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

SCHEMA
THE YEAR IN REVIEW 2015|2016

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
52 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 museum with Eleanor Hughes ’93; and Beryl Ford ’17 Saraphina Masters ’17 worked at Baltimore’s Walters Art 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.

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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 unparalleled 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.
BALANCING BIG-PICTURE THINKING WITH ATTENTION TO DETAIL

SCMA’S NEW STRATEGIC PLAN

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.

PROJECT LIAISON
Maggie Newey, Associate Director for Academic Programs and Public Education

WORKING COMMITTEE
Jessica Benolier, Brown Post-Baccalaureate Fellow in Museum Marketing and Communications
David Dempsey, Associate Director for Museum Services
Deborah Diemente, Collection Manager/Registrar
Aprile Gallant, Curator of Prints, Drawings and Photographs
Gina Hall, Associate Educator for School and Family Programs
Louise Martindell ’02, Membership and Donor Coordinator
Ann Mayo ’13, Manager of Security and Guest Services
Maggie Newey, Associate Director for Academic Programs and Public Education
Yao Wu, Jane Chance Carroll Curator of Asian Art

STEERING COMMITTEE
Smith College Museum of Art:
Margy Caplan, Membership and Marketing Director
David Dempsey, Associate Director for Museum Services
Deborah Diemente, Collection Manager/Registrar
Linda Meahl, Associate Director for Curatorial Affairs and Curator of Prints and Photography

Smith College Faculty/Staff and Visiting Committee:
Denys Candy, Director, The Jandon Center for Community Collaboration
Floyd Cheung, Associate Professor of English Language and Literature and American Studies, and Director, The Sherrerd Center for Teaching and Learning
Olivia Feal ’17
Jan Fullgraf Golane ’71, Chair, Museum Visiting Committee
Suzanne Gottschang, Associate Professor of Anthropology and of East Asian Studies
Elizabeth Jamieson, Associate Professor of Chemistry
Thomas Laughner, Director of Educational Technology Services
Donna Leiker, Dean of the College and Vice President for Campus Life
Katherine Ross, Provost and Dean of the Faculty
Sam Samuels, Director of Gift Planning and Museum Development Liaison
Frazer Ward, Associate Professor of Art and Dean of the Junior Class

LEF'T AND ABOVE: Staff work on strategic planning.
## SCMA’S 2017–2022 STRATEGIC PLAN AT A GLANCE

### TONE & PERSONALITY
**Goal:** Convey a sense of welcome and openness to exploration, discovery and personal enjoyment that invites a range of visitor engagement

### OBJECTIVES
- Ensure the museum is welcoming and inclusive
- Support a healthy internal culture based around shared values
- Build ongoing relationships with visitors

### STRATEGIES
- Prioritize a visitor-centered approach
- Improve security operations
- Incorporate inclusive practices
- Refresh our brand communications and messaging
- Enhance our external and orienting spaces
- Support a more positive and affirming work culture

### RELEVANCE
**Goal:** Connect the museum’s program, initiatives and collecting priorities to the intellectual inquiry and discourse on campus

### OBJECTIVES
- Connect art experience with the lives and interests of our community
- Establish SCMA as a place for open dialogue
- Invite student participation in the life and work of SCMA

### STRATEGIES
- Align with campus discourse
- Assess return on investment of exhibition program
- Sustain student participation in museum planning
- Incorporate more voices throughout SCMA

### COLLECTION STEWARDSHIP & ACCESS
**Goal:** Investigate and apply best practices for the management of the collection in terms of its development, care, storage, documentation, display and accessibility

### OBJECTIVES
- Further develop basic support for collection management
- Optimize online and on-site access to the permanent collection
- Deepen research and knowledge of new and established collection areas
- Continue growing the collection to support teaching and learning

### STRATEGIES
- Assess and update collection management policies and resourcing
- Increase online accessibility to the collection and digital assets
- Expand expertise and deepen collection research
- Optimize storage space and operations to conserve resources
- Grow the collection to support teaching and learning

### ACTIVE & EXPERIENTIAL LEARNING
**Goal:** Foster an environment for dynamic engagement with art and museum practice that supports academic learning goals and personal intellectual growth

### OBJECTIVES
- Expand opportunities for active engagement with the collection and temporary exhibitions
- Solidify SCMA’s role as an experiential learning lab for exploring the work and value of museums
- Cultivate museum fluency for all visitors, instilling an understanding of how to “museum”

### STRATEGIES
- Strengthen and expand preprofessional opportunities
- Support active object-based teaching strategies
- Create interactive and participatory experiences

### BEYOND FOUR WALLS
**Goal:** Deepen the museum’s reach across and beyond campus and introduce SCMA as a hub for an extended creative network

### OBJECTIVES
- Integrate art into the life of our campus and community
- Create and support new relationships with our extended virtual audiences
- Serve as the connector for a network of alumnae working in museums and cultural organizations

### STRATEGIES
- Build campus and community connections
- Enhance online communications
- Build an alumnae museum network
- Grow donor and member relationships
- Extend art beyond the galleries

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**SCMA’S NEW STRATEGIC PLAN**

Full Strategic Plan online at smith.edu/artmuseum
STUDENT ENGAGEMENT

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 United—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 program engages students with certified yoga instructor and Art museum educator India Clark, combined observation and meditation for a unique, relaxing and insightful art museum experience. The program included stretching, stretching, 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 ’17, Samantha Cadenhead ’18, 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-hour party attracted 1200-plus guests to celebrate the newly redesigned galleries and the exhibition, Dislocation/Negotiating Identity. Features included South Asian-inspired refreshments and performances like the Smiffenpoofs, SCMA Masti (pictured here) and The Smithrooms—music DJ’d by Smith College radio, WCCL, hands-on art-making, a photobooth and more.
EMERGING MUSEUM PROFESSIONALS
& THE TEACHING MUSEUM

CORE TO SCMA'S MISSION is the post-baccalaureate fellowship program, which provides short-term, full-time 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.

