CONNECTING PEOPLE TO ART, IDEAS AND EACH OTHER

smith.edu/artmuseum
smith college museum of art
20 elm street at bedford terrace
northampton, MA 01063

SCHEMA
THE YEAR IN REVIEW 2016|2017

smith college museum of art
OUR MISSION
THE SMITH COLLEGE MUSEUM OF ART CULTIVATES INQUIRY AND REFLECTION
BY CONNECTING PEOPLE TO ART, IDEAS AND EACH OTHER

WE DO THIS BY

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

Eric Avery: AIDS Work

MUCH LIKE THE ARCHAEOLOGICAL DISCOVERIES
revealed in our groundbreaking Oplontis exhibition,
many extraordinary things were brought into vivid relief
this past year. I’m thinking in particular of the unparal-
leled teaching and learning opportunities created here
at the museum; the power of partnership; the evolving
role of the museum in the campus community; the
increasing vitality of peer-to-peer outreach and social
media; and the incredible leadership of our alumnae.

Oplontis exhibition,
and Sujane Wu’s class studied Chinese paintings from the
collection in conjunction with the study of Chinese
literature and American studies and as director of the
Shernert Center for Teaching and Learning.

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direct and reflective ways has been incredibly rewarding.
Supporting innovative pedagogy is a priority
at the museum, and we have many wonderful stories to
tell. Alex Seggerman’s colleagues students helped
develop the cataloguing and research on the Elnor
Landor Horowitz’ 50 Collection of Islamic Art, a recent
gift, and created the first interpretive display of this material.

Alumnae, of course, continue to play a vital
role in all that we do. At last year’s Emily Hall Tremaine
Symposium, funded through the initiative of Dorothy
Tremaine Hildt ’49, Smith alumnae joined in conversation
about the work of connecting people with art in deeply
meaningful ways. The museum’s newly acquired Judith
Baca mural is a wonderful representation of alumnae
connection, art and meaning made possible through the
generosity of Georgiana Bray Eirksine ’54 (see page 58). Looking
to make a gift in memory of distinguished
curator and collector Eudolah Morse Moore ’40, Georgie
invited the museum to identify works by a Southern
California Chisana artist that would be meaningful in
the collection, as well as reflective of Eudah’s love of
Latin American art. We are grateful to Georgie for her
thoughtful and visionary gift driven by the desire to
remember a dear friend, commemorate her accom-
plishments and do it in a way that would have lasting
value here at the museum.

Sophia Smith envisioned a college where
women would increase their “power for good,” and
this was the heart of Women for the World, the most
successful campaign in Smith’s history. This $486 million
institutional milestone was transformative, and here at
SCMA we are incredibly grateful for the many gifts that
have directly and indirectly helped to position us for
this evolutionary time. These include supporting two
new curatorialships, doubling the number of SCMA’s spe-
cialist curators and bringing new areas of expertise into
the staff. Emma Chubb, the first Charlotte Feng Ford
‘83 Curator of Contemporary Art, was hired last winter
(see page 84) while Yao Wu, Jane Chea Carroll Curator
of Asian Art, joined the museum’s staff in the fall of
2015. She has had a stunningly productive two years
at SCMA, building strong partnerships with faculty,
mentoring students, developing the collection, creating
exhibitions and public programs, and activating the
new Carol T. Christ Asian Art Gallery as a showcase for
our growing collection and as a dynamic and responsive
educational space. The alumnae Asian Art Task Force
played a crucial role in making these dreams a reality.
Under the leadership of trustee Mona Sinha ’88, that
group has assumed a new focus on South and South-
east Asian art to begin exploring how the museum
might vally expand its collection and program
beyond its historical focus on the art of East Asia.

All of these changes, coupled with some big
staff transitions, have opened up some interesting
opportunities for restructuring to support implementation of the goals
evoked in our strategic plan. The biggest shift by far
involves the collections and exhibitions management
team, precipitated by the retirement of Associate Director
of Museum Services David Dempsey. David’s long and
remarkable tenure began in 1974 with a temporary
position, and in 1976 he joined the staff as a preparator
and conservator. As the museum evolved, so did his
role in the care and security of the collection, expanding
to encompass facilities management, visitor services,
and a deep and direct connection with the artist. When
in Rome and Leisure & Luxury in the Age of Nero! The
Villas of Oplontis Near Pompeii each opened up spec-
tacular opportunities for faculty scholars across the Five
Colleges to create firsthand encounters with very rare
material. To see art activate learning in such original
and transformative ways has been incredibly rewarding.
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role in the care and security of the collection, expanding
to encompass facilities management, visitor services,
and introducing students to the study of materials science. David has been instrumental in the growth and professionalization of the museum—he joined a staff of five and leaves one five times the size—and his retirement marks the end of an era. We have consolidated part of David’s job within the collections management team led by Deborah Diemente, collections manager and registrar, while visitor services, finance and operations are now overseen by Lily Foster, who joined the staff this past summer as associate director of museum administration.

Additionally, we bid farewell to Linda Muehlig, associate director of curatorial affairs and senior curator of painting and sculpture, who retired after a prolific 40-year career in the field. A tireless champion of SCMA since joining the staff as a National Endowment for the Arts intern in 1976, Linda significantly deepened and diversified the collection, organized dozens of exhibitions, and shared her passion and knowledge in countless programs and publications. Linda and David’s contributions to the museum are indelibly part of our institution. (For more on them, please see pages 82–83.)

From the bounties of the past to the bright future before us, there is much to be grateful for—above all, the generosity of our loyal supporters.

With utmost gratitude always,

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

ABOVE: Dano Weisbord, director of sustainability and campus planning at Smith, with Jessica Nicoll, in a re-creation of an ancient cubiculum that was featured in the Oplontis exhibition.

CONNECTING PEOPLE TO ART
EXHIBITIONS
August 12–December 11, 2016
Eric Avery: AIDS WORK
Curated by Aprille Gallant, curator of prints, drawings and photographs. Lead educator: Charlene Shang Miller, associate educator for academic programs

August 26–December 18, 2016
Los Caprichos
Co-curated by Henriette Kets de Vises, Cunningham Center manager, and Lindsay Clark-Ryan, assistant professor, art department
September 9, 2016–February 5, 2017
The Arts of Asia: Diversity and Contradiction; Continuity and Disjuncture
Curated by Yao Wu, Jane Chase Carroll Curator of Asian Art. Lead educator: Maggie Newey, associate director for academic programs and public education
September 30–December 30, 2016
When in Rome: Prints & Photographs, 1550–1900
Curated by Aprille Gallant. Lead educator: Charlene Shang Miller
October 2016–April 2017
Student Picks Exhibitions
For a complete list see smith.edu/artmuseum
December 16, 2016–April 23, 2017
Selections from the Permanent Collection
Curated by Henriette Kets de Vises
February 3–August 13, 2017
Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii
Coordinated by Linda Muehlig, associate director for curatorial affairs and senior curator of painting and sculpture, and Jessica Nicoll, director and Louise Ines Doyle ’34 Chief Curator. Lead educator: Maggie Newey
February 14–May 7, 2017
Words and Images in Chinese Culture
Curated by Yao Wu, with contributions from Sujane Wu, associate professor, East Asian languages and literatures, and the students in the Spring 2017 course Chinese Poetry and the Other Arts. Lead educator: Taiga Ermansons, associate educator
March 10–June 11, 2017
The Many Faces of the Grotesque
Curated by Renee Klarr ’19, Smith’s Student Research in Departments (STRIDE) Program
May 5–August 6, 2017
About Face: People, Animals, and Mythical Beings in Islamic Art
Curated by Alex DiKa Seggerman, post-doctoral fellow, art department, and the students in the Spring 2017 course Lustier and Gil: Persian Painting at the Smith College Museum. Lead educator: Taiga Ermansons
May 19–July 23, 2017
The Hilary Tolman, Class of 1987, Collection of 19th-Century Japanese Prints
Curated by Henriette Kets de Vries
May 19–August 26, 2017
The Feast
Curated by Henriette Kets de Vises

WHEN IN ROME...NINETEENTH-CENTURY GRAND TOUR SOUVENIRS
which students analyzed 19th-century photographs in relation to scholarly work on tourism and the Grand Tour, as well as on the ancient monuments themselves. Participants in the seminar also delved into 19th-century guidebooks and depictions of Rome in contemporary fiction, from Henry James’ Daisy Miller to Nathaniel Hawthorne’s The Marble Faun, to see what such juxtapositions of text and image may reveal.

The installation was co-curated by Smith College professor Barbara Kellum and Daniel Recalde, Amherst ’16. ARH 348 seminar participants included Alessia Bedicher ’16, Nat Birkby ’16, Rachel Diana ’14, Mass graduate student, Isabella Gallione ’16, Laura Grant ’17, Samantha Linder ’18, Pablo Morales, Amherst ’16, Brett Katharine Porter ’16, Daniel Recalde, Amherst ’16, Emma Rodriguez ’16 and Lydia Wilson ’16.

ON VIEW
JULY 1, 2016–JUNE 30, 2017


SCMA SMALLER EXHIBITION SPACES PROVIDE unique opportunities for students and faculty to collaborate on special projects. The installation @loscaprichos grew from an ongoing printmaking project led and curated by studio art professor Lindsey Clark-Ryan. She solicited prints by both professional printmakers and Smith College students to cast a new light on Francisco Goya’s 1799 series of captioned satirical etchings, Los Caprichos. Participating artists created an etching using line and aquatint, which they paired with a pre-existing tweet they selected from Twitter. The installation included a selected number of Goya’s original Caprichos from the SCMA collection alongside these updated contemporary reflections, providing provocative historical, technical and visual comparisons.

ON VIEW
JULY 1, 2016–JUNE 30, 2017

When in Rome, this installation featured a range of objects, from scrapbooks and letters to a stately marble model of the Colosseum. This display grew out of the Spring 2016 museum-based seminar, ARH 348. When In Rome, a hands-on class in which students analyzed 19th-century photographs in relation to scholarly work on tourism and the Grand Tour, as well as on the ancient monuments themselves. Participants in the seminar also delved into 19th-century guidebooks and depictions of Rome in contemporary fiction, from Henry James’ Daisy Miller to Nathaniel Hawthorne’s The Marble Faun, to see what such juxtapositions of text and image may reveal.

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MOBILE CABINETS FOR WORKS ON PAPER
Fall 2016
Edvard Munch. Curated by Henriette Kets de Vises

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ON VIEW
ERIC AVERY: AIDS WORK
AUGUST 12–DECEMBER 11, 2016

ERIC AVERY: AIDS WORK INCLUDED MORE THAN 30 prints and books by Dr. Eric Avery acquired by SCMA and the Mortimer Rare Book Room in 2014. This material represents a cohesive and important body of work that documents three decades in the life of the major public health crisis of AIDS. As an artist, physician and gay man, Avery was at the center of the crisis both personally and professionally.

The artworks Avery first created on the subject of AIDS after its initial outbreak in the early 1980s focused on his personal experience with the disease. Later works incorporated medical and policy information on the treatment of AIDS, and also expressed and disseminated vital information about risk factors and protective measures to combat the spread of infection.

