Purchased with the Margaret Walker Purinton Fund

MAJEWSKI, Adrien. (French? Active late-19th-early-20th centuries)
Left hand of Madame Majewski, repulsing the rays of the left hand of M. Majewski, ca. 1900
Vintage printing out paper print
Purchased with the Margaret Walker Purinton Fund and the fund in honor of Charles Chetham

MALIN, David. British-Australian, born 1941
Sombrero Galaxy, n.d.
Spiral Galaxy, n.d.
Dust and Gas Adrift in Orion, n.d.
Tarantula Nebula, n.d.
Platinum-palladium prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

MAPPLETHORPE, Robert. American, 1946–89
Untitled Self-Portrait, 1973-75
Vintage gelatin silver prints from Polaroid negatives with applied silver
Gift of Wayne Baden in loving memory of Drayton Grant, class of 1970

MARKL, Hugo. American, born 1964
brown Hawaii, 2004
brown Minnesota, 2004
C-prints
Gift of Anne Donovan Bodnar, class of 1978

MCDOWELL, Elliott. American, born 1948
Room Service (Carlyle Hotel), 1978
Gelatin silver print
Gift of Wayne Baden in loving memory of Drayton Grant, class of 1970

MEYEROWITZ, Joel. American, born 1938
Bay/Sky, High Horizon, 1983
Blue Sky Series, 1984
Del Valle, New York, 1988
Vintage chromogenic contact prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar



MUHOLI, Zanele. South African, born 1972
Thembekile, Parktown, from Somnyama Ngonyama (Hail, the Dark Lioness), 2015
Gelatin silver print
Purchased with the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927 and the Museum Acquisition Fund

NESHAT, Shirin. Iranian, born 1957
Two photographs from *Our House is on Fire*, 2013
Ghada
Sayed
Digital pigment prints
Gift of the Robert Rauschenberg Foundation

NEWMAN, Arnold. American, 1918–2006
Yasuo Kuniyoshi, 1941 (modern print)
Gelatin silver print
Gift of Wayne Baden in loving memory of Drayton Grant, class of 1970

PARK Area. Korean, born 1972
Buddha standing in the middle of ruins from Seoul a Society of Gap, 2004
Lightjet print
Purchased with the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927

School in the middle of apartments from the Boys in the City series, 2005
Lightjet print
Purchased with the Carroll and Nolen Asian Art Acquisition Fund

PRYDE, Josephine. English, born 1967
Three photographs from *How does it feel to play the piano?*, 2007
11
12
15
Unique C-prints
Gift of Anne Donovan Bodnar, class of 1978

* ROTHSTEIN, Arthur. American, 1915–85
Thirty-six photographs, 1935–82 (ABOVE)
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

SIDIBE, Malick. Malian, ca. 1935–2016
Tiop—Freres et Soeurs, July 30, 1967
20 Polaroid prints mounted on heavyweight faded-blue paper
Purchased with the Margaret Walker Purinton Fund

SONNTAG, Kathrin. German, born 1981
Chimera, 2010
C-print
Gift of Anne Donovan Bodnar, class of 1978

STECKEL, Anita. American, 1930–2012
Giant Woman (Empire State), 1974
Gelatin silver print photomontage with graphite
Purchased with the Dorothy C. Miller, class of 1925, Fund

UNKNOWN. American, 19th century
Portrait of a Man, 1840s–60s
Daguerreotype
Gift of Frances Cushing Hall

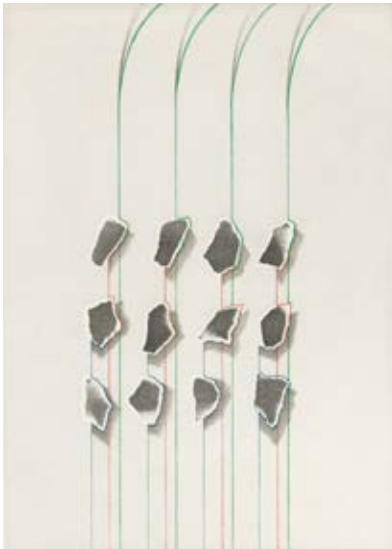
UNKNOWN. American, 20th century
Spirit Materialization, ca. 1940–50
Vintage gelatin silver print
Purchased with the Margaret Walker Purinton Fund and the fund in honor of Charles Chetham