EMERGING MUSEUM PROFESSIONALS
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ABOVE: Emma Cantrell leads a popular museum members’ program, “Drawing to Look Closely.”

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.”

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PAST FELLOWS (continued)

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

Amanda Shubert
Curatorial: 2012–2013
Currently pursuing a Ph.D. at Harvard University
M.A., The School of the Art Institute of Chicago (2015)
B.A. with a Museums Concentration, Smith College

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 (2015)
B.A. with a Museums Concentration, Smith College

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)

“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.”

“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.”

“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.”

“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.”

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

Emma Carroll
Currently pursuing an M.A. at the University of Washington
B.F.A., Massachusetts College of Art and Design (2013)

“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.”

“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.”

“I have had the opportunity to explore almost every area of museum education through this fellowship—something that I didn’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)

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Museum Education
B.A., University of California, Riverside (2016)
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 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 jade 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 discussions, 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 Meach ’53, we were introduced to the Erik Thomsen Gallery in New York, which donated an exquisite Edo-Meij period lacquer incense tray (see page 60). A gift of a contemporary Indian work of art from Mona Sinha ’88 and Ravi Sinha, Keeping 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 ’37, 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 (see page 43). This piece proved to be a missing link in understanding the development of the artist, who worked for a time as Sesshū Tōyō, leading to years of wonder by art historians about whether the artist’s 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 Sesshū 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.
SESSÔ/SESSHU
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, Sesshû Toyo (1420–1506?). From May 26 to July 10, 2016, it was featured in the exhibition The Brilliant Artist Sesshû 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 Sesshû’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 Sessô Toyo was used into the painter’s late 30s. The SCMA painting was from his Sessô phase. By displaying it with other important works from the painter’s early Sessô as well as later Sesshû 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 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
JULY 1, 2015–JUNE 30, 2016

EXHIBITIONS
Women’s Work: Feminist Art from the Collection
Co-curated by Linda Muehlig, associate director for curatorial affairs and curator of prints, drawings and photographs
Lead educator: Charlene Shang Miller, associate educator for academic programs
Celebrating the Arts of Asia: Works on Paper
Curated by Aprile Gallant
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 9, 2015–January 31, 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
June 26–May 8, 2016
Uncanny Valley: Portraits of the Almost-Human
Curated by Colleen McDermott, Brown Post-Baccalaureate Curatorial Fellow
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 Emansons AC ’13, 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
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 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 Emansons AC ’13, associate educator
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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
Lockwood de Forest’s Ramesseum at Thebes
Project team:
Diana Wolfe Larkin, independent art historian, Egyptian art;
Ake 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: Woman Etchers of the Late Nineteenth Century
Curated by IFPDA intern Nicole Viglini ’04
Percy John Dalf 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 Jeanne Varpée, 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

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.”
ON VIEW
WOMEN’S WORK: FEMINIST ART FROM THE COLLECTION

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, Howardena Pindell, Faith Ringgold, Miriam Schapiro and Martha Wilson, among others. Organized by Linda Muñoz, 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
“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. 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.

Many of 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 April 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 DeBovois, 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

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**Above:** Visitors viewing Dislocation/Negotiating Identity.
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 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 Maine Walt Kuni Stetweter, class of 1944, 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
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.

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.

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 Vanpee

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 Belchete-Swanson

Art History 278: History of Photography
Faculty: Anna Lee

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.

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.

A DANCE/JUMASS & 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.
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 museums and their role in society.

As experts in object-based learning, SCMA staff consults with all funding recipients 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.

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 Baral, 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.

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 introduces coursework, led by Maggie Newey, featuring several new guest speakers this year including Sarah Hromack, former director of digital media at the Whitney Museum of American Art; Alice Naeh, 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 Baral, 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.

2016 MUSEUMS CONCENTRATORS AND CAPSTONE PROJECTS

<table>
<thead>
<tr>
<th>Concentrator</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alessia Becker</td>
<td>Cultural Philanthropy of Artist-Endowed Foundations</td>
</tr>
<tr>
<td>Emily Gallagher</td>
<td>Accessing Video Art in Digital Space</td>
</tr>
<tr>
<td>Haley Graham</td>
<td>Confronting “Truth”: Authority and Ethics in the Museum</td>
</tr>
<tr>
<td>Magdalena Hoot</td>
<td>Digital Object Memory</td>
</tr>
<tr>
<td>Chloe Lin</td>
<td>A Tour of Smith College Through Time and Space</td>
</tr>
<tr>
<td>Amanda Morgida</td>
<td>Free the Art: Digitizing Stored Collections and Educating the Public</td>
</tr>
<tr>
<td>Geneva Strauss-Wise</td>
<td>Virtually Rubble: Collaborative Approaches to Digital Cultural Heritage Surrinctgy and Preservation</td>
</tr>
<tr>
<td>Raphaella Teyrah</td>
<td>Collector’s Mark</td>
</tr>
<tr>
<td>Kathryn (Katie) Wedes</td>
<td>Bringing a Digital Collection to Life: Digitally Cataloging the Work of Isaac Dibounsky</td>
</tr>
</tbody>
</table>

ABOVE: 2016 Museums Concentrators with director and faculty member Jessica Nicoll ’83 and Emma Cantrell.
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 began a digital archive of Jewish artist Isaac Dobrinsky. During interterm (J-term) of my senior year 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 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 Venonica Brown ’16.