This desire to inform and inspire change in the world is central to Avery’s view of his purpose as an artist. “If you believe that information can lead to change, then bearing witness is the narrative function of art and serves a social purpose. If one person, after seeing one of my art actions, were motivated to change an HIV risk behavior and did not get HIV, then this would be my evidence that art can save lives.”

The exhibition was accompanied by a robust roster of public programs, many of them generated by Smith student groups.

FACULTY AND STUDENT INPUT WAS INSTRUMENTAL in planning programs for this exhibition. In Spring 2016, faculty from various disciplines gathered with museum staff and the artist himself to look closely at Avery’s artwork, hear from the artist directly and brainstorm programs. This process was repeated with representatives from the student organization VOX (now known as Smith Students for Reproductive Justice). Each session sparked interest and led to productive collaborations.

This exhibition piqued the interest of the biological sciences department, resulting in multiple class visits from BIO 101: Modern Biology for the Concerned Citizen, BIO 132: Cells Physiology and Development and BIO 334: Bioinformatics and Comparative Molecular Biology, Psychology 240: Colloquium: Health Promotion also took advantage of the material presented. In addition, Avery spoke to a full house for the department’s annual Life Sciences lecture. The artist along with faculty had encouraged a program including immunologist, physician and entrepreneur Anne S. De Groot ’78, founder, CEO and CFO of EpiVax, Inc. A dialogue between Avery and De Groot about their approaches to activism and advocacy through art and science was presented on World AIDS Day to a standing-room-only audience dominated by students.

VOX worked closely with museum staff to develop and implement an early semester afternoon program including a small group discussion with Dr. Avery and VOX members as well as a public gallery tour and print-making workshop with the artist. Dr. Avery articulated his specific perspective on this issue, as an artist and a medical professional in his late 60s. His knowledge introduced a crucial intergenerational element to our discussions and prompted us to consider not only the lastingness of HIV/AIDS, but also the ways in which this crisis has changed and how the activism surrounding it has adapted.

Activating the artwork through these programs expanded the exhibition and asked us to consider more deeply the centrality of art and artmaking as tools for activism and education. The programming in support of AIDS Work invited Smith students from different academic backgrounds to engage with one another. It was exciting to see my peers at Smith interested in the relationship between images and HIV/AIDS, a topic of interest to me because of my work with Visual AIDS.

Re-energizing this conversation with new people, in a new place, was refreshing and inspiring. I was lucky enough to return to Visual AIDS for a second summer as a programs assistant to continue working at the intersection of art and HIV/AIDS. I am immensely grateful for the resources and support offered by SCMA staff—especially Charlene Shang Miller, for her encouragement and honesty.

My engagement with Eric Avery: AIDS Work specifically, and with the museum generally, continues to shape my understanding of art’s central role in conversations surrounding critical social issues.

FOLLOWING MY SOPHOMORE YEAR, I INTERNSED with Visual AIDS as a practical experience for my museum concentration. Visual AIDS is a New York-based arts nonprofit organization committed to HIV/AIDS advocacy. Among many other things, Visual AIDS facilitates art exhibitions and fosters conversations centered on HIV/AIDS as an ongoing and continually relevant issue. Eric Avery: AIDS Work underscores these ideas of contemporaneity and it was an honor for me to support the continuation of this type of dialogue at Smith.

As part of Smith College VOX (now known as Smith Students for Reproductive Justice), I helped to coordinate programming surrounding AIDS Work, including a small group discussion with Dr. Avery and VOX members as well as a public gallery tour and print-making workshop with the artist. Dr. Avery articulated a specific perspective on this issue, as an artist and a medical professional in his late 60s. His knowledge introduced a crucial intergenerational element to our discussions and prompted us to consider not only the lastingness of HIV/AIDS, but also the ways in which this crisis has changed and how the activism surrounding it has adapted.

This installation was supported by the Louise Walker Blaney, class of 1939, Fund for Exhibitions and the Steiner Endowed Fund, in honor of Joan Smith Koch. For detailed information about the exhibition and related programs visit the Eric Avery: AIDS Work website: smith.edu/artmuseum/On-View/Past-Exhibitions

ON VIEW/ERIC AVERY: AIDS WORK
STUDENT PERSPECTIVE: TARA SACERDOTE ’18

This exhibition provoked the interest of the campus community and deep engagement with the exhibition.

The museum’s collaboration with faculty and students was rich and resulted in programs relevant to the continuation of this type of dialogue at Smith.

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WHEN IN ROME: PRINTS & PHOTOGRAPHS, 1550–1900
grew from SCMA’s participation in the Yale University Art Gallery’s Collection Sharing Initiative, endowed by the Isabel B. Wilson Memorial Fund. It was inspired by and showcased the outstanding impressions of prints by the Italian artist Giovanni Battista Piranesi (1720–1778) in Yale’s Arthur Ross Collection. Piranesi’s views of sites and monuments in Rome were exhibited comparatively with views by other artists, many of them from SCMA’s collection.

The exhibition examined the many ways the city of Rome has been pictured. From 16th-century engravings to 19th-century photographs, the works in the exhibition documented the changing face of Rome and its architecture using a variety of techniques and stylistic approaches. With more than 50 engravings, etchings and photographs, When in Rome focused on a number of emblematic monuments—such as the Colosseum, the Pantheon and the Trevi Fountain—which have come to represent the city in the popular imagination.

In his lecture, art professor John Moore focused on Giuseppe Vasi’s ambitious Prospetto del’ alma città di Roma and presented new research illuminated through drawing and architectural construction; K–12 school groups explored the exhibition in tours facilitated by Student Museum Educators; and Smith students delved into the exhibition in a number of academic class visits from the art, classics and Italian studies departments and multiple visits by the First-year seminar 197. On Display: Museums, Collections and Exhibitions class.

SCMA is grateful for the collaboration of the Smith College Spatial Analysis Lab on the interpretive resources associated with this exhibition: director Jon Carris, post-baccalaureate fellow Scott Gilman and student assistants Tanni Kapoor ’17 and Karen Yu ’16. Additional support was provided by SCMA education student assistant Olivia Foul ’17 and history of art professors Craig Fulton, Barbara Kelum and John Moore.

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Interest in ancient Rome—its monuments, objects, texts and history—persisted in a variety of ways after the decline of the empire. Texts were studied and copied, small objects were prized for their craftsmanship and ancient buildings were repurposed for modern (often Christian) uses. Interest in classical art flourished during the 16th century, and that, combined with the spread of printing technology, sparked the production of printed and illustrated books and single-sheet prints that were widely collected and often reprinted or copied. Over time, new ways of capturing and circulating images of Rome developed and after the discovery of photography in 1839, this new technology quickly supplanted earlier methods of recording sites and experiences, particularly for travelers. The practice of photography spread quickly to all parts of the globe, and by the 1860s most cities had thriving communities of photographic studios that produced and sold views to the growing tourist market.

In addition to presenting viewers with the major sites and monuments of Rome, the exhibition was structured to allow direct comparisons among works created over a span of four centuries. Images of the same monuments could be visually compared and considered from the perspective of different aesthetic, historical and philosophical viewpoints across time and media. When in Rome opened up the subject of the Eternal—City from multiple vantage points.
As soon as the show opened in September, my students had ready access to framed originals that nourished their appreciation of the print as a medium and sharpened their developing familiarity with a score of important ancient and modern monuments illustrated by Piranesi’s works, by those of other 16th- and 17th-century printmakers, and by 19th-century photographs. After a guest class presentation delivered by John A. Pinto, Howard Crosby Butler Memorial Professor Emeritus of Art and Archaeology at Princeton, we all went to SCMA. I had already asked students to choose one print, whether by Piranesi or another artist, that caught their attention and to tell us why, explaining in the process what they had learned about the print and the monument depicted. Their varied and compelling observations gave rise to lively discussion in the galleries. As a group, we visited the exhibition on three occasions. The show included a framed impression from Yale of Giovanni Battista Nolli’s mesmerizing engraved map, widely held to constitute a milestone in the history of cartography. In addition, Vincent A. Buonanno, an indefatigable lover of all things pertaining to the Roman Baroque, generously lent SCMA an impression of Giuseppe Vasi’s large-etched panorama of the Eternal City. The map dates to 1748, the panorama to 1765, and each consists of 12 large sheets of paper that are not normally pasted together, mounted or framed. Having these extraordinary and complimentary representations on display in all their glory was a rare treat for all visitors to the exhibition, even though they may not have known it. The juxtaposition of the map and the panorama on opposite walls of the gallery offered my students the added advantage of coming to grips with Rome’s topography.

Yale invited me to contribute to a publication about Piranesi’s etchings. In that context, I spoke about Vasi’s panorama, on which I am writing a book. From many points of view, then, collaboration between SCMA and Yale bore fruit in both teaching and scholarship. The hard work and patience of colleagues in both institutions made this unusual and productive opportunity possible, and I would like to give a special shout-out to a distinguished Smith alumna, Suzanne Boorsch ’58, Robert L. Solley Curator of Prints and Drawings at Yale, whose enthusiasm, encouragement and support were invaluable.
Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii
February 3-August 13, 2017

This groundbreaking exhibition centered on the ancient town of Oplontis on the Neapolitan coast, a site that was buried and preserved when Mount Vesuvius erupted in 79 CE. Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii featured more than 200 masterfully restored artifacts from two adjacent archaeological sites—one an enormous luxury villa (“Villa A”) that once sprawled along the coast of the Bay of Naples, the other a nearby commercial-residential complex (“Villa B”), where products from the region were exported. SCMA was the sole East Coast venue for the exhibition on the ancient town of Oplontis on the Neapolitan coast, which has become a popular tourist site since its discovery in the 1960s. In advance of the exhibition, SCMA organized an Associates Trip to Naples and Oplontis with Director Jessica Nicoll ’83, providing members with a unique opportunity for an in-depth tour of Pompeii and its environs.

The Oplontis exhibition presented many possibilities for connecting our campus and local communities with the exhibition’s objects and ideas. Through direct engagement with the works of art, hands-on art making, documentary film presentations and interactions with knowledgeable scholars and each other, program participants were able to connect with the experiences of ancient Romans. The programming also presented opportunities to build and deepen partnerships with Five College faculty and community organizations, including Northampton’s Forbes Library, Enchanted Circle Theater (based in Holyoke, MA) and the Western Massachusetts branch of the Archaeological Institute of America.

The exhibition included fragments from extensive, detailed frescoes up to 20 feet high, mosaic and marble floor coverings, and statues and busts, some—as one of Hercules—in remarkable condition. To date, 50 statues and busts of gods, centaurs and others have been unearthed in Villa A, and the show incorporated photos from this area in Italy, which has become a popular tourist site since its discovery in the 1960s. In advance of the exhibition, SCMA organized an Associates Trip to Naples and Oplontis with Director Jessica Nicoll ’83, providing members with a unique opportunity for an in-depth tour of Pompeii and its environs.