USHIODA Tokuko. Japanese, born 1940
Refrigerator—1984 Nakano-ku, Tokyo (56 A & B), 2015
Refrigerator—1987 Setagaya-ku, Tokyo (49 A & B), 2015
Gelatin silver prints
Purchased in honor of Peggy Block Danziger, class of 1962

VANDERBEEK, Sara. American, born 1976
Detroit Glass, 2010
C-print
Gift of Anne Donovan Bodnar, class of 1978

XING Danwen. Chinese, born 1967
disCONNEXION b4, 2002
Digital pigment print
Purchased in honor of Joan Lebold Cohen, class of 1954

PRINTS



ABTS, Tomma. German, born 1967
Untitled (12 bits), 2009 (ABOVE)
Soft-ground etching with aquatint reversal and aquatint printed in color on Somerset satin white paper
Gift of Leslie and Johanna Garfield

ANDREWS, Benny. American, 1930–2006
Moving On, 1980
Lithograph printed in color on moderately thick, smooth, bright white paper
Corner Pocket, 1989
Etching and aquatint printed in color on medium thick, moderately textured, cream-colored paper
Gift of Lee Born, class of 1956, and Dirck Born

APPEL, Karel. Dutch, 1921–2006
Figure with Pelican, n.d.
Lithograph printed in color on medium thick, slightly textured, cream-colored Arches paper
Portrait, 1977
Screenprint and embossing on medium thick, rough, white paper
The Pokross Art Collection, gift of Joan Pokross Curhan, class of 1959

AUDETTE, Anna Held. American, 1938–2013
Griffin, ca. 1960s
Wild Plant, ca. 1960s
Etching and aquatint printed in black on medium weight, moderately textured, buff paper
Gift of Jane Stemple Yolen, class of 1960

BASELITZ, Georg. German, born 1938
Weiblicher Rückenakt mit erhobenen Armen (female back with arms raised), February 14, 1977
Linocut printed in black oil on tan paper mounted on canvas
Gift of Nancy Gillespie de La Selle, class of 1969

BASKIN, Leonard. American, 1922–2000
Fantasy Insect from Grotesques, 1991
Etching printed in black on thin, moderately textured, beige Fabriano paper
Fledgling, 1966
Etching printed in black on medium thick, slightly textured, cream-colored paper
Gift of Jean E. Merrill, class of 1969

BEARDEN, Romare. American, 1911–88
Home to Ithaca, 1979
Screenprint printed in color on medium thick, moderately textured, cream-colored Lana paper
Gift of Lee Born, class of 1956, and Dirck Born

BIDLO, Mike. American, born 1953
Not Manzoni Impronte, 2015
Offset lithograph on cream-colored Fabriano Artistic paper
Purchased with the Margaret Walker Purinton Fund

BLISS, Anna Campbell. American, 1925–2015
III-E, 1973
Screenprint printed in color on medium thick, smooth, white paper
Gift of the estate of Ellen C. Oppler, class of 1950

BROWN, Christopher. American, born 1951
Forty Flakes, 1991
Aquatint and soft-ground etching printed in color on Somerset soft white textured paper
Gift of Susan S. Small (Susan Spencer, class of 1948)

BROWN, Joan. American, 1938–90
The Raccoon, 1989
Lithograph printed in black on medium thick, slightly textured, white Rives BFK paper
Gift of Lenore and Alvin Weseley in memory of Jonathan Weseley

CALDER, Alexander. American, 1898–1976
Stabile, 1959
Lithograph printed in color on medium thick, moderately textured, beige paper
Gift of Lee Born, class of 1956, and Dirck Born

CARRINGTON, Lenora. Mexican, born England, 1917–2011
Bird Bath, 1974
Screenprint in color on thick, smooth, white paper
Gift of the estate of Ellen C. Oppler, class of 1950