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 Emet. 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

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.

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
Cherylyne Lima ’18
The Wolfling Game (top, video still)
An animated trailer for her video game of the same name

Baillie Vensel ’16
Revouts 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

TRYON PRIZES FOR WRITING & ART
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

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 visit the museum.
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.

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 Vacia, 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

ABOVE: The March 2016 Associates Trip to Naples and Oplontis with Jessica Nicoll ’83 was a highlight of the year’s program offerings. This guided tour was an in-depth look at the new and extensive collection with James F. Beck Jr. of the Ashmolean Museum. The trip featured a private tour of CIMA from February 2–August 13, 2017.

OPPOSITE: Charlene Shang Miller leads a museum members’ program related to Mothers’ Arms: Käthe Kollwitz’s Women and War

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

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—Women’s Work: Feminist Art from the Collection
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: Dislocation/Urban Experience
January 28, 2016  Exhibition Preview—Mother’s Arms: Käthe Kollwitz’s Women and War
February 10, 2016  Exhibition Preview—Dislocation/Negotiating Identity
March 24, 2016  Members’ Extra—Experiencing Color: A Sensory Exploration
April 21, 2016  Members’ Extra—Drawing to Look Closely: Sharping Our Looking Skills Through Drawing
June 16, 2016  Exhibition Preview—The Lay of the Land

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

March 11–19, 2016  Naples & the Classical Sites
June 2, 2016  Private tour of Cao Fei at MoMA PS1
June 23, 2016  Roman tour at the Metropolitan Museum of Art

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  Wendy Crowell ’86  Janice Drexerman ’55
Susan Brandeis ’71  Vanessa Gates Elston ’02  Melissa Wells ’93
Margi Caplan  Louise Martindell ’02
Marilyn Cohen ’68  Jessica Nicoll ’83

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

MEMBERS & COMMUNITY

MEMBERS support the museum with foundational support. All gifts were reviewed July 1, 2015–June 30, 2016.

The following individuals gave at the Contributor level or above:

Anonymous (3)
AnnaMaria Abate/Lynn 50 and Frederick Abate 50
Joe Ambrose
Joanne Anderson 50
Mary Anderson and Harry Anderson
Patricia Ashburn 50
Alison Avey 95
Katharine Bacon, in honor of Megan Arceda 100
Susie Baker 79
Katherine Balun 72
Dee Bates
Jennifer Beachell 94, in honor of Donald Beamer
Mary Beck 56
Sarah Bellfield 94
Barbara Ben 96 and Donald Berlin, in honor of Barbara Ben 96
Louise Ben 58
Nancy Ben 35
Barbara Blumenthal 95
Andrea Bonn 73 and John Bonn
Susan Bontier
Nancy Bradford 74 and Scott Bradford
Vince Brent
Ann Brown 52
Nancy Brown 72
Linda Bruhen 73
Susan Brodsky 71
J. Elizabeth Burkhart and Jeremiah Burkhart
Lance Burke and Carl Burke
Janet Bush and Boomer Bash
Brookes Byrd 75
Edith Byron and Frederick Byron
Elizabeth Caine and Thomas Caine
Ann Caplan and Jeffrey Caplen
Judith Carroll 74
Sarah Carter 73
Eunice Chambles 77
Kathleen Chertneck 96
Alyce Chen and Brian Yarranton
Carol Christ
Mary Cohen 70
Andrea Coute
Judith Crouse 58
Sara Crouch
Susan Cummmings 67
Priscilla Cunningham 58
Deborah Cuseum 77
Jeffrey Dan
Pilar Davis/Murray 98
Florio DeFazio 64
Greg DeGees
Edith Dinnin/Carley 99, in memory of Edith Dinnin 22
Matha Dippoll 72 and David Dinnin
Lynn Dobb 68
Pam Dower 89
Deborah Dung 77
Jane Ecker 153
Sandra Enser 95
Susan Evers 79
Lawrence Fisch 64
Rebecca Evans and Richard Evans
Susan Falbo and James Misbrandt
Gay Fis 73
Jane Fog 72
Priscilla Fort 97
Joanne Foster 62
Gratchen Fox
Ruth Frey/lock 45
Nancy Gage/Long 80
Martha Galley 79 and Donald Galley
Veronica Garza-Ellis 92
Barb Bierman 96
Celia Gillibrand 54 and Walter Gilbert
Alice Goldman 62
Robert Goldsmith
Nancy Goldstein and Bruce Goldstein
Natalie Graham 49
Martha Gray 93
Autumn Green 03
Janet Grieff 73
Mary Lee Grisanti 76
Barbara Grossman 67, in honor of Shirley Grossman 43
Margaret Guiter 70
Tim Hallman 78
Easter Hargrett 96, in honor of Chase Hargrett 45
Ann Harrison 71
Nancy Hersh 80
Gail Hecht 58 and Harvey Hecht
Yorkie Hes
Dany Hikar 98
Ann Hillard 79, in memory of Helen Holmester 71
Mary Hind 90
Julia Hoffman 76
Ann Hogan 66
Ann Hukley
Catherine Jenkins 96
Karen Johns 96
Ann Jones 62
Barbara Judge, 46, in memory of Lyn Corbett 74
Nancy Kelly 95
Elizabeth Kinney 57
Camilla Koggin
Alison Kinsey 57 and Bruce Kinsey
Valerie Leifer 84
Rosemary Laporte 63
Phylle Levine 67 and Jeffrey Levine
Ellen Lewis 71
Jennifer Levy 76
Sydney Licht 76
Susan Lundeen 81 and Arthur Lindgren
Wendy Loges 65
Chadly Logan 74
Heather MacDowell 65
Sarah MacCullough 50 and Glenn MacCullough
Patricia Maly 56, in memory of Constance MacDowell 54
Ann Mandell 73
Claire Manser 70
Susan Maran 77
Ann Maruri 78
Barbara Massey 63
Sally Mayer 78
Kathleen McCartney
Julia Meche 93
Dolores Mendoza 79
Joann Michelman 65
Ann Mitchell 75
Rachel Moore and Harry Dodson
Joane Moser 99
Stephanie Muskov 76
Nina Musk 96
Joanne Murphy 83
Sybil Nadel 27 and Alfed Nadel
Christine Nelleson 73
Nancy O’Bri 72
Kate O’Brien 81
Judie O’Malley 79
Judy Oberlander 78
Alison Owen 80
Maria Panbrantey 77, in memory of Janet Levy 52 and Janet Steams
Elizabeth Pearlman 63
Janice Prange 93
Constance Pullak 55
Helon Foster 46
Susanne Priliken 71
Patsy Prins 96
Susan Porcher 80
Jocelyn Quimby 56
Rebecca Rabovin 86
Elizabeth Ray
Janet Resweeler 60
Patricia Ribakoff 80
Alice Robbins and Walter Denny
Letitia Roberts 54
Mary Roberts 60 and Donald Roberts
Alison Rooney 87
Susan Rose 63 and Elise Rose
Andrea Rosen 90
Phylle Rosser 56
Kathleen Rostand 65 and Stephen Rostand
Elizabeth Rowe 81
Susan Rubin 59 and Burton Rubin
Elizabeth Salgado 56 and Alex Seruvov
Barbara Salthouse 81 and
Robert Salthouse
Rita Sato 60, in honor of Betty Driehart 60 and Jane Yolen 60
Ann Sanford 75
Wanda Savage
Dorothy Sawyer 55
Cathy Schoen 70
Susan Seams 70
Jane Shang 82 and Paul Shang
Adrian Shelby 95 and Edward Binding
Lisa Sheman and Erik Sherman
Mary Siano and Alfred Siano
Joanne Siegmund 72
Diana Skip 63
Jane Siok 85
Jame Smith 97
Cynthia Sommer 75 and Richard Balder
Estelle Sokol 94 and Morton Sokol
Laura Spadone 57
Bonnie Stov 90
Meg Stanley 73
Salle Stanley 74
Joanna Stenberg 91
D. Ann Stromberg 99
Dorothy Summer 57

Gretchen Siebold and Richard Siebold
Deborah Symmes 81
Lorraine Tasso/Lo 75
Audrey Tener 91
Lucy Taylor 99
Lisa Thompson 95
Diane Tohn 96
Barbara Townsend 74, in memory of Lyn Corbett 74
Reigna Trace
Victoria True 96
Sandra Tuliau 94
Ruth Turner 94
H. Patricia Van Pelt
Abigail Van Dyck 91 and
Mitchell Vance
Anna Van Velt 98
Barbara Wente 66
Janet Weltzien 77
Emily Wang 96, in memory of Heather Wireso 96
Louisa Weed 98
Kale Weeks 97
Vera Weintraub 96
C. Ann Wells 76
Natalie White 85
Noreen White 97
Susan White 81
Suzanne White 26
Kathryn Wiener 50
Lisa Wiese 78
Anna Williams 65
Cari Wilner 70
R.) Rivlin Winkler 99
Heather Winters 96
Marsha Washen 90
Andrea Wolfman 75
Tom Wolfman 96
Kathryn Wood 96
Martha Woolf 99
Amy Worthen 67
Randy Zahnfeld 68, in memory of
Sally Beaudette 94
Karen Zane 11

Matching Gifts
AT&T Foundation
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Thomson Reuters (Markets LLC)
Wells Fargo Foundation

Every effort has been made to accurately report members.
OUR COMMUNITY IN ACTION

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 the 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 its 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 Haimovitz in collaboration with the UMass Amherst Fine Arts Center.
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 Bronfman ’71, Nominations Chair
Victoria Chan-Palay ’65
Marlyn Cohen ’68
Wendy Cromwell ’86
Peggy Danziger ’62
Nancy de La Selle ’69
Elizabeth Eveillard ’69
Janice Oresman ’55