ON VIEW
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Lectures and gallery talks provided access to expert insights that expanded on the themes and ideas in the exhibition. The gallery talks put the spotlight on specific objects in the exhibition, including marble portraits and fresco wall fragments. We were joined on March 25 by the co-director of the archaeological project at Oplontis—John Clarke, Regents Professor at the University of Texas at Austin—for an overview of the latest discoveries at the site. This lecture was followed in the afternoon by a panel discussion, organized and moderated by Professor Barbara Kellum, which brought together three key members of the team that assembled and presented this exhibition to provide some behind-the-scenes perspectives. Later in the semester, Lauren Hackworth Peterson, professor of art history, University of Delaware, offered her important perspective on the material evidence that informs our understanding of the lives of enslaved people in the ancient Roman world.

Two film screenings were also presented during the exhibition’s run. A beautifully produced BBC documentary featuring the well-known Roman scholar Mary Beard highlighted how the archaeological discoveries at Oplontis have revealed important evidence about daily life on the Bay of Naples at the time of the Vesuvius eruption. We were also joined by local filmmaker Kevin Taylor Anderson, who premiered his short film *Living in a Kaleidoscope: Wall Paintings of Villa A* in the exhibition.

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ON VIEW: LEISURE & LUXURY IN THE AGE OF NERO
THE VILLAS OF OPLONTIS NEAR POMPEII

A CONVERSATION WITH BARBARA KELLUM,
PROFESSOR OF ART

YOU TAUGHT COURSES REGULARLY IN THE GALLERY
OVER THE SPRING SEMESTER. WHAT ARE SOME OF
THE WAYS THAT YOUR STUDENTS ENGAGED WITH
THE OBJECTS AND IDEAS IN THE EXHIBITION?

I did indeed have the good fortune to teach a Leisure & Luxury Colloquium last spring, in which we spent a
portion of nearly every session in the exhibition. As a group we were amazed at how, time after time, we
would return to literally see the objects on display with new eyes as we considered different readings each
week. While in the exhibition, students usually worked in small groups or pairs, pinpointing examples to bring
back to the meeting of the whole at the end of each class session. Students also selected topics for papers
and projects on themes that ranged from centaurs in art to slave life in an ancient villa. These took many forms,
from research papers to a graphic novel and expert jewelry-making. Several students in the course were also
museum educators, so they shared their expertise with K–12 audiences. Other Romanists from the Five Colleges
also offered courses and my colloquium students had two
group meetings in the gallery with Bettina Bergmann’s
Mount Holyoke class so all could garner a fuller under-
standing of the behind-the-scenes installation of the
exhibition provided by the SCMA staff who facilitated it.

YOU TALKED WITH MANY DIFFERENT AUDIENCES IN
THE EXHIBITION—FROM STUDENTS, TO ALUMNAE,
TO LOCAL ADULT VISITORS. ARE THERE ANY PARTICULARLY MEMORABLE MOMENTS THAT STAND OUT ACROSS THOSE CONVERSATIONS?

One of the things I found most striking about the many
different audiences with whom I shared the exhibition—
students, alumnae, local adult visitors and many
colleagues from across the country—was how, with
remarkable consistency, they all appreciated the fact
that this was an exhibition which featured lived experience at all social levels.

Both the selection of objects and the exhibition’s explicit juxtaposition of the luxury villa (Villa A) with
the wine emporium which was Oplontis B made this possible, as visitors could readily see that workaday
goods and luxuries were to be found in both and that varied daily interactions with them was a commonplace
for everyone from the elite to the household slave. The
drawing of the 52 skeletons from Oplontis B and their
jewelry and other personal possessions on display also
never failed to touch the hearts of visitors. Some of my
favorite conversations were with studio art students who
marveled at the vivid colors in the fresco fragments on
display. Because they could view them at such close
close range they could also see definite traces of the hand
of a fellow artist in the 1st century CE. I remember one
student from my Pompeii course bringing me over to
the case to share with me the faint trace lines she’d
discovered on one fragment which allowed the artist to
paint the meander pattern freely—“Exactly what I
would do!” she said, as past and present met.

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ARE THERE LASTING WAYS THAT THIS EXHIBITION
WILL IMPACT YOUR OWN SCHOLARLY WORK AND
TEACHING?

Well, of course I’ll miss not having the exhibition at
hand every time I teach this material! Seriously, though,
the immediacy of the presence of these objects and the
intimacy of being able to commune with them on a near-
daily basis will certainly continue to have a profound
impact on both my scholarship and my teaching. I am
already at work on an article on the strongbox from
Oplontis B, one of the exhibition showstoppers. “Let
Sleeping Dogs Lie…” focuses on the decoration and
social use of this magnificent example. The resonances
of the exhibition beyond that, however, are already
numerous. For instance, the experience of trying to
convey to various audiences the vastness of Villa A and
how little light even the largest oil lamps in the exhibit
shed has reminded me of just how dark night was in
antiquity and how much that needs to be taken into
consideration for art and its viewership. Providentially
the topic for the 2018 Leiden/University of Pennsylvania
colloquium is Between Dusk and Dawn: Valuing Night
in Classical Antiquity, so I plan to submit a paper on
nocturnal scenes in a grand dining room in Pompeii as
they would have appeared by flickering lamplight. In
many senses, then, the Oplontis exhibition will live on.
1. A visitor studies the amphorae (wine jugs) in the Oplontis exhibition.


3. A Second Friday program enthusiast shows off his exhibition-related art skills.

4. Night at Your Museum guests fill the Oplontis exhibition gallery to capacity.

5. Smith President Kathleen McCartney greets exhibition donors and guests at a special gallery tour.

6. Community Day visitors enjoy the Oplontis exhibition.
WHY SHOULD ANY CLASS MEET OCCASIONALLY in the museum? There are many answers to this question, just as there are many ways to teach well, but three reasons I’ve learned from my own teaching, as well as reading in the learning sciences, include enchantment, collaboration and transfer. 

Political theorist Jane Bennett defines enchantment as “a state of wonder” and a temporal and physical “suspension” that emerges from “active engagement with objects of sensuous awe.” After all these years working at Smith, I continue to be enchanted not only by the works of art but also the space of the museum itself. Growing up as an immigrant, I somehow missed the cultural practice of visiting museums. Now that I know their magic, I share this experience with my students, just in case some of them, too, missed this opportunity earlier in their lives.

This past semester, I convened my class on American literature from 1865–1914 in the museum. We had been studying Kate Chopin’s The Awakening (1899). Looking at turn-of-the-century paintings of American women in the third-floor gallery widened our context for considering representations of women in Chopin’s novel.

The Awakening follows a character named Edna Pontellier as she gradually begins to see herself through her own eyes rather than through the eyes of others. Other female characters in the novel serve as alternative models for being a woman in turn-of-the-century America. In the gallery, I directed my students to spend time independently looking at paintings like William Merritt Chase’s Woman in Black and Thomas Wilmer Dewing’s Lady with Cello and think about how any of them reminded them of Chopin’s characters. I hoped that this activity would lead to enchantment, a moment of physical and temporal “suspension,” as Bennett would say. In our fast-paced, social-media-driven lives we often move through the world too quickly and concentrate too little. Asking my students to reflect on their reading and look at these paintings in silence gave them an occasion to slow down and dwell in wonder.

After they had a chance to work on their own, I asked them to collaborate. Research in the learning sciences tells us that to solve complex problems, collaboration is essential. Smith purposefully admits diverse students with divergent ways of thinking and different life experiences because deep learning and problem solving benefit from the exchange of varied points of view. In the gallery exercise, I instructed my students to gravitate to a single painting about which they wanted to talk. At this point I made sure that at least two students gathered next to each painting. I then gave students time to talk with one another to test out their thoughts about connections between the paintings and the novel. Of course these connections were associative—not literal.

Each group then presented their ideas to the rest of the class, as we moved from painting to painting. Limited space here prevents me from recounting the richness of these on-the-spot presentations and follow-up conversations, but suffice it to say that these students surprised, delighted, impressed and challenged one another with precision and brio. Some students asked questions and made observations that caused us to move around the gallery to look at other artworks. Many drew from experiences they had had with art history, the study of women and gender, American studies and other fields to point to particular paintings and provide support for their ideas. In the learning sciences we call this transfer, or the ability to apply what one learns from one context in another. A liberal arts education at Smith is not about learning something in one class, taking a test, and forgetting about it. These students demonstrated that they can make connections between what they learn in different classes, and that they can do so on-the-fly and orally in front of a group.

Thanks to the staff and donors of the Smith College Museum of Art, who support such remarkable teaching and learning opportunities for enchantment, collaboration and transfer.

Floyd Cheung is a professor of English language and literature and American studies and director of the Sherrerd Center for Teaching and Learning.

ABOVE & OPPOSITE: Floyd Cheung and students in class at the museum
ACADEMIC ENGAGEMENT

2016–2017 GRANTS FOR CURRICULAR INTEGRATION

SCMA’S CURRICULAR INTEGRATION PROGRAM supports Smith faculty in designing new courses or modifying existing ones to incorporate a substantial new component of museum-based learning. Grants support museum engagement by integrating SCMA’s art collection more deeply into teaching, integrating museum methods and practice into teaching, and developing new or revised course components that engage students in broad consideration of collecting institutions and their role in society.

Students in the course focused on Persian ceramics and paintings. They critically considered the Islamic art discipline, developed an in-depth knowledge of Persian art and curated a public installation at SCMA.

The opportunity to teach Luster and Gilt at the museum this spring was a highlight of my art historical career. In this course, students worked with the Eillon Lander Horowitz ‘50 Collection of Islamic Art, including medieval Iranian ceramics and early modern Iranian and Indian book paintings. At the course’s conclusion, the students curated the first installation of these objects, About Face: People, Animals, and Mythical Beings in Islamic Art. The students also prepared a digital exhibition website, so when the installation ended (in December 2017), their work will remain publicly accessible.

The Museum Grant for Curricular Integration provided the support necessary to adequately craft the space and resources for students to accomplish the installation preparation—from developing the installation’s theme to debating Oxford commas—on their own. Rather than passively listening to lectures, these students physically worked with art objects one-on-one, presented independent research verbally and textually and dealt with the mundane details of checklists and wall label formatting. Learning about Islamic art in these diverse and active ways will surely have a lasting impact on all of them.

In this course, students learned the foundations of information visualization and sharpened their skills in communicating using data. Throughout the semester, they explored concepts in decision-making, human perception, color theory and storytelling as they apply to data-driven communication.

I was able to spend six weeks collaborating with the staff at the museum to develop a curriculum that would not only scale, but would explore the connections between art and data science at a much deeper level. We planned four separate and complementary activities at the museum: “Critical Looking: Deconstructing Visual Images,” drawing parallels to reading data graphics; “Curating a Collection of Visual Media,” exploring how curatorial choices reinforce or challenge systems of oppression, much like sampling bias in data science; “The Guerrilla Girls: Artists Mining Data,” looking at data as a medium for creative expression, storytelling and activism; and “Text/Image: Mining Museum Labels,” reflecting on the museum as a cultural artifact and producing a curated dataset of information about the collection.

By having multiple visits throughout the semester, students could grow to feel at ease in the museum. Holding two visits in the same week at the midpoint of the semester reinforced the connections between decisions about what to show (and not show) and the resulting narrative. Moreover, because our visits took place outside of regular hours, students in the class were able to sit longer with individual pieces than they might during a standard visit. It is my impression as an educator that these visits greatly enhanced the experiences of students in my class.