CHRISTO (Christo Vladimirof Javacheff). American, born Bulgaria, 1935
The Gates, Project for Central Park, New York City, 2003
Inkjet printed in color on thick, moderately textured, white paper
Gift of Anne Donovan Bodnar, class of 1978

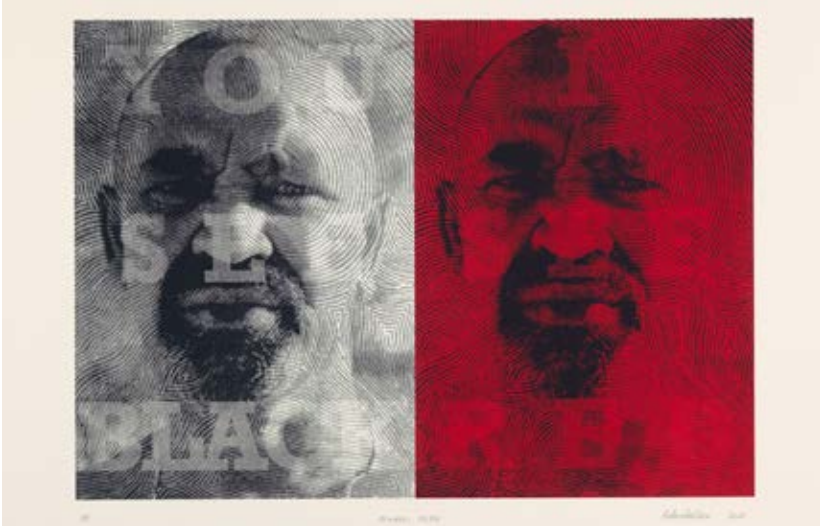
CORINTH, Lovis. German, 1858–1925
Drei Grazien (Three Graces), 1920
Drypoint and etching printed in black on medium weight, moderately textured, cream-colored paper
Gift of Oriole Farb Feshbach



CUEVAS, José Luis. Mexican, born 1934
Jose Cuevas as David Copperfield, 1971 (ABOVE)
Lithograph and embossing printed in color on medium thick, slightly textured, white paper
The Pokross Art Collection, gift of Joan Pokross Curhan, class of 1959
Hechizera antigua (Ancient Witchcraft), 1969
Lithograph printed in color on medium thick, slightly textured, white paper
Gift of Donna Kargman Donaghy, class of 1959, and Walter Donaghy

DAUMIER, Honoré-Victorin. French, 1808–79
Les Parisiens from Le Charivari, April 19, 1840
Actualités, No. 59. Crévera! Crévera Pas!, March 12, 1870
Lithographs printed in black on medium weight, smooth, cream-colored paper
Gift of Suzanne Love Talbott, class of 1967

DOW, Arthur Wesley. American, 1857–1922
Two variant color impressions of *The Dory, or Near the Wharf*, 1893-95
Woodcut printed in color on thin, slightly textured, cream-colored Asian paper
Purchased with the Kathleen Compton Sherrerd, class of 1954, Acquisition



Fund for American Art and the Museum Acquisition Fund
Two variant color impressions of *The Dory, or Near the Wharf*, 1893–95
Woodcut printed in color on thin, slightly textured, cream-colored Asian paper
Gift of the Dowd-Gallogly Family

LA ESCUELA de Cultura Popular Martires de 68. Mexican, established Mexico City, January 1988
Ante la Descruccion Ambiental, Organizacion!, 2010
Defendamos los Recursos de Todas de la Bepredacion Capitalista..., 2010
¿a quien mataste?..., 2010
...de los seres humanos entre si..., 2010
El Bosque no se Wende, el Bosque se Defiende..., 2010
La Tierra no esta Muriendo esta Siendo Asesinada..., 2010
¡No respire!..., 2010
Polizadores de la Destruccion, 2010
Quien Proto je la Tierra, Prote je la Vida, 2010
Screenprints in color on thin, smooth, beige paper
Purchased with the Eva W. Nair, class of 1928, Fund

ESTES, Richard. American, born 1932
Sam's Place from Urban Landscapes I, 1972
Screenprint printed in color on thick, smooth, cream-colored paper
Gift of Oriole Farb Feshbach