Rebecca Rabino ’88
Acquisitions Chair
Betty Same ’57
Louise Studé Sarofim ’58
Monaa Sinha ’81
Judith Sargent ’73
Jane Timken ’64
Melissa Wells ’93, Associate Chair
Anta Van ’52
Amy Vohrman ’72
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 alumni 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 Backes ’68
Stephen Beckwith
Nancy Blume ’61
Stephen Beckwith
Janet Keeshan ’53
Sarah Leahy ’54
Julie Meach ’63
Ann Niehoff ’75
Ellen Lee ’71
Anita Wien ’62

Ying Chua ’95
Peggy Danziger ’62
Nancy Fessenden ’80
Joan Jacobson ’47
Jean Kim ’90
Wan Kim ’60
Alex Laager ’80
Sarah Leahy ’54
Julie Meach ’63
Yamna Malik ’73
Samuel C. Morss, 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

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 in honor of Carol Christ, the 10th president of Smith College.

Nancy Carroll ’53
Peggy Danziger ’62
Karin Hillhouse ’66
Jan Golann ’71
Ann Golann ’88
Ellen Ireland ’79
Peggy Danziger ’62
Betty Same ’57
Louise Studé Sarofim ’58
Mona Sinha ’88
Ann Solomon ’59
Cathy Carron ’79
John Danziger ’58
Mary Jessie Cosnard Des Closets ’60

The museum thanks the following donors who support mission-centered activities including academic programs and collections care and development.

Museum Visiting Committee

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 in honor of Carol Christ, the 10th president of Smith College.

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 Fulgraf Foundation, the museum worked with brightspot strategy to develop its 2017–2022 Strategic Plan.

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 in honor of Carol Christ, the 10th president of Smith College.

Mary Jesse Cowden Des Closets ’60
Peggy Danziger ’62
Karin Hillhouse ’66
Ann McHale ’78
Elisabeth Ireland ’79
Mary Jessie Cosnard Des Closets ’60

GIFTS TO THE MUSEUM

ASIAN ART INITIATIVES

The museum thanks the following donors who support mission-centered activities including academic programs and collections care and development.

Anonymous

Jane Carroll ’53, in memory of
Eliot Nolen ’54 and Wilson Nolen
Mary Jesse Cowden Des Closets ’60
Peggy Danziger ’62
Karin Hillhouse ’66
Ann McHale ’78
Elisabeth Ireland ’79
Mary Jessie Cosnard Des Closets ’60

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
Andrew Carron
Mary Jesse Cowden Des Closets ’60

ADVISORY GROUPS / GIFTS TO THE MUSEUM
THE HILLYER SOCIETY
CREATING OPPORTUNITIES FOR THE STUDY OF ART AND BUILDING CAPACITY FOR THE FUTURE


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 says. Selle is in good spirits. The night before, she was feted by Smith College President Kathleen McCartney.

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.

A career in art education and curating followed Selle’s graduation from 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.

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.”

Selene Nicoll, SCMAs 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 Lehman, 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 herself,” 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 Staatsgalerie Stuttgart in Germany. She also curated a Lary Rivers show in 1970 for the Art Institute of Chicago after he drew her portrait. “I tended 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 presenting 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 Fernando 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 whopped 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 it up.”

Over the years, smartly 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.

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.

“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.”

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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 (1972) 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 newspaper—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.
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: 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 Koibon (Incense Tray) with Mount Ho¯rai (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 structure in the background of the painting that includes women and children, soldiers standing at attention in front of a large crowd, the sense of pageantry and occasion with ranks of tations. In this lively crowd scene, the artist has captured Bernstein made recording the city’s Armistice celebratio-
is the most fully realized of the series of paintings that in New York to celebrate the end of World War I and
This painting depicts one of the parades held and exhibited alongside members of the Ashcan School
Bryant Park, painting scenes of the city and its residents, —the Art Students League. She maintained a studio near
Expressionism, she settled in Manhattan and enrolled at
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 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. In the background, behind the altar, the tower of Madison Square Garden is visible at the left. The white niches. In the background, behind the altar, the tower of Madison Square Garden is visible at the left. The white niches. In the background, behind the altar, the tower of Madison Square Garden is visible at the left. The white niches.

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 aluma 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.
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.

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.
**ACQUISITIONS**

With each print, Walker further plays with these notions by interroging spatial relationships. “These two interventions change the image from a photo document of a specific event to a work that brings into question 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.
**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.”

**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 Bienale 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 pixelated 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.

**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 *sho-chikubai*—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 Hórai, 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 ko-bon 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 Kôbôn (Incense Tray) with Mount Hórai Lacquered wood Gift of Cornelia and Erik Thomsen **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

**ABOVE:** Unknown. Japanese. Enamelled metal and carved, burnt wood *Kôbôn* (Incense Tray) with Sir J. J. School of Art Gift of Mona Sinha, class of 1988, and Ravi Sinha
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

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
Pressed Memories, 1995
Collage, ink, linocut, screenprint and intaglio 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 envelope paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

DRAWINGS

ALLAN, Christopher. Scottish, born 1946
Floaters 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, 1988
Acrylic, gouache, ink and collage on thick, moderately textured, cream-colored paper
Gift of Lee Born, class of 1956, and Dirck Born

DECORATIVE ARTS

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, vases and decorative tiles
Ceramic
Gift of Elinor Lander Hornetz, 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)
Kōdō (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