Jordan Crouser, Assistant Professor of Computer Science
Statistical and Data Sciences 136: Communicating with Data

This course covered different time periods in modern and contemporary Italian history and students learned how Italian traditional artistic and craft excellence were negotiated with technological modernization and the creation of a mass-consumer society.

For this course, I had originally proposed to design a series of independent study projects for students to be able to access material (e.g., works of art) available in the museum so that they may experience art and design, rather than simply looking at them on a screen in class. The purpose of my project was to help students retain more information, while helping them make connections with the real world.

Collaboration with museum staff led to the use of Instagram for assignments, and we identified four areas of interest related to the course topics: Form and Function; Decoration; Patterns, Colors and Materials; and Thinking About Design. This approach engaged students’ critical thinking and sensory memory, as they learned to identify, read and understand objects and images in order to successfully relate and communicate concepts acquired in the course. It also helped develop students’ reflection, critical analysis and synthesis abilities. As a result, they were encouraged to take initiative and make decisions, and they participated intellectually, creatively, emotionally and socially.

Bruno Grazioli, Senior Lecturer in Italian Studies
Italian 200: Made in Italy: Italian Design and World Culture

The following faculty members received Museum Grants for Curricular Integration to incorporate original works of art and museum resources in their teaching during the 2016-17 academic year.

Chris Aiken, Dance 533: Choreography by Design
Silvia Berger, Spanish & Portuguese 246: Latin American Literature: The City in Words and Colours
Jordan Crouser, Statistical and Data Sciences 136: Communicating with Data
Bruno Grazioli, Italian 200: Made in Italy: Italian Design and World Culture
Alex Dika Seggerman, Art History 280: Luster and Gilt: Persian Painting at the Smith Museum
Sujane Wu, East Asian Languages & Literatures 237: Chinese Poetry and the Other Arts

Below: Alex Seggerman’s students work with museum staff to install the About Face student-organized exhibition.
IN 2014, SCMA RECEIVED AN IMPORTANT GIFT of 1,446 prints and drawings from the collection of Gladys Engel Lang and Kurt Lang, emeriti professors of sociology at the University of Washington, Seattle. The core of the collection is focused on prints by (but not limited to) British and American artists active from the mid-19th century through the mid-20th century, and is tied closely to the material discussed in their co-authored book Etched In Memory: The Building and Survival of Artistic Reputation (1990). The book explores the reasons that some artists are remembered and others are not, using examples of artists active in the English and American etching revival (1860s-1890s) as case studies. Strengths of the collection also include the Langs’ other scholarly interests, including “forgotten” women artists, and the effects of urbanization and politics on artistic imagery and production, extending from the 1850s through the 1940s.

A group of interested faculty from disciplines including art, art history, English, psychology, German, sociology and American studies convened in the Cunningham Center for the Study of Prints, Drawings and Photographs to be introduced to the body of artwork and converse with Kurt Lang about the formation of the collection. They also brainstormed thematic installation ideas useful for teaching and research and various ways they and their students can engage deeply with this collection.

EXCAVATING THE IMAGE IS A COLLABORATION between the Kahn Liberal Arts Institute and SCMA. During each offering of this program, an artwork in the Smith collection is the centerpiece for a cross-disciplinary dialogue among faculty from a range of departments and experts across various fields.

In January 2017, this two-day colloquium focused on a fresco by the Mexican artist Diego Rivera (1886–1957) called Market Scene (1930). This composition comes from a larger mural series Rivera painted on the walls of the Palace of Cortés at Cuernavaca, a project recognized as a metaphoric reclaiming of this center of colonialism for the Mexican people. The fragment in Smith’s collection is embedded with layers of political and historical meaning. As an object, it is also intertwined with Smith College’s history—the painting was given to the museum by Elizabeth Morrow, the wife of Dwight W. Morrow (U.S. ambassador to Mexico from 1927–1930). She graduated from Smith in 1896, and served as the college’s acting president from 1939–1940. As ambassador, her husband commissioned the larger mural at Cuernavaca in 1929.

An interdisciplinary group of 14 Five College faculty members came together to consider this image through the lens of Rivera’s own artistic motivations and political leanings, as well as the ambassador’s aspirations for Mexican-American relations. Participants engaged with the work of art through open discussion, presentations by faculty colleagues, an exploration of related objects in the Mead Art Museum’s collection (Amherst College), and a hands-on introduction to fresco making by Valentine Talland, senior objects conservator at the Isabella Stewart Gardner Museum.

ABOVE: Smith faculty and museum staff studying the museum’s Rufino Tamayo mural (installed in the Brown Fine Arts Center atrium) during the Excavating the Image study session.
THE MUSEUMS CONCENTRATION CONTINUES TO provide students a foundation in the history of museums and the critical issues they engage within a broad range of scholarly disciplines. Founded eight years ago and directed by SCMA director Jessica Nicoll with Charlene Shang Miller, associate educator for academic programs, the Museums Concentration engages students to explore theory and professional practice through deep connections with museums and academic study.

Ten students in the class of 2017 graduated with a concentration in museums. The advisory committee admitted 14 new students this past year (one in the class of 2018; 13 in the class of 2019) for a total of 35 students. The variety of majors represented includes anthropology, art, art history, classical studies, comparative literature, history, medieval studies, neuroscience, East Asian languages, English, geosciences, government, philosophy and sociology.

Students are required to complete two practical experiences in museums and have recently interned at the Carnegie Science Center, Eric Carle Museum, Library of Congress, Museum of Fine Arts, Boston, Sedgeford Historical and Archaeological Research Project, USC Pacific Asia Museum and Visual AIDS. Several retreats facilitated by Jessica Bacal, director of the Wurtele Center for Work & Life, and SCMA staff provided forums for reflection, dialogue, and writing that resulted in essays incorporated into the students’ digital portfolios.

For the fall 2016 Museums Concentration gateway course, MUX 118: The History of Museums and African American History, Morgen-Welch ’74, the class had the privilege of hosting a guest speaker, Beverly Morgan-Welch ’74. Beverly graduated from Smith with a BA in theatre and speech, and Critical Issues of Museums, the final session featured Smith alumna Beverly Morgan-Welch ’74. Beverly graduated from Smith with a BA in theatre and speech, and later earned a Master’s in Arts Administration from the University of Pennsylvania. Beverly is currently serving as the director of external affairs for the Smithsonian’s National Museum of African American History and Culture (NMAAHC) in Washington, D.C. Prior to taking her position there, she worked for 16 years as the executive director of the Museum of African American History in Boston. Beverly’s lecture, open to all, was titled “The Power of Museums: Inspiration, Education, and Empowerment.” During her talk, she shared insights and personal reflections on her work in the museums field and the impact of museums on communities around the world.
We were delighted to offer 19 programs developed specifically for members during the past year. From exhibition previews and talks with curators and artists to reserved seating at lectures, members-only programs and benefits continue to provide meaningful ways to engage with the museum.

In February 2017 three exhibition previews for Leisure and Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii were a highlight of the year’s program offerings. Attendees enjoyed early access to the exhibition with Barbara Kellum, who teaches courses on the ancient Mediterranean world in the art department. Professor Kellum completed her master’s work in art history at the University of Michigan, Ann Arbor where Elaine Gazda, the curator of the exhibition, was her first mentor in the field of Roman art. Professor Kellum’s field of scholarship focuses on the visual culture of the ancient Roman world.

Another highlight: SCMA Associates had the special opportunity to see the museum’s very own Sea Window—Tinker Mackerel, an oil painting by Marsden Hartley, during a private tour of Marsden Hartley’s Maine at The Met Breuer with exhibition curator Randall Griffey, associate curator, Modern and Contemporary, The Metropolitan Museum of Art. The special exhibition explored Hartley’s complex, sometimes contradictory and visually arresting relationship with his native state—from his early post-impressionist inland landscapes to the later roughly rendered paintings of Maine’s rugged coastal terrain, its hardy inhabitants and the magisterial Mount Katahdin.

SCMA’s members provide essential support for many aspects of the museum’s operations. Here’s a snapshot of some of the key ways in which members helped to sustain the museum this year.

Student-Patrons provided crucial contributions to expand museum accessibility by supporting free Second Friday activities (pictured below) and K-12 school visits through bus subsidies.

Contemporary Associates donated essential funding to support purchases of art for the museum’s growing contemporary art collection.

Tryon Associates provided critical support for operations, including collections care and management.

Director’s Associates supported the expansion of expertise for new initiatives through professional development opportunities for staff.

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

Above: Educator Gina Hall (standing) visits with Second Friday art-makers

Connecting people to each other
MEMBERSHIP PROGRAM HIGHLIGHTS 2016–2017

July 27, 2016
Reading the Landscape: A Sense of Place—Gallery Conversation and Nature Tour for Members with Laurie Sanders ‘88 and Linda Muhsig

September 15, 2016
Student Member Welcome Gathering and Info Session

September 29, 2016
Exhibition Preview: When in Rome: Prints & Photographs, 1550–1900 with Aprile Gallant

November 2, 2016
Members’ Extra: Asian Art Gallery—A Talk with Yao Wu

November 16, 2016
SCMA Museum Shop Trunk Show in New York City

November 17–20, 2016
Museum Members’ Double Discount Days

December 1, 2016
AIDS Work Gallery Talk with artist Eric Avery

February 1–2, 2017
Three Exhibition Previews: Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii

March 24–25, 2017
SCMA Exhibition Bus Trip from New York City: Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii

April 13, 2017
Members’ Extra: Curator’s Perspective—What’s New in the Asian Art Gallery, with Yao Wu

June 15, 2017
Members’ Extra: Art Outdoors! with Taiga Ermansons

June 15–18, 2017
Museum Members’ Double Discount Days

LECTURES

October 4, 2016

November 10, 2016

March 25, 2017
27th Annual Phyllis Williams Lehmann Lecture by John R. Clarke

ASSOCIATES PROGRAMMING

April 5, 2017
Private tour for SCMA Associates of Marsden Hartley’s Maine at The Met Breuer with exhibition curator Randall Griffin, associate curator, Modern and Contemporary, The Metropolitan Museum of Art

June 1–3, 2017
Tyson Associates Trip to Louisville, KY
MUSEUM MEMBERS

WE THANK MEMBERS FOR PROVIDING ESSENTIAL SUPPORT. THEIR COMMITMENT IS CRUCIAL TO SUSTAINING THE MUSEUM’S ACTIVITIES SO THAT WE MAY CONTINUE TO TEST WHAT A TEACHING MUSEUM IS TODAY AND WHAT IT SHOULD BE IN THE FUTURE.