FIELDING, Robert. Western-Arrente/Yankunyjtatjara, born 1969
Milkali Kutju (You See Black, I See Red), 2015 (ABOVE)
Screenprint printed in color on medium thick, moderately textured, cream-colored paper
Purchased with the Eva W. Nair, class of 1928, Fund

FOROUHAR, Parastou. Iranian, born 1962
Water Mark, 2015
Two-color lithograph and nine-color paper pulp on heavyweight white abaca paper
Purchased with the Janice Carlson Oresman, class of 1955, Fund

FORRESTER, Patricia Tobacco. American, 1940–2011
Trees, 1960s
Etching printed in black on medium-weight, moderately textured, cream-colored paper mounted on board
Gift of Jeremy Scott Wood in honor of Mary Edna Wood, class of 1936

HILL, Clinton. American, 1922–2003
Title Page II, 1956
Proximity Exposed, 1957
Legend of India, 1958
Untitled, 1994
Woodcuts printed in black on thin, slightly textured, cream-colored Asian paper
Gift of the Clinton Hill/Allan Tran Foundation



HIOS, Theo. American, 1910–98
Brooklyn Bridge Workers, 1937 (ABOVE)
Lithograph printed in black on medium weight, smooth, cream-colored paper
Gift of Priscilla Cunningham, class of 1958

IWAMI Reika. Japanese, born 1927
Ode to Water F, 1971
Water Ripples, 1976
Sea in April, 1977
Woodcuts with mica and collograph printed on medium thick, slightly textured, cream-colored Asian paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

JANE, Xylor. American, born 1963
Third Order Magic Square for Deep Sleep, 2014
Three-color aquatint on medium thick, smooth, white BFK Rives paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

LE BRUN, Christopher. English, born 1951
Five prints from Seria Ludo 2, 2015
Woodcuts printed in color on thick, moderately textured cream paper
Purchased with the Janice Carlson Oresman, class of 1955, Fund



LIN, Maya. American, born 1959
The Geography Lesson, 1999
Six monoprints printed from fractured tempered glass on thick, moderately textured, white Rives BFK paper
Purchased with the Dorothy C. Miller, class of 1925, Fund

MATTA, Roberto Sebastian. Chilean, 1911–2002
Space Lecture, 1974
Space Music, 1974
Lithographs printed in color on medium thick, slightly textured, cream-colored Arches paper
Moacornia, 1975

Lovers with Moon, 1984
Etching and aquatint printed in color on medium thick, slightly textured, cream-colored Arches paper
The Pokross Art Collection, gift of Joan Pokross Curhan, class of 1959

MORGAN, Maud. American, 1903–99
Tropic, 1969
Antibes, 1976
Screenprints printed in color on moderately thick, very smooth, bright white paper
Gift of Lee Born, class of 1956, and Dirck Born

MUNAKATA Shiko. Japanese, 1903–75
Purnamaitrayaniputra from the series *Two Bodhisattvas and Ten Great Disciples of Sakyamuni*, 1939 (LEFT)
Woodcut printed in black on thin, slightly textured, tan Asian paper
Gift of Joan and Lucio Noto

NANNUP, Brett. Australian, Noongar Nation, born 1975
Self Portrait, 2012
Etching, open-bite, aquatint and surface roll printed in color on medium thick, moderately textured, cream-colored paper
Purchased with the Janice Carlson Oresman, class of 1955, Fund and the Eva W. Nair, class of 1928, Fund

NEVELSON, Louise. American, 1899–1988
Reflections III, 1983
Soft-ground etching and aquatint printed in color on thick, moderately textured, white paper
Gift of the estate of Ellen C. Oppler, class of 1950

NICHOLSON, William, Sir. British, 1872–1949
The Simple Sheep from The Square of Animals, 1896
Z for Zoologist, from *The Alphabet*, 1898
Drum Major, from *London Types*, 1898
Seven prints from *Twelve Portraits*
Cecil Rhodes, 1899
Henrik Ibsen, 1902
H.M. Queen Alexandra, 1902
The Kaiser, 1902
Li Hung Chang, 1902