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

DIFFERENCES

Untitled, n.d. (ABOVE)
Ceramic
Gift of Geri Schinder Yonover, class of 1963, and Roland Yonover

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

Chandler Fund, class of 1957, Fund and the Carol Ramsay, and the Diane Allen Nixon, textured, beige wove paper

Daughter of Jephthah

DEGAS, Edgar. French, 1834–1917

Gift of Lee Born, class of 1956, and Dirck Born

Graphite, ink and watercolor on thick, moderately textured, cream-colored paper

JACOULEFF, Alexandre. Russian, 1837–1938

Nefalangi avec Masangu, 1925

Kahn, Wolf. American, born 1927

Gift of Eric M. Javits

Arches paper

2007

Greed,

WANG Renzhi. Chinese, 1871–1932

Fan: Landscape

20th century

Study for Wave Chart #2

3rd-19th centuries

Two lovers

Color and ink on paper mounted on brocade and paper

Gift of Anna Donovan Booth, class of 1978

SWINDEN, Albert. American, 1899–1961

Study: Still Life, 1953

Gouache and graphite on medium thick, slightly textured, buff-colored paper

Gift of Wayne Baden in loving memory of Orayton Grant, class of 1927

UNKNOWN. South Asian and Persian, 13th-14th 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

Color and ink on paper mounted on brocade and paper

Gift of Julia E. McCabe, class of 1977


Study for Water Chart #2, 1985

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: Geese and Reeds

20th century

Color and ink on paper mounted on brocade and paper

Gift of Judith Ann Niggen, class of 1959, and Edward Niggen

UNKNOWN. Chinese, late 19th–early 20th century

Fan: Landscape

20th century

Color and ink on paper mounted on brocade and paper

Gift of Edward Nygren, class of 1958, and Edward Nygren

WIMPELS, Edmund Monson. British, 1835–1900

Old Water Pump, Knole Park

19th century

Watercolor on thick, moderately textured, beige paper

Gift of Judith Ann Niggen, class of 1959, and Edward Niggen

LIU Xian. Chinese, late 19th–early 20th century

Fan: Fisherian, 1915

Color and ink on paper mounted on brocade and paper

Gift of Julia E. McCabe, class of 1977

MISSI, Flavino (attributed to). Italian, 1735–1817

Cerling Drawing, n.d

Pan and brown ink and wash with graphite on thick, moderately textured, cream-colored paper

Gift of Julia E. McCabe, class of 1977

LANDSEER, Edwin, Sir (attributed to). English, 1802–73

Black ink over graphite touched with Chinese white on moderately thick, moderately textured, green paper

Gift of Judith Ann Niggen, class of 1959, and Edward Niggen

LAYTON, Elizabeth. American, 1908–93

The Horses

Ink, watercolor and gouache on medium-thick, moderately textured, cream-colored paper

Gift of Jean E. Merrill, class of 1969

WANG Renzhi. Chinese, 1871–1932

Fan: Landscape

20th century

Color and ink on paper mounted on brocade and paper

Gift of Julia E. McCabe, class of 1977


Study for Wave Chart #2, 1985

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

20th century

Color and ink on paper mounted on brocade and paper

Gift of Julia E. McCabe, class of 1977

Mississippi. American, 1922–2000

Untwist, 1989

Watercolor and gouache on thick, rough, white paper

Gift of Lee Born, class of 1956, and Dirck Born

BRABAZON, Hercules

Dirck Born

Gift of Lee Born, class of 1956, and rough, white paper

Watercolor and gouache on thick, moderately textured, cream-colored paper

1989

Untitled,


Gift of Priscilla Cunningham, class of 1958, in honor of Louise Laplante

Ink and gouache on thin, smooth, cream-colored paper

November 28, 1958

In the Socks of Marakesh,


Gift of Priscilla Cunningham, class of 1958, in honor of Louise Laplante

Ink and gouache on thin, smooth, cream-colored paper

November 28, 1958

In the Socks of Marakesh,


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Ink and gouache on thin, smooth, cream-colored paper

November 28, 1958

In the Socks of Marakesh,
Each: oil on aluminum panel. Purchased with the Dorothy C. Miller, class of 1925, Fund.

NEW MEDIA

CHANG Chien-Chi. Taiwanese, born 1960
The Empty Plaza / La Plaza Vacia, 2012
Born 1961
FUSCO, Coco. Cuban-American
China Town, 1992–2011 (ABOVE)

PAINTINGS

ALONSO, Carlos. Cuban, 1950–91
The Arcs and the Crisles, 1986–89
Oil on linen
Bequest of Helen L. Kish, class of 1956

BERNSTEIN, Theresa Ferber
American, 1890–2002
Armitage Day Parade: The Abar of Liberty, 1919
Oil on canvas
Purchased with the Kathleen Compton Shearer, class of 1914, Acquisition Fund for American Art

GUER, Mike. American, born 1953

PHOTOGRAPHS

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

GIBSON, Ralph. American, born 1939
Playing Card from l’Histoire de France, 1970–75 and Jon Ungar
Gift of Nicole Mornet Ungar, class of 1992, and Jon Ungar