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

Jane Carroll ’73 and Lea Amatruda
Josef Leiblik Cohen ’56 and Jerome A. Cohen
Rya Cohn ’72
Peggy Danziger ’62 and Richard Danziger
Georgannna Ehline ’54
Catherine Freedberg ’94
Jan Goliam ’71
Elisabeth Jane ’64 and Wilson Nolen
Janice Dreamer ’59
Betsy Seta ’57
S. Mona Serhi 18 and Roi Serhi
Anita Wien ’62 and Byron Wien

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

Elise Aidinoff ’53 and M. Bernard Aidinoff
Marina Cohen ’58 and Robert Cohen
Mary Jessie Cosnard Des Closets ’60
Elizabeth Cushman ’77
Edith Dinneen ’69
Joan Lebold Cohen ’54 and Jane Carroll ’53 and Leo Arnaboldi
Anita Wien ’62 and Byron Wien

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

Heather Brandes ’89
Cathy Carron ’79 and Andrew Carron
Julia Chou ’94
Sara Crayley
Wendy Cromwell ’86
Mary de la Salle ’85 in memory of Mary Eliza Gillespie
Louise Eliasof ’87
Johanna Garfield and Leslie Garfield
Emily Marks ’59 and Burton Marks
Lisa Marks ’84
Joan Noto and Lucio Noto
Jane Oresman ’55
Carol Srott ’84
Lynn Stern ’50
Amy Weinberg ’52

MEMBERS
(Contributor-Level)
Members sustain the museum with fundamental support. All gifts were received July 1, 2016–June 30, 2017.

Anonymous (1)
Anatadria Abromy 50 and Frederick Abromy
Patricia Ahearn ’33
Wayne Baden, in memory of Shyanon Grant ’70
Susan Baker ’79
Kathleen Balun ’72
Dee Bates
Mary Beck ’56
Sarah Bellichard ’94
Louise Beaure ’58
Edith Bingham ’55
Nancy Brazil ’61
Blair Bumfallow ’75
Anne Broder ’76
Suzanne Borisoff ’58
Nancy Brubaker ’84
Erika Breuer ’66 and William Brewer
Evelyn Browne ’72
Linda Bruemmer ’73
Liz Burke ’64 and Carl Burke
Brooks Byrd ’93
Edith Byron and Frederick Byron
Elizabeth Caine and Thomas Cane
Mary Callaway ’82
Ann Caplan and Jeffrey Caplan
Teresa Carbone and Robert Goldsmith
Judith Carroll ’74
Eunice Chambers ’77
Carol Chiesa
Elizabeth Clark ’82
Robin Clark ’87
Susan Cohen ’92
Ann Collier ’55 and Marvin Collier
Eileen Conder ’60
Joan Curhan ’59
Jan Constantine ’70
Jan Couchan ’59
Deborah Cushman ’77
Mary Dangrenmond ’76
Florence Del retriever and Peter DelRovere
Donna Donaghy ’59
Patricia Dukeljev ’76
Nancy Ducy ’63
Louise Eastman ’88
Jane Eason ’53
Elisabeth Epps
Erika Enge ’86
Susan Fabel and James Frazier
Ann Franklin ’63
Jan Fogarty ’74
Veronica Gates-Ellston ’12, in memory of Charlotte Gavron ’16
Celia Gilbert ’54 and Walter Gilbert
Cynthia Gohren
Sarah Goulard ’67 and Hiram Moody
Elizabeth Graham ’79 and
George Graham
Martha Gray ’83
Audra Green ’52

Sally Griggs and Alfred Griggs
Elizabeth Guthman ’80
Margaret Guyer ’80
Eiler Harrington ’81
Mary Harvey ’75
Nancy Harvey ’80
Gail Heath ’58 and Harvey Heath
Sylvia Henderson ’83
Alina Hill-Ross ’88 and Stan Ris
Susan Hill ’63
Ann Hilgart ’59 in memory of Helen Wullenweber ’31
Allison Hindman-Harvey ’86
Anna Hogan ’66
Anne Halley
Barbara Jakobsen ’54
Catherine Jenkins ’96
Caroline Jennings ’96
Janeen Jancopoli ’72
Ann Jones
T. Jones
Barbara Judge ’64
Alicia Kaplan ’58
Janet Ketcham ’53
Louise Kneer ’84 and William Kneer
Alison Krievys ’57 and Bruce Krievys
Valerie Laufer ’54
Rosemary Lareto ’63
Louise Lester ’57
Elinor Leatt ’53
Ellen Lee ’71
Marion Lebovitz ’77, in honor of Lisa Callahan ’77
Jennifer Levy ’76
Susan Lindemayer ’61 and Andy Lindemayer
Wendy Loges ’65
Christopher Loring
Heather MacKan ’95
Elizabeth McLaughlin ’80 and Glenn McLaughlin
Patricia Maclay ’85, in memory of Constance Maclay ’30
Katie Marcoux ’90
Ann Martin ’74
Barbara Mason ’16
Sally Mayer ’80
Ann Michel ’77
Kathleen McCarty and William Hagen
Ann Mitchell ’75
Anne Moir ’66
Rachel Moore and Herry Dodson
Luisa Mottke ’83
Joanne Murphy ’62

Pracilla Murphy ’69
Nancy O’Brien ’52
Maureen O’Brien, in memory of Nancy Harrington ’82
Desiree O’Flaherty ’70
Jean O’Neill and Ed O’Neill
Judy Oberlander ’78
Francis Osborn
Marcia Osborn ’53
Alison Overman ’87
Maria Petranek ’71, in memory of Jeanet Ley ’52 and Janet Stearns
Elizabeth Pendleton ’62
Franca Perse ’62
Ellen Perl ’77
Jessica Plumridge ’93
Paule Pons ’69
Susan Proctor ’68
E. Upholster Pushetek ’57
Noma Queesk and John Wolf
Rebecca Rabkow ’88
Sally Rand ’47
Janet Reesweiller ’90
Kama Raynor and Robert Raynor
Lettie Roberts ’71
Mary Roberts ’80 and Donald Roberts
Pern LeW Roberts ’70 and Steven Elias
Susan Rose ’63
Phyllis Rosen ’56
Elizabeth Roser ’89
Elizabeth Salterd ’90 and Alax Sumner
Barbara Sathhouse and Robert Sathhouse
Rita Salz ’60, in memory of Sarah Bostler ’50
Dorothy Sawyer ’55
Mary Schaeffer ’60
Sarah Schaeffer ’60 and Lyndel Woodlief ’67 and Paul Salier ’67
Cathy Schoen ’70
Elizabeth Schoenfeld
Deborah Sedelle ’68
Adrian Shelley ’55 and Edward Bindel
Jan Sirks ’88
Susan Small ’88
Margaret Smith ’52 and Grand Smith
Nancy Solomon ’69
Estelle Sosland 46 and Morton Sosland
Laura Spadone ’57
Lew Spruill
Sallie Stanley ’74
Julia Steinberg ’77
D. Ann Stromberg ’88
Dorothy Sumner ’57
Audrey Tanner ’91

Judy Tenney ’49
Lisa Thompson ’86
Diane Tohn ’56
Barbara Townsend ’74, in memory of Lynn Corbett ’74
Tanya Togo ’94
Sandra Truitt ’85
Anne Van Wert ’88
Anne Vernon
Louise Weed ’70
Kathy Wellman
Vera Westman ’65
C. Anne Wilke ’76
Susanne White ’56
Kathryn Wieler ’30
Cheryl Williams and Mo Williams
Amy Williams ’73
Anne Williams ’65
Andrew Wolfman ’75
Tom Wolfman ’64
Kathryn Wood ’66
Martha Wood ’59
Margaret Wurtele ’57
Karen Zien ’71

Matching Gifts
Henry Luce Foundation, Inc.
Jedekin National Life Insurance Company
PeoplesBank
Wells Fargo Foundation

THE HILLYER SOCIETY
Albertine Burgel ’60
Jane Carroll ’53
Marina Cohen ’68 and Robert Cohen
Elizabeth Freedberg ’94
Janice Dreamer ’59
Diana Freedberg ’64
Jackson National Life Insurance Company
PeoplesBank
Wells Fargo Foundation

Kathryn Wieler ’30
Cheryl Williams and Mo Williams
Amy Williams ’73
Anne Williams ’65
Andrew Wolfman ’75
Tom Wolfman ’64
Kathryn Wood ’66
Martha Wood ’59
Margaret Wurtele ’57
Karen Zien ’71

Matching Gifts
Henry Luce Foundation, Inc.
Jedekin National Life Insurance Company
PeoplesBank
Wells Fargo Foundation

D. Ann Stromberg ’88
Dorothy Sumner ’57
Audrey Tanner ’91

Every effort has been made to accurately report members.
ADVISORY GROUPS

MUSEUM VISITING COMMITTEE
As of June 30, 2017
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.

Jan Golann ’71, Chair, Membership Advisory Committee Co-Chair
Anne Bodnar ’78
Susan Brundage ’71, Nominations Chair
Victoria Chan-Palay ’65
Robin Clark ’87
Joan Lebold Cohen ’54
Marilyn Cohen ’68, Membership Advisory Committee Co-Chair
Peggy Danziger ’62
Nancy de La Selle ’69
Jan Golann ’71, Nominations Chair
Vanessa Gates-Eiston ’12
Ellen Lee ’71, Acquisitions Chair
Julia Meesh ’63
Janice Oresman ’55

Shama Rahman ’13
S. Mona Sinha ’88, South and Southeast Asian Art Task Force Chair
Ann Solomon ’59
Judith Tengan ’53
Melissa Wells ’93
Amra Winer ’52
Amy Worben ’67
Martha Wright ’60

SOUTH AND SOUTHEAST ASIAN ART TASK FORCE
As of June 30, 2017
The museum’s South and Southeast Asian Art Task Force is an advisory body whose members include alumnae and faculty with expertise in South and Southeast Asian art and studies who are instrumental in nurturing a strong program in the area at SCMA by building financial support and advising on exhibitions, acquisitions and programming.

S. Mona Sinha ’88, Chair
Nancy Blume ’61
Victoria Chan-Palay ’65
Jan Lebold Cohen ’54
Peggy Danziger ’62
Nancy de La Selle ’69
Nancy Fessenden ’50
Jan Golann ’71
Sarah Leach ’54
Yamini Mahida ’93
Ann Nashoff ’73
Eilis Níolair ’54
Shama Rahman ’13

MEMBERSHIP ADVISORY COMMITTEE
As of June 30, 2017
The museum’s Membership Advisory Committee is an advisory body whose members provide leadership in strengthening the museum’s membership program through member cultivation and awareness.

Marlyn Cohen ’68, Co-Chair
Jan Golann ’71, Co-Chair
Malissa Wells ’93, Associates Coordinator
Wendy Croome-Wells ’86, Contemporary Associates Coordinator
Susan Brundage ’71
Janice Oresman ’55

All gifts were made during the 2017 fiscal year: July 1, 2016–June 30, 2017. Grants listed were awarded or supported current projects during that period. Every effort has been made to accurately report donors.

GIFTS OF FUNDS
The museum thanks donors of $500 or more for their support of mission-centered activities including academic programs and collections care and development.