Lord Kitchener, 1902
Pope Leo XIII, 1902
Transfer lithographs on beige, moderately thick, smooth paper
Gift of Judith Antevit Nygren, class of 1959, and Edward Nygren

OXMAN, Katja. American, born Germany, 1942
Unforeseen Directions II, 1990
Self Enclosed and Growing Sweet, 1994
Pass Through All Distance, 1998 (ABOVE)
In the Darkened Room, 2012
Etching and aquatints printed in color on medium thick, slightly textured, cream-colored paper
Anonymous Gift

RAUSCHENBERG, Robert. American, 1925–2008
Untitled from the series *Waterworks*, 1994
Inkjet dye transfer on Arches paper
Gift of Mary Podesta (Mary Spieczny, class of 1966) and John Podesta

SHINODA Toko. Japanese, born 1913
Legacy, 1997
Lithograph and hand coloring on medium thick, slightly textured, cream-colored paper
Gift of Joan Sigel Schuman, class of 1962, in honor of the opening of the Carol T. Christ Asian Art Gallery

SLOAN, John. American, 1871–1951
Patrol Party, 1921
Etching printed in black on medium weight, slightly textured, buff-colored paper
Gift of Priscilla Cunningham, class of 1958

SMITH, Josh. American, born 1976
Untitled, October 2015
Monotype printed in color on thick, smooth, white Somerset paper
Gift of the artist through the Smith College Print Workshop

STEINBERG, Saul. American, 1914–99
Ten Women, 1997
Etching printed in black on medium thick, moderately textured, bright white paper
Gift of Jean E. Merrill, class of 1969

TAMAYO, Rufino. Mexican, 1899–1991
Hombre en Negro (Man in Black), 1960
Lithograph printed in color on medium thick, slightly textured, cream-colored Rives paper
The Pokross Art Collection, gift of Joan Pokross Curhan, class of 1959

TAYLOR, Craig. American, born 1971
Figment of the Thing, 2015
Self Portrait of Nobody, 2015
Without the Transitor of Reason, 2015
Etching, sugar-lift aquatint and scraping on medium thick, moderately textured, white paper
Purchased with the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927

TUNNILLIE, Ikayukta. Inuit, 1911–80
Looking out from the Tent, 1980
Stonecut and stencil printed in color on thin, slightly textured, white Asian paper
Gift of the estate of Ellen C. Oppler, class of 1950

WAKO Shuji. Japanese, born 1953
Come Fly with Me (L), 1991
Come Fly with Me (R), 1991
Lithographs printed in color on medium thick, smooth, cream-colored paper
Gift of The Tolman Collection, Tokyo

WELLIVER, Neil G. American, 1929–2005
Night Scene, ca. 1981–1982
13-color woodcut on medium weight, slightly textured, cream-colored Torinoko paper
Gift of Jean E. Merrill, class of 1969

WILEY, William T. American, born 1937
So...In the Age of...from The Corcoran 2005 Print Portfolio: Drawn to Representation, 2005
Lithograph and blue chine collé mounted on thick, moderately textured, white Somerset Coventry paper
Gift of Susan E. Quantius, class of 1979, and Terry W. Hartle

YOSHIDA, Barbara. American, 20th century
Four prints from *American Doll_ar*, 1993
Color inkjet on medium weight, smooth, white paper
Gift of Judith Antevit Nygren, class of 1959, and Edward Nygren

SCULPTURE

CHOW, Stanley. British, born 1974
Gerald: Pink Tulips, 2015
Printed paper, folded into shape
Gift of Jessica Nicoll, class of 1983,
through the generosity of Gwen
and Peter Norton



CURCIO, Sally. American, born 1971
Happy Valley (Winter), 2014 (ABOVE)
Happy Valley (Fall), 2016
Each: beads, flocking, fabric, thread,
plastic, pins, acrylic paint, acrylic gel
medium, polyurethane, wood frame,
museum-grade UV filtering acrylic
bubble under UV plexi with white
wood base
Purchased