GREAT MEDIA

Public prayer demonstration, Washington, DC, USA, 1971
Elderly Turkish refugees in camp-beds after Turkish Cypriot state declaration, Nicosia, Cyprus, 1975
Tuna fishing, Capri Islands, Italy, 1975
Two men with World War II awpon in the Musée WWI, Verdun, France, 1976
Portraits of the two victims found near the iner with flowers and candles, Atlanta, GA, USA, 1981
Man smoking (Poor white people), Kentucky, USA, 1991
Vintage gelatin silver prints
Gift of Nicole Mornet Ungar, class of 1992, and Jon Ungar

TECHNOLOGY

OWUSU-ANKOMAH, Ghanaian, born 1956
Microcron 6b, 2013 (ABOVE)

PAINTINGS

ALFONSO, Carlos. Cuban, 1950–91
The Arcs and the Crisles, 1986–89
Oil on linen
Bequest of Helen L. Kish, class of 1956

BERNSTEIN, Theresa Ferber
American, 1890–2002
Armitage Day Parade: The Abar of Liberty, 1919
Oil on canvas
Purchased with the Kathleen Compton Shearer, class of 1914, Acquisition Fund for American Art

Cavern with Waterfalls, New York (The Stone Church, Weehawken, near Millbrook), 2004
Oil on linen
Gift of Joelyn Duebser, class of 1966

GUER, Mike. American, born 1953

KESIYAH, Ghanian, born 1956
Microcron 6b, 2013 (ABOVE)

POWDERGILL, Barry. American, born 1958
February 5, 2012: Palo Duro Canyon, Texas, USA, 70°F, 2012

PHOTOGRAPHS

ABIDI, Bani. Pakistani, born 1971
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TECHNOLOGY

OWUSU-ANKOMAH, Ghanaian, born 1956
Microcron 6b, 2013 (ABOVE)
GIFTS & PURCHASES OF ART

1982, and Jon Ungar

Street Devils - Variation #6
New York

Standing woman in printed shirt,
Man in Civil War uniform drinking beer,

New York

General Trump (Doorman)

Bags and Butt

Hip Shots

class of 1978

Van Dyke print on Fabriano paper

Castle Rock, Nebraska

and Family

Gift of Anna Carroll, class of 2016,
on matboard

Gelatin silver print mounted

New Mexico

GILPIN, Laura. American, 1891–1979
class of 1925, Fund in honor of the class

of 1927

Gift of Wayne Baden in loving memory of

Drayton Grant, class of 1970

Gelatin silver prints

Gift of Wayne Baden in loving memory of

Drayton Grant, class of 1970

KIM Tae-dong. Korean, born 1978

Birthday Party, Virginia

Three photographs from

The Americans

GILL, Gauri. Indian, born 1970

Purchased with the Margaret Walker

Purinton Fund and the fund in honor of

Charles Chetham

USHIODA Tokako. Japanese, born 1940
Refrigerator—1987 Setagaya-ku, Tokyo

Within Bloom (1986–2010)

Rothstein—1987 Setagaya-ku, Tokyo

Ink on archival pigment print

Purchased in honor of Joan Lebold

Danziger, class of 1962

Refrigerator—1987 Setagaya-ku, Tokyo

Gain—1987 Setagaya-ku, Tokyo

Purchased in honor of Peggy Block

Danziger, class of 1962

VANDERBEek, Sara. American, born 1976
Detroit Glass

C-print

Gift of Anne Donovan Bodnar,
class of 1979

XING Danwen. Chinese, born 1967

Detroit Glass

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Gift of Anne Donovan Bodnar,
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VANDERBEek, Sara. American, born 1976
Detroit Glass