Anonymous
Patricia Beckwith ’68
Jane Carroll ’53
Ryna Cohen ’52
Robert Delaney, in memory of M. Quinn Delaney ’50
Georgiana Enright ’54
Dr. Elizabeth Force
Charlotte Peng Ford ’83
Jan Golann ’71
Sarah Goulard ’67 and Hiram Moody
Elisabeth Ireland ’79
Janice Oresman ’55, in honor of Jan Golann ’71
Elizabeth Parker ’76

Bonnie Sacerdote ’64
Carlyn Stierer ’67
Phoebe Weil, in honor of David Dempsey, Christine Shelton and Sarah Belchetz-Sawyer
Elsie Wheeler ’54
Wallace Wilson

GRANT SUPPORT
The Brown Foundation, Inc., of Houston
Massachusetts Cultural Council, a State Agency

BEQUESTS
Eleanor King ’40
Margo Lamb ’56

GIFTS TO THE MUSEUM

ADVISORY GROUPS/GIFTS TO THE MUSEUM
IT hit me over the head and fr...museum, and, as a scholar-

THE HILLYER SOCIETY/EMILY HALL TREMAINE SYMPOSIUM

When Janice Carlson Oresman ‘55 first arrived at Smith College, art was not on her radar...made this bequest.

Over several decades, Oresman, an avid collector and...or someone to connect more fully with...hubs for connections between people, ideas, cultures and even for someone to connect more fully with themselves, or who they aspire to be. What a privilege!”


Keynote speaker Olukemi Ilesanmi AC ’98, executive director of The Laundromat Project in New York City, offered the idea of “creativity as a liberation technology” and asked the audience to consider, “To what communities do you hold and feel yourself accountable?”

One alumna’s impression of the day provides a wonderful summary of the program: “Images of YOUNG Smith women presenting themselves as successful, composed, experienced, confident, pursuing innovative careers and mostly unafraid, thinking about making potential changes in their lives, and making changes in...segments of American society, particularly POC and the young. HURRAH for these women. I was WOWED!”

Support for the Emily Hall Tremaine Symposium is provided by the Emily Hall Tremaine Fund through the initiative of Dorothy Tremaine Hitch ’47.

IN THE FALL OF 2016 STUDENTS AND MILLENNIALALUMNAE CAME TOGETHER FOR SMITH ALUMNAE: CONNECTING ART+PEOPLE

IN THE FALL OF 2016 STUDENTS AND MILLENNIALALUMNAE CAME TOGETHER FOR SMITH ALUMNAE: CONNECTING ART+PEOPLE


THE HILLYER SOCIETY/DONOR PROFILE

JANICE CARLSON ORESMAN ’55

Oresman bought her first print—Ben Shahn’s The Phoenix—primarily because she wrote her art history thesis about his work, and she had the pleasure of meeting Shahn while at Smith. Her collection of prints bloomed from there.

I bought Shahn’s print because prints were affordable. None of us had much money. Then I got really interested in the print process. I’m much more interested in works on paper than I am in paintings. Oil paintings can be very static. Works on paper are quick and immediate and sensitive.

Now, Oresman’s still-growing collection takes up nearly every bit of wall space in her Manhattan home. “One of the reasons I’ve given so much to Smith is that I have more art than I can hang up,” she says. “I don’t think art should hide in the closet.”

Oresman—who sits on SCMA’s Visiting Committee and the Asian Art Task Force, was a member of Smith’s board of trustees from 1992–2002 and was awarded the John M. Greene Award in 2007—wants to see her collection put to good use. She knows that because education is at the heart of the museum’s mission, Smith students will learn from and interact with the pieces she donates, which include an Arthur G. Dove watercolor and a William Kentridge print.

Early estate planning has made donating to SCMA easy for Oresman. Now, her collection has a forever home, and she’s supporting the college that first supported her.

I chose the Smith Museum of Art because that’s my museum. And I was on a full scholarship at Smith. I couldn’t have made it without their help. I’m very grateful for all that I got there, which is why I’ve made this bequest.
WITH A RECORD-BREAKING 1,400 ATTENDEES at this year’s event, Night at Your Museum (NAYM) is clearly building momentum. Begun in 2008 with the aim of creating memorable museum experiences for Smith students, NAYM has become a much-anticipated bright spot in the middle of winter. It is now a Smith tradition, one that is especially important to first-year students who attend in large numbers to socialize and get to know their museum. Live music and specialty mocktails complement this festive opportunity to connect and experience SCMA in a fun, after-hours atmosphere.

February 2017 was an exciting time at SCMA with the opening of Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii. The diverse set of ancient objects displayed in the show inspired the theme for NAYM 2017: “Dress as Your Inner Deity.” The museum was radiant in fairy lights and grape vines, the atrium echoed students’ animated conversations over mousse-topped figs and the open galleries offered a serene space to spend time with ancient and contemporary art: Leisure and luxury with a modern twist!

In addition to their eager participation during NAYM, Smith students have the opportunity to positively drive the event’s behind-the-scenes planning. The Student Museum Advisory Council supports this process by providing invaluable student perspectives and feedback to the post-baccalaureate fellows in education and marketing and communications who coordinate the event. SCMA student assistants in education and communications also play a key role in the weeks leading up to the big night by serving on the NAYM Planning and Marketing Committee during J-term. Twenty-five Museum Volunteer Persons (MVP) complete the range of student involvement by enthusiastically facilitating the various programmed activities during the span of the event, including artmaking on SCMA’s lower level.

To further increase student participation and collaboration, Jessica Berube, the marketing and communications post-baccalaureate, launched a marketing and design campaign. To take advantage of the popular GeoFilter trend—graphic image overlays that share “where and when” on the Snapchat social media platform—SCMA held a contest for students to submit designs that would be live on Snapchat during the event. While design submissions were minimal, the impact was major. More than 300 people used the filter, and nearly 12,000 people saw or received it from a user. The contest and event resulted in roughly a 10 percent increase in Snapchat followers, and record highs for engagement that evening.

Snapchat was not the only way that guests engaged online during Night at Your Museum. Instagram, another popular social media platform for students, had the highest number of posts for an SCMA event recorded to date. Unsurprisingly, this affirms SCMA’s prioritization of maintaining a digital presence during student programs. Social media serves to extend the museum’s goal of connecting people with art, ideas and each other beyond our own walls.

NAYM attendance increased by 15 percent in 2017, continuing a pattern of steady growth and signaling a bright future for this event. Moving forward, many of the most popular aspects—including artmaking and live music—will still be offered, and SCMA will continue to strive to respond to student interest and creativity to produce its biggest annual event during the academic year.
Despite the instant stress this caption risked, the image pulled many “likes” and the comment “One of my favorite pieces in the museum!” from an alumna. Though simple, the image connected the collection with a universal campus experience for students and alumnae.

Furthermore, museums can easily use social media as an educational tool. By optimizing online access to the collection (did you know that SCMA’s entire collection is catalogued online?), shared artwork is often linked to the database, allowing users to learn more if they so choose. Quick facts about the works are also effective. On May 5, SCMA posted: “Happy Cinco de Mayo! This work is by #EmilioAmero, one of the leading figures of the Mexican #ModernArt movement. He was also a member of the first group of muralists to receive commissions in Post-Revolutionary Mexico, working alongside artists such as #JoséClementeOrozco, #CarlosMérida and #DiegoRivera.” Sharing brief, interesting facts about the work can help our audiences who are less versed in visual arts cultivate fluency in art history or museum practice.

Social media is a modern, efficient way to bring art, SCMA’s collection and the opportunities SCMA provides into students’ everyday lives. Beyond this, it is a global connector, keeping Smithies and alumnae around the world in touch and in tune—both with their museum and with each other.

**STUDENT ENGAGEMENT/MENTORING CURATORS**

**COLEEN MCDERMOTT, BROWN POST-BACCALAUREATE CURATORIAL FELLOW, 2015–2017**

One of the best things about Student Picks is that there are no prerequisites—anyone can apply, even students with no experience in art history or museums. This means I get to work with students from a wide variety of academic and personal backgrounds who can bring new and exciting perspectives on the collection. This year alone, we’ve had exhibitions about surrealism, street photography, music, climate change, fantastical creatures and the Asian diaspora.

I believe this program is an invaluable opportunity for students to foster a deeper connection with the museum. I’ve learned so much by working with these curators. It’s been an honor to support their creativity, curiosity and vision.

My fellowship at SCMA presented me with many new and exciting challenges and opportunities—but just as importantly, it gave me the resources and support to develop my skills.
STUDENT ENGAGEMENT
MUSEUM GRANTS FOR STUDENT PROGRAMS

IN FALL 2016, SCMA LAUNCHED MUSEUM GRANTS for Student Programs, funding for student-initiated programs that connect Smith students with their campus museum. These programs are sparked by student interest, selected through an application process, and produced in collaboration with the post-baccalaureate fellows in education, and marketing and communications. In addition to receiving funding, students gain professional mentorship to develop an event that brings together the Smith community and the museum’s collection. As of fall 2017, there will be two application cycles for Museum Grants, during which current Smith students can apply as individuals, as representatives of a house or as representatives of an active student organization.

The Smith College Asian Students Association’s (ASA) grant proposal became Around the World in EightEA Minutes, a global tea talk and tasting in the (ASA) grant proposal became Around the World in EightEA Minutes, a global tea talk and tasting in the Christ Gallery of Asian Art with Thomas EighTEA Minutes, a global tea talk and tasting in the Christ Gallery of Asian Art with Thomas H. Rohlich, professor emeritus of East Asian languages and literatures at Smith. Students also experienced a traditional Gong Fu Cha ceremony, performed by Crystal Zang ’20 (see below).

In addition, ASA organized samplings of tea from China, Morocco, India and South America—generously provided by Dobrá Tea in downtown Northampton. This collaboration was a success, and our community partner also trained ASA organizers how to prepare masala chai, zhu cha, Moroccan mint tea and yerba mate. Students were then able to apply their new hands-on knowledge as a complement to their extensive research on tea history.

THE TRYON PRIZES FOR WRITING AND ART

Each year SCMA awards prizes to students for outstanding writing related to art seen at the museum and for exceptional installation, performance, video, sound, digital, internet or interactive art. The prizes, named for the painter Dwight W. Tryon, who led the studio art department at Smith from 1886 to 1923, are awarded by an anonymous jury of faculty and museum staff. In spring 2017, two students received monetary awards for their work: Tessa Goldsher ’17 was awarded the Tryon Prize for Writing for her research paper, “Ghada Amer’s Kiss Cross: Crafting Sexuality and Cultural Hybridity in Diaspora.” The paper was written for the course Introduction to Digital Media.

Tessa Goldsher ’17 was awarded the Tryon Prize for Writing for her research paper, “Ghada Amer’s Kiss Cross: Crafting Sexuality and Cultural Hybridity in Diaspora.” The paper was written for the course Introduction to Digital Media.

THE STUDENT MUSEUM EDUCATOR (SME) position is a multifaceted one within SCMA. When I first applied, I envisioned myself as a tour guide, but the opportunity was so much more. Not only did I plan tours, but I created in-gallery material for the exhibition When In Rome, was part of the steering committee for the Strategic Plan, and researched objects and artists. I call out these different pieces to my role at the museum because together they allowed me to expand my understanding of what a museum educator is, and to develop my teaching philosophy.

Initially I believed that my studies in art history would give me the resources to provide contextual and visual information about objects for my tours. However, the more tours I led, the more I felt that a balance was needed between providing contextual information while also providing visitors with enough space to engage on a personal level. Also, the objects and themes I wanted to teach started to engage my political interests. How could I teach multiple art histories in a one-hour tour? I realized that in addition to my art historical studies I wanted to connect Latinx, Queer and Africana studies theories to my understanding of how bodies, places and spaces are represented, or re-represented in a museum setting. This particular realization stemmed from my work as a SME, thinking about the roles museums might play today, and fundamentally the role art can play in creating a greater historical, political and personal understanding for an individual.