DILL, Lesley. American, born 1950
*Dress of Opening and Close of
Being*, 2008
Steel, metal foil, organza, thread, wire
Gift of the artist, Lesley Dill, Smith
College, MAT 1974

KOMU, Riyas. Indian, born 1971
Keep Cooking (Blood Red Series 6), 2005
Enameled metal and carved, burnt wood
Gift of Mona Sinha, class of 1988, and
Ravi Sinha

LIPI, Tayeba Begum. Bangladeshi,
born 1969
Trapped—3, 2013
Stainless steel razor blades and exposed
drawing on polished mirror
Purchased with the gift of Cecilia Lee,
class of 1987, and the Carroll and Nolen
Asian Art Acquisition Fund



MOON Jiha. Korean, born 1973
Take Out, 2013 (ABOVE)
3-D lithograph with laser cutting
Dragon Heart, 2015
Porcelain with underglaze and glaze
YouandI, 2015
Porcelain with underglaze and glaze
Purchased with the Rebecca Morris
Evans, class of 1932, Acquisition Fund

NEVELSON, Louise. American,
1899–1988
City-Sunscape, 1979
Wood painted black
Gift of Jean E. Merrill, class of 1969

OFFNER, Elliot. American, 1931–2010
Head from the Holocaust series, n.d.
(RIGHT)
Bronze on stone base
Gift of Molly Duff Woehrlin, class of 1953,
and William Woehrlin



SCMA AT A GLANCE

July 1, 2015–June 30, 2016

ANNUAL BUDGET: \$3,443,000

MUSEUM ATTENDANCE: 33,661
Smith College students: 6,315
Smith College faculty: 688
Other Five College students and faculty: 1,783
Children and youth: 4,767
Adults: 16,260
Programs: 3,848

CUNNINGHAM CENTER ATTENDANCE: 1,334
College and high school visits: 82

ACADEMIC CLASS VISITORS: 5,788
PreK–12 students: 2,265
PreK–12 class visits: 123
College students: 3,523
College class visits: 222

PROGRAMS OFFERED: 74
Teacher workshops: 5
Family programs: 14
Member programs: 23
Public programs: 32

EXHIBITIONS: 23

WORKS IN PERMANENT COLLECTION: 25,515
Loans to other institutions: 32
Works receiving conservation: 11
Works on paper used for classes
or individual study: 1,146

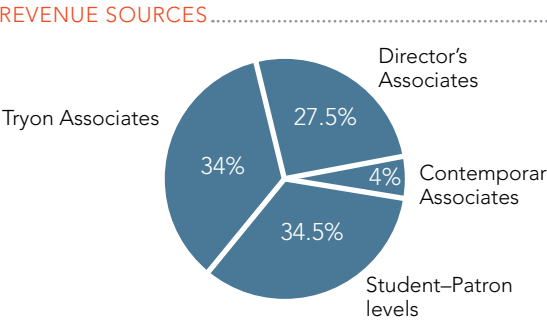
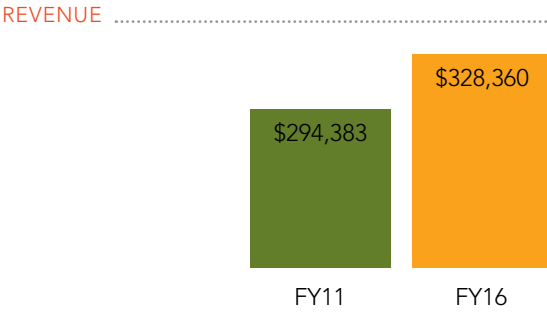
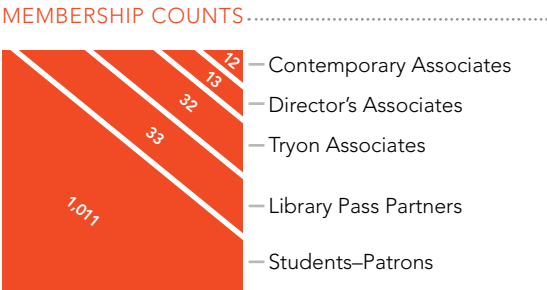
ART ACQUISITIONS: 383
Gifts: 312
Purchases: 71