C-print

Gift of Anne Donovan Bodnar,
class of 1979

XING Danwen. Chinese, born 1967
dConnexion 84, 2002

Digital pigment prints

Purchased in honor of Joan Lebold

Cohen, class of 1954
ABTS, Timma. 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
Something Is Missing, Project for Central Park, New York City, ca. 1960
Etching printed in black on thin, moderately textured, cream-colored paper
Gift of Jean E. Merrill, class of 1969
AUDIETTE, Anna Held. American, 1898–2013
Griffen, ca. 1960s
Woodcut on cream-colored paper
Gift of Nancy Gillame de Lalla, class of 1969
BASELUTZ, Georg. German, born 1938
Wechselnder 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 Gillame de Lalla, class of 1969
Fantasy Insect from Groteseques, 1991
Etching printed in black on thin, moderately textured, beige Fabriano paper
Gift of Jean E. Merrill, class of 1969
BEARDEN, Romare. American, 1911–81
Home to the Sea, 1979
Screenprint printed in color on medium thick, moderately textured, cream-colored paper
Gift of Lee Born, class of 1956, and Dirck Born
BIOLDO, Mike. American, born 1953
Nino March, Imprenta, 2015
Offset lithograph on cream-colored Fabriano Artistico paper
Purchased with the Margaret Walker Burnston Fund
El, 1973
Screenprint printed in color on medium thick, smooth, white paper
Gift of the estate of Ellen C. Oppelt, class of 1952
BROWN, Christopher. American, born 1951
Forty Frames, 2001
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, 1938–100
The Racoon, 1989
Lithograph printed in black on medium thick, slightly textured, white Rives BFK paper
Gift of Lemonie and Alvin Weasley in memory of Jonathan Weasley
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
Bird Bath, 1974
Screenprint in color on thick, smooth, white paper
Gift of the estate of Ellen C. Oppelt, class of 1952
CHRISTO (Christo Vladimirov Javacheff). American, born Bulgaria, 1935
The Gates, Project for Central Park, New York City, 2005
Hijet printed in color on thick, moderately textured, white paper
Gift of Anna Donovan Bodnar, class of 1978
CORINTH, Lovis. German, 1858–1925
Dei Gesäiten (Three Gates), 1920
Drypoint and etching printed in black on medium weight, moderately textured, cream-colored paper
Gift of Ondre Fabi Feibach
CUEVAS, José Luis. Mexican, born 1934
Jose Cuesvas as David Copperfield, 1971 (ABOVE)
Lithograph and embossing printed in color on medium thick, slightly textured, white paper
The Pokros Art Collection, gift of Joan Pokross Curhan, class of 1959
LA ESCUELA de Cultura Popular Martines de 68. Mexican, established Mexico City, January 1988
Ansie la Discusion Ambiental, Organizacion!, 2010
Defendamos los Recursos de Todo la Repedicion Capitolista... , 2010
¿A quien mataste?... , 2010
...de los seres humanos entre si... , 2010
El Bosque no se Wende, el Bosque se... , 2010
¿a quien mataste?... , 2010
Defendamos los Recursos de Todos de la Bepredacion Capitalista... , 2010
Orginizacion!, 2010
El Bosque no se Wende, el Bosque se... , 2010
¿a quien mataste?... , 2010
Defendamos los Recursos de Todas de la Bepredacion Capitalista... , 2010
Purchased with the Eva W. Nair, class of 1928, Fund
DORFHAAR, Parastou. Iranian, born 1962
Water Mark, 2015
Two-color lithograph and nine-color paper print (poly on heavyweight white abaca paper)
Purchased with the Janice Carlson Oreaman, 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
FOROUHAR, Parastou. Iranian, born 1962
Fledgling, 1966
Etching printed in black on thin, moderately textured, cream-colored paper
Gift of Lee Born, class of 1956, and Dirck Born
FROST, Stanley. Canadian, 1932–2010
Landscapes I, 1972
Etching printed in black on medium thick, slightly textured, cream-colored paper
Gift of Lee Born, class of 1956, and Dirck Born
ESTES, Richard. American, born 1932
Sam's Place from Urban Landscapes, 1972
Screenprint printed in color on thick, smooth, cream-colored paper
Gift of Ondre Fabi Feibach
FIELDING, Robert. Western-Amater/ Yakahua'tayana, born 1969
Milki Kuxtu (Nui 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
GIFT & PURCHASES OF ART
Purchased with the Elizabeth Halsey smooth, white BFK Rives paper

Sleep, Third Order Magic Square for Deep JANE, Xylor. American, born 1963
Collection. Gift of The Tolman Collection, Tokyo, 1993 (ABOVE)

Sea in April, 1976

Ode to Water F IWAMI Reika. Japanese, born 1927

Purchased with the Dorothy C. Miller, textured, white Rives BFK paper

Brooklyn Bridge Workers of America, 1937 (ABOVE)

Gift of the Clinton Hill/Allan Tran Foundation

LE BRUN, Christopher English, born 1901
Five prints from Seria Ludo 2, 2015 Woodcut printed in color on thick, moderately textured cream-colored Arches paper
Purchased with the Janez Carlson Onewan, class of 1955, Fund

Lovers with Moon, 1964
Etching and aquatint printed in color on medium thick, slightly textured, cream-colored Arches paper
The Polacco Art Collection, gift of Joan Polacco Curhan, class of 1959, Fund

HOS, Théo. 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

The Geography Lesson, 1999
Six monoprints printed from fractured tempered glass on thick, moderately textured, white Rice 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
Miaoamia, 1975

LE BRUN, Christopher English, born 1901
Five prints from Seria Ludo 2, 2015 Woodcut printed in color on thick, moderately textured cream-colored Arches paper
Purchased with the Janez Carlson Onewan, class of 1955, Fund

Seven prints from Twelve Portraits, 1898
Etching and aquatints printed in color
Gift of Jean E. Merrill, class of 1969

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

TAYLOR, Craig. American, born 1971
Figment of the Thing, 2015
Self Portrait of Nobody, 2015
Withdrew the Transcript of Reason, 2015
Etching, sugarlift 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, Haydn, Aust., 1911–80
Looking out from the Tent, 1960 Stonecut and stencil printed in color on thick, 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, 2005 Print Portfolio: Drawn to Representation, 2005

WILEY, William T. American, born 1937
So...In the Age of..., 2005
Screenprints printed in color on thick, moderately textured, white Somerset Coventry paper
Gift of Susan E. Quintus, class of 1979, and Terry W. Huttle

YOSHIDA, Barbara. American, born 1937
Four prints from American Dolls, 1993
Color inkjet on medium weight, smooth, white paper
Gift of Judith Antevil Nygren, class of 1959, and Edward Nygren

Gifts & Purchases of Art
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

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
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!
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.

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Printer: Hadley Printing
Photography: Courtesy of Charlotte Feng Ford ’83 (page 4); Patagonsky & Gipe (art & object); Lynne Graves (event & portrait); Derek Henderson (page 43, image 3); Jessica Nicoll ’83 (Associates’ Trip, page 38); Joshua Paul (page 46)

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CONNECTING PEOPLE TO ART, IDEAS AND EACH OTHER

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