For my final Museums Concentration project, I decided to disengage with tour design. I chose to focus on how the didactic materials already in place at the museum could facilitate the same ideas, connection-building and strategies I might introduce in a tour that could serve self-guided visitors, families and other members of the community. The digital component of the Museums Concentration project led me to want to unpack this newfound interest by redesigning SCMA’s blog. Paper + People. I decided to incorporate pieces of the museum’s strategic plan—such as creating institutional transparency, active approach to learning and user-friendly digital spaces—into my redesign. I included not only posts about the objects, but also posts on museum events, museum news and student posts in an attempt to bridge the gap between digital and in-person museum interaction. I found myself using artworks within the collection to talk about greater issues within the worlds of museums and art history, such as the Edward Curtis photograph to discuss the “myth of the vanishing Indian,” or the Enook Manomie piece to re-envision the way museums provide agency to an indigenous artist. These posts became a delicate matter because I wasn’t sure what voice I should be using while incorporating these difficult issues. I used this project as a stepping stone in my interest in museum interpretation, a place to experiment.

Recently I accepted a position at the Dallas Museum of Art as the McDermott Intern for Interpretation, where I will be able to expand the learning opportunities I gained through my time at SCMA.

COMMUNITY ENGAGEMENT
STUDENT PERSPECTIVE: OLIVIA FEAL ’17

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Tessa Goldsher ’17 was awarded the Tryon Prize for Writing for her research paper, “Ghada Amer’s Kiss Cross: Crafting Sexuality and Cultural Hybridity in Diaspora.” The paper was written for the course Introduction to Digital Media.

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COMMUNITY ENGAGEMENT
PARTNERSHIPS AND PROGRAMS: WORKING
WITH SCHOOLS AND FAMILIES

SCMA WELCOMES AND WORKS WITH LOCAL
school groups, providing students of all ages with
opportunities for memorable, meaningful museum
experiences. Each visit is customized to connect with
the curriculum and meet the needs of students as well
as state education standards. Open communication and
close collaboration are the foundation of creative and
inspiring programs that keep groups coming back to
the museum again and again.

Our Student Museum Educators (SMEs) are a
key part of our popular school and community efforts.
This paid gallery teacher training program is open to
sophomores, juniors and seniors from various depart-
ments with a shared interest in the arts or education.

We provide a thoughtful and thorough instructional
overview and ongoing guidance; however, SMEs receive
much of their training in real time, working with students
as young as toddlers to provide experiential tours at the
museum. This year’s SMEs were dedicated ambassadors
who cared deeply about promoting creative thinking,
visual literacy and—ideally—a lifelong interest in art
and museums. Toddlers explored the lines and
shapes of sculptures, and the idea of artists as builders.
Our hope is to develop awareness of, comfort with and
a connection to art and the museum.

OVER TIME WE HAVE BUILT MANY MEANINGFUL
relationships and traditions with our partner institution,
the Smith College Campus School. We work closely
with K-6 classroom teachers as well as music and art specialists
to connect with the curriculum. This year’s annual fourth-
grade study of ancient Rome was enriched by our exhi-
bition; students integrated what they learned into their
culminating projects, putting Oplontis on the map, both
figuratively and literally on their posters. Third graders
studying the water cycle looked at landscape paintings
for related representations and evidence. At every
grade level, students are touring, taking notice and
making academic and personal connections with art.

This year we were thrilled to collaborate with
Enchanted Circle Theater (ECT) and the Springfield
Conservatory of the Arts (SCoTA) on “Snapshots of Daily
Life in the Age of Nero,” an arts residency program that
used the Oplontis exhibition as a jumping-off point for
critical and creative thinking. This culminated in powerful
individual and ensemble performances that brought this
history to life. From February to April 2017, 55 SCoTA
students from three social studies classes worked inten-
sively with our museum educators and a teaching artist
from ECT, learning about ancient Rome and power and
politics of the time, studying the neoclassical paintings
and sculptures in the collection, choosing characters to
explore through poems, pantomime and narration;
refining their writing and choreographing scenes; and
ultimately performing at school and at the museum during
Community Day. This immersive learning experience
proved to be a wonderful process of self-discovery that
fostered inquiry, cooperative learning, performance
skills, self-control and confidence.

This residency was a transformative experience
for not only the middle schoolers, but for our Student
Museum Educators, as well. The SME program is, by
nature, learning by doing—and working closely with a
group of students over time provided a unique opportunity
to build education skills as well as perspective while
working with under-resourced communities whose
access to the arts and museums may be limited. To that
end, thanks to the valuable support of SCMA members,
we were able to provide transportation throughout the
residency and to underwrite ECT’s administrative costs.
SCMA hosted the entire SCoTA staff for a professional
development day, where we talked about best practices
for arts education and models for connecting the
museum’s resources to English language arts, history,
social sciences and other subjects. Museums have the
ability to make learning real, and our work with ECT
and the students from SCoTA was a successful and
memorable example of the power of arts integration
and partnership.
COMMUNITY ENGAGEMENT

Community engagement is visible throughout the year in a variety of programs that attract a broad spectrum of visitors of all ages.

1. Smith students make prints at a program planned in connection with Eric Avery: AIDS Work
2. Family togetherness and ‘study time’ in the second-floor Ancient World gallery on Community Day
3. Monthly free Second Friday is the perfect place to make art... and get some in-door exercise!
4. Student Museum Educators lead a tour in the Ancient World gallery
5. Brothers draw together in a gallery

COMMUNITY DAY: INSPIRATION, INCLUSION, IMMERSION

Formerly known as Family Day, this year’s Community Day represents more than just a name change: it’s a broader vision and commitment to the constituencies we serve. On Saturday, April 8, 2017, the museum welcomed all ages free of charge for four hours of programming inspired by the exhibition Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii. From storytime to docent-led tours of ancient and modern medicinal plants to a full sensory experience and olive oil tasting, the day was varied, welcoming to all and culturally rich. Included in the events of the day were performances by middle school students from the Springfield Conservatory of the Arts created in collaboration with the museum and Enchanted Circle Theater.

“Community Day was a wonderful coming-together of the museum’s mission to connect people with art, ideas and each other,” said Gina Hall, associate educator for school and family programs and the event’s coordinator. “It’s all part of our ongoing commitment to creating an enriching visitor experience that centers on discovery and enjoyment.”

Many thanks to our Community Day program partners: The Botanic Garden of Smith College, Ellis’ Oils, Enchanted Circle Theater, Forbes Library, Holyoke Hummus Company, Smith College geosciences and anthropology departments and Springfield Conservatory of the Arts.
HIGHLIGHT  MEREDITH S. MOODY COLLECTION

IN 1997, THE MOODY FAMILY ENDOWED A RESIDENCY at Yaddo, the famed artists’ retreat in Saratoga, NY, to be awarded annually to a female photographer. The residency was named in honor of the late Meredith S. Moody, a photographer of promise who died suddenly in 1995 at the age of 37. Since the first award, Hiram Moody and Sarah Goulard ’67 have acquired a work by the artist selected for the residency, with input from other family members. In 2016, Hiram and Sarah made the decision to donate the collection to SCMA, and to establish a fund for the future purchase of works by recipients of the Meredith S. Moody Residency at Yaddo. SCMA is working with the Smith art department to develop an ongoing program that will allow Smith students to participate in the selection of a photograph for the collection. This will expose students to the process involved in collecting for a museum, as well as give them access to female photographers at different stages of their artistic careers.

The first work from the Moody collection donated to SCMA in early 2017, was Celda #11 (Prison Cell #11) by the 2015 residency recipient, Alma Leiva. Born in Honduras, Leiva moved to the United States as a teenager, and was trained in photography in Florida and Virginia. Her interdisciplinary practice, which includes elaborate, evocative photographic setups, explores the psychological effects of systemic violence and its lingering effects on immigrant communities. On visits to her native country, Leiva was struck by the surreal nature of life in Honduras, with its uneasy mixture of ordinariness and frequent brutality. “My cross-disciplinary practice is inspired by Magical Realism and the aesthetics of violence. . . . It seeks to address the particular experience of alienation, fear and displacement suffered by Hondurans as a consequence of the unspeakable violence that has taken over much of the Central American region, and as immigrants in contemporary United States, triggered especially by anti-immigrant sentiment.”

Celda #11 juxtaposes comforting domestic touches such as a lace tablecloth, family pictures, a crocheted blanket and images invoking divine intercession with an unsettling mass of folded paper airplanes covering the floor. The room, while cozy, seems airless and hermetically sealed, as if to ward off the unpleasantness of the outside world.

ACQUISITION HIGHLIGHTS
HIGHLIGHT PETER J. COHEN COLLECTION

In 2016, SCMA received a gift of vernacular photographs from the extensive collection of Peter J. Cohen. Cohen has been avidly collecting snapshots for decades, long before the existence of an established market for these objects. Guided by instinct, he has amassed an astonishing collection of work that ranges widely in subject matter, time period and country of origin. With the advent of the digital age, these objects preserve a history and aesthetic of photographs that is quickly disappearing, and they have recently become of great scholarly interest. The 150 objects donated to SCMA were hand-selected by museum staff with assistance from Anna Lee, post-doctoral fellow in art history, who became intrigued by the wide range of hand-colored photographs in the collection. Selections from this gift were featured in the installation A History of Handwork: Photographs from the SCMA Collection on view at SCMA from September 8–December 3, 2017.

HIGHLIGHT DEGAS STUDY

SCMA was thrilled to be the successful bidder (with the assistance of New York-based drawings dealer Mark Brady) on a preparatory study for the painting René de Gas à l’Encrier (below, right) which is in the museum’s collection. This red chalk study (below, left) was among a recently discovered cache of early Degas drawings that descended through the Degas family and were offered for sale at Christie’s Paris. Degas’ portraits of his immediate family, many of which were made before the period when he studied in Italy, provide a crucial window to understanding both his training and his nascent working style.

The drawing presents an alternate pose to the finished painting. René’s costume appears to be the same, and he retains the same solemn expression and side-long glance. There is more detail in the jacket, and René is depicted wearing his hat rather than holding it in his right hand as he does in the finished painting. The still life of books and inkwell is also not present. The facial features are complete, whereas they are missing in another preparatory drawing for the painting, which was acquired by purchase in 1994. The light grid of pencil lines on the drawing and the application of sanguine crayon to indicate areas of shadow may indicate that this drawing was an early version of the composition.
HIGHLIGHT DORIS TODD BROWN ’49 GIFT

DORIS TODD BROWN’49 IS THE DAUGHTER OF Oliver Julian Todd, an engineer who supervised water conservancy and hydraulic engineering projects in China in the early 20th century. Traveling extensively through the Chinese northern region along the Yellow River, Todd developed a passion for Chinese bronzes and amassed a large collection of bronze mirrors, vessels and other metalwork items. He was the co-author of Chinese Bronze Mirrors, a Study Based on the Todd Collection of 1,000 Bronze Mirrors Found in the Five Northern Provinces of Suiyuan, Shensi, Shansi, Honan and Hopei, China, published in Beijing in 1935, which catalogued his collection with illustrations.