MEMBERS: 1,101
Director's Associates: 13
Tryon Associates: 32
Contemporary Associates: 12
Student–Patron levels: 1,011
Library Pass Partners: 33

STAFF: 96
Full- and part-time: 31
Student assistants: 25
Guards and security system specialists: 40

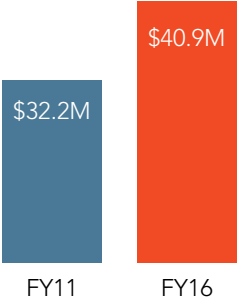
VOLUNTEERS: 41

MEMBERSHIP



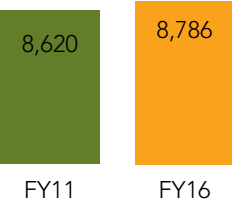
ENDOWMENT

MARKET VALUE



ACADEMIC VISITS

FIVE COLLEGE
STUDENT & FACULTY
VISITS



MUSEUM STAFF



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

Stacey Anasazi
Financial and Systems Coordinator

David Andrews
Admissions Assistant

Nikolas Asikis
Preparator

Jessica Berube
*Brown Post-Baccalaureate Fellow in
Museum Marketing and Communications*

Emma Cantrell
*Brown Post-Baccalaureate Fellow in
Museum Education*

Margi Caplan
Membership and Marketing Director

David Dempsey
Associate Director for Museum Services

Tim Donahue
Matting Assistant

Martha Ebner
Communications Coordinator

Taiga Ermansons AC '03
Associate Educator

Nan Fleming
Museum Shop Manager

Aprile Gallant
*Curator of Prints, Drawings
and Photographs*

Susan Gelotte
Museum Shop Assistant Manager

Gina Hall
*Associate Educator for School
and Family Programs*

Kelly Holbert
Exhibition Coordinator

Henriette Kets de Vries
Cunningham Center Manager

Louise Krieger '84
Assistant to the Director

Louise Laplante
Collections Manager/Registrar

Louise Martindell '02
Membership and Donor Coordinator

Ann Mayo '83
Manager of Security and Guest Services

Colleen McDermott
*Brown Post-Baccalaureate
Curatorial Fellow*

Charlene Shang Miller
*Associate Educator for
Academic Programs*

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

Maggie Newey
*Associate Director for Academic
Programs and Public Education*

Tess Rock
Museum Shop Assistant Manager

Stephanie Sullivan
Preparator

Richard Turschman
Assistant Manager for Security

Janet Weber
Museum Shop Assistant Manager

Yao Wu
Jane Chace Carroll Curator of Asian Art

MUSEUM GUARDS

Stanley Adamski
Elizabeth Bannish
Larry Carlson
Carla Cooke AC '01
Faith DeWick
Ryan Duffy
Pamela Ferrechio
Matt Gaspar
Dave Hart
Carlotta Hoffman
Donna Kurkul
John LaChapelle
Bryan Larkin
Matthew Mayer
Jason Mazzotta
Brendan McCauley
Lourdes Morales
Jolis Ortiz
Ben Shohan
Kim Spence
Wendy Stayman
Christie Svane
Kasha Toone
Lisa Westervelt
Diane Westman

SECURITY SYSTEM

SPECIALISTS
Jim Adamski
Michelle Cotugno AC '02
Tamma Fairbrother
Sue Farrell
Keith Gamage
Patrick Gaudet
Molly Hoisington
Dustin Kelleher
Deb Kowal
Jack Martin
Jordan (So Yung) Morris
Ken Patenaude
Mike Patenaude
Richard Samuelson
Fran Taylor

PARTING WORDS LOUISE LAPLANTE



COLLECTIONS MANAGER AND REGISTRAR LOUISE
LAPLANTE RETIRED IN JUNE 2016, CAPPING 35
YEARS OF DEDICATED SERVICE TO THE MUSEUM.

A colorful and cherished member of our staff, Louise
modernized SCMA's systems in many ways—including
digitizing the museum's collection to make it accessible
online.

HERE ARE FIVE FACTS ABOUT LOUISE

SHE HAS A PASSION FOR FASHION

I love bright colors, red is my favorite. And I have an
extensive earring collection—the bigger and fancier, the
better. But they can't be too expensive, because I tend
to lose them!

FIVE THINGS SHE CAN'T LIVE WITHOUT

Books, a dog (preferably a beagle), my art, dear lifelong
friends and antiques.

SHE OVERSAW SEISMIC CHANGE

It took several years, but we digitized the museum's
collection, which is now available to the public and
searchable on the website. Everything went from paper
to computer. Kind of like going from horse and buggy
to the space shuttle.

SHE IS AN ARTIST IN HER OWN RIGHT

I'm looking forward to spending more time in my studio.
My work incorporates my love of old paper, letters,
books and images that serve as reminders of the past.
Being able to go and do that every day is wonderful.

WHAT SHE'LL MISS MOST

Definitely seeing all the new work as it comes in.
Whether it was a loan or an acquisition, the art always
came straight to me, sort of like having a gallery at your
doorstep. I guess now I need to go out and look for it!

MUSEUM ASSISTANTS

CUNNINGHAM CENTER

STRIDE Scholar
Renee Klann '19

Student Assistants
Zoe Dong '18
Maggie Hoot '16
Raphaela Tayvah '16

EDUCATION

OCIP Intern
Emily Gallagher '16

Student Museum Educators (SMEs)
Olivia Feal '17
Maddie Goldstein '16
Kate Scrimshaw-Hall '16
Kate Hanks '18
Saraphina Masters '17
Melanie Sayarath '18

Museum Volunteer Program
Sarah Albert '19
Emma Becker '18
Stephanie Billow '19
Annabella Boatwright '18
Alicia Bowling '17
Catherine Bradley '17
Zhenyao Cai '19
Megan Carrera '18
Isabel Cordova '19
Mitali Desai '19
Devyn Dullnig '19
Haley Graham '16
Laura Grant '17
Laura Green '18
Victoria Greco Hiranaka '19
Michelle Hu '18
Pinn Janvatanavit '18
Sarah Kilfoyle '18
Yipeng Lai '17
Sarah Lievain '18
Chloe Lin '16
Molly Megan '19
Ali Meneghetti '19
Tamara Nehls '16
Brett Katharine Porter '16
Disha Rajdev '19
Natalie Sandstrom '19
Julia B. Smith '19
Maddie Vincent '19
Kathryn Welles '16
Julia Xu '19

GUEST SERVICES

Student Assistants
Flora Fraga '17
Virginia Litovich '17
Siobhan McManamon '17

MEMBERSHIP AND
MARKETING

Student Assistants
Catherine Bradley '17
Veronica Brown '16
Zhenyao Cai '19
Anna Caliendo '18
Amanda Click '17
Sophia Meacham '18
Sukanya Datta Ray '16
Tara Sacerdote '18
Jaclyn Walsh '18

STUDENT MUSEUM ADVISORY
COUNCIL (SMAC)

Sarah Albert '19
Megan Carrera '18
Devyn Dullnig '19
Sofia Frydman '18
Laura Green '18
Sarah Lievain '18
Samantha Linder '18
Alice Matthews '18
Gemma Nedelec '18
Katherine O'Hara '18
Tara Sacerdote '18
Natalie Sandstrom '19
Julia Franchi Scarselli '18
Raphaela Tayvah '16
Julia Xu '19

MUSEUM SHOP

Student Assistants
Isabella Galdone '16
Maya Rivera '16

Volunteer
Gillian Morbey

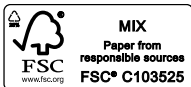


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Derek Henderson (page 43, image 3.)
Jessica Nicoll '83 (Associates' Trip,
page 38); Joshua Paul (page 46)



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THANK YOU!
FOR YOUR CONTINUED SUPPORT OF SCMA



LEFT: An MVP assists visitors with the art-making project at a Second Friday program
ABOVE & BACK COVER: Students at Night at Your Museum 2016



CONNECTING PEOPLE TO ART, IDEAS AND EACH OTHER



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smith college museum of art

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