As early as the mid-1960s, Doris Todd Brown facilitated her parents’ gift of over 40 metalwork items, ranging from mirrors to bells, from ritualistic vessels to daggers and spearheads. Having inherited part of her father’s collection, Brown was keen on finding a fit repository where the archaeological objects as well as the history of collecting them could be well preserved. In early 2017, she made a generous donation of bronze objects, including 52 mirrors, a Ge (halberd) blade, a pair of swords and two axe heads. Some dating as far back as over 2,000 years ago, the bronze mirrors demonstrate a diversity of styles and techniques from different imperial dynasties. This significant gift not only strengthens SCMA’s historical Asian art holdings, but also enriches the museum’s resources for teaching, particularly in support of course offerings by the newly appointed assistant professor of Asian art history, Yanlong Guo, who specializes in Chinese bronze mirrors.

HIGHLIGHT SZNAJDERMAN COLLECTION

IN NOVEMBER 2016, SCMA WAS PLEASED TO receive a generous gift of 89 works on paper from Marius and Suzanne Sznajderman. This collection includes prints, proofs and preparatory drawings related to the Pan American Graphic Arts project, known as AGPA. This project published prints by artists from primarily Pan-American countries including Venezuela, Mexico, Guatemala, Peru, Ecuador and Argentina and grew out of an initiative launched by the package and paper company Carton y Papel de Mexico in 1971.

A printmaker himself, Marius Sznajderman fled his native France during World War 2, settling with his family in Venezuela. He describes this experience as “seminal in the development of my personal work.” Due to his training as a painter and printmaker at the school of fine arts in Caracas, and his close ties with the Venezuelan arts community, he still considers himself a Latin American artist despite having moved to the United States in 1949. His connections in Venezuela led to his coordination of the international editions of prints for AGPA from 1980 to 1986. His close friendships with the artists is evident in the warm personal dedications to him recorded on many of the works.

In addition to his AGPA collection of prints, SCMA also received a more personal lithograph by Sznajderman himself titled “Elegy for my Shtetl,” which was printed in 1988. It includes a Yiddish poem written by his uncle, the well-known Yiddish journalist S.L. Shneiderman. The poem and print refer to the small Polish town that was the home of the artist’s grandparents. The work is a premonition of the Holocaust and is part of the permanent collection at the Holocaust museum Yad Vashem in Israel.


In December 2016, SCMA received a generous gift of 22 Chinese ceramic works from Donna Smith Reid ’51. Acquired over a number of decades from reputable dealers in the United States, Europe and Asia, the collection is strong in ancient earthenware figurines—particularly from the Tang dynasty (618–907)—as well as finely glazed wares of the Song (960–1279) and Yuan (1271–1368) dynasties. Encouraged by the news of the establishment of the Carol T. Christ Asian Art Gallery in 2015, Reid donated this group of ceramics to SCMA. The gift greatly enhances the representation of Chinese archaeological materials and decorative arts in the museum’s collection.

These ceramic works are fine examples of a variety of pottery and sculptural techniques, and demonstrate different firing and glazing processes utilized in a number of kilns that were historically important. The mortuary objects protected and accompanied the deceased in the afterlife, whereas the exquisite bowls and vases bespoke the taste and wealth of their owners and collectors. Individually or as a group, Reid’s gift opens up opportunities for studies in art and culture, material science and socioeconomic history. It also invites multidisciplinary inquiries about aesthetics and functionality, burial practice and cultural consumption, and material and artistic exchange in pre-modern China.

Three cemeteries is an installation that incorporates elements of photographs, texts and sound. It features images of three distinctive burial sites near the Korean Demilitarized Zone, hovered over by in situ ambient sound recordings from each location. One is a collective cemetery for North Korean and Chinese soldiers who lost their lives in the Korean War and North Korean armed spies killed in South Korea after the war. Another even shabbier one is essentially a heaping mound of 1,224 bodies of female sex workers who worked at a campsite town near five U.S. military bases. While anonymity characterizes these two mass funerary grounds, the public cemetery reserved for un-repatriated North Koreans who passed away in the South is evidently the most carefully maintained of the three. The demarcated sections mirror North Korean administrative districts and satisfy the hankering for returning home only in the afterlife.

Clearly concerned with sociopolitical events on the Korean Peninsula in recent history, the artist Park Chan-kyong approaches the subject matter in a manner that is almost documentary. His audiovisual representation of the three cemeteries is rather muted, and the texts identifying each site and explaining who has been buried there are written in a terse and matter-of-fact style. Yet, by conjuring up the uncanny subjects of the dead, Park lays bare the long-neglected ramifications of Cold War geopolitics, such as human displacement and victimization despite ideological division and conflict. These issues have only become more salient in today’s international politics.
HIGHLIGHT HILARY TOLMAN ’87 COLLECTION

In 2007, the Tolman Collection, the largest publisher of contemporary prints in Japan, began donating works to SCMA in honor of Hilary Tolman ’87. Throughout the past decade, 129 prints representing a wide range of media and approaches have entered the collection. These works were created between the 1950s and the present, during the “creative print” (so¯saku hanga) movement in Japanese printmaking, which emphasizes personal creativity and experimentation.

Over the past year, The Tolman Collection added 51 works to the collection including deep bodies of work by Reika Iwami, one of the most important female printmakers of the 20th century, and Gotó Hidehiko, a master craftsman of woodblock printing. The gift also included a selection of masterworks by artists from the 1950s and 1960s. Selections from this gift were displayed from May through August 2017 in the Carol T. Christ Asian Art Gallery in honor of the 30th reunion of the class of 1987.

The extraordinary works in the Hilary Tolman, class of 1987, Collection give SCMA one of the strongest college collections of postwar Japanese prints. Of particular interest in this collection and installation are works by important women artists, including influential pioneers such as Yoshida Chizuko, revered legends such as Shinoda To¯ko¯, and younger-generation artists such as Saito Noriko.

We are grateful to the Tolman Collection for the ongoing commitment to building this area of strength in the museum’s collection, which allows members of our community to fully explore Japanese printmaking.

HIGHLIGHT FEMINIST ART

Like most artists, I own work by friends, mostly women. In recent years, I began to realize that altogether, these artworks represent a community at a certain moment in time. We were the first generation of American feminist artists, and as that period recedes, there is increased interest in our politics, collectives, dialogues and art.

—Joyce Kozloff

In 2016, SCMA solidified agreements with New York-based artists Joyce Kozloff and Nina Yankowitz to serve as stewards for their personal collections of works made by women. Including a range of media—ephemera, sculpture, paintings, ceramics, photographs, prints, books and drawings—these works capture a cross-section of multiple generations of women artists, from Kozloff and Yankowitz’s contemporaries from the 1960s and 1970s through their students, studio assistants and colleagues of more recent generations. Yankowitz donated 63 artworks to SCMA in 2016, and Kozloff will contribute works from her collection in 2018.

Friends for more than 40 years, Kozloff and Yankowitz conceived of this initiative together, hoping that their gifts would inspire contributions from other artists as well as provide ample materials to spark inquiry, investigation and inspiration to current and future generations of Smith artists and historians. These unique collections will deepen SCMA’s ability to present a rich history of American-made feminist art and support research into the work and lives of creative women in the latter part of the 20th century.

I have always known the value of art as a tool for transformation both personal and political. What I have had to learn through being attentive to my own curiosities and artistic focus, is that I choose often to use land as my method of recording memories and stories in my paintings and murals.—Judith Baca 

The story of SCMA’s newly acquired Judith Baca mural study is as colorful and textured as the work itself. Georgianna Bray Erskine ’54 was looking to make a meaningful gift to the museum in memory of her friend, distinguished curator and collector Eudorah Morse Moore ’40. In close collaboration with the curatorial staff, and in honor of her community as well as Eudie’s love of Latin American art, Georgie selected this work by Southern Californian Chicana artist Baca. 

Baca founded the first City of Los Angeles Mural Program in 1974, which has evolved into a community arts organization known as the Social and Public Art Resource Center (SPARC), creating sites of public memory for more than 40 years. Her ongoing public art initiatives reflect the lives and concerns of populations that have been historically disenfranchised, including women, the working poor, youth, the elderly, LGBT individuals and immigrant communities. This recently acquired work by a contemporary female muralist complements the collection—which includes frescoes by Rufino Tamayo and Diego Rivera—reflects Smith’s ongoing commitment to social justice. Works such as Baca’s mural for the Central American Resource & Education Center (CARECEN), the first significant public work created in Los Angeles about the migration of Central Americans to the Pico Union district of L.A., represent partnerships with community groups seeking to make visible the issues affecting their communities. SCMA’s recently acquired study for the full-scale mural is a hand-painted and digital image on canvas measuring 4 feet by 5 feet. The acquisition represents a wonderful partnership between the museum and a visionary alumna driven by the desire to remember a dear friend in a way that would have lasting value.

Eudorah Morse Moore ’40 found value in everyone, but cared most about Californians, their innovations and their expressions through new art forms. Everyone was caught up in her electric enthusiasm; her ability to include anyone with interesting ideas into her life and those of us around her. Driving alone for two days, eventually arriving at Ohio City, Colorado, at 9,000 feet, she spent summer months without electricity, in her family’s mining cabin, waiting for her children to come for their annual reunion, pumping her own water, splitting wood, lighting lanterns at dusk. Her independence gave her the strength and conviction to pursue a unique life. The Baca mural depicts the strength and independence of those coming into California. They come today to find prosperity for their families on the other side of the Rio Grande. They harvest our fruits and vegetables, they bring traditions with them accompanied by music and their own artistic achievements. These migrations represent what Eudie sought to find in their creativity. Chicanas contribute to the cultural fabric of Los Angeles, more importantly to the heritage and design of California’s new generations and now to the student body at Smith. The Judith Baca mural speaks to Eudie’s strength and perseverance. It will hang as a testimony to California today and to Eudie’s many contributions.

— Georgianna Bray Erskine ’54 
Director’s Associate
BOOKS

THE UNION LEAGUE CLUB, New York. American, 19th century
Exhibition Catalog of the Work of the Women Etchers of America, 1888
Etching and letterpress printed in black on medium thick, moderately textured, beige paper
The Gladys Engel Lang and Kurt Lang Collection

VARIOUS ARTISTS: American, 19th century
Etching: An Outline of Its Technical Processes and Its History, with Some Remarks on Collections and Collecting, 1885
Thirty-three etchings on medium thick, moderately textured, cream-colored paper bound in a green cloth-covered book with phototype text and illustrations American Art: Illustrated by Twenty-Five Plates, Executed by the Best American Etchers and Wood Engravers from Paintings Selected from Public and Private Collections, 1886
Eleven etchings, 13 wood engravings and text printed on medium thick, smooth, tan paper bound in brown pebbled leather with black and gold stamping
American etchings: A Collection of Twenty-Original etchings, 1886
Twenty etchings printed on India paper with text on vellum paper bound in vellum
The Gladys Engel Lang and Kurt Lang Collection

VARIOUS ARTISTS: English, 19th century
English Etchers: Fifteen etchings by Murray–Strang–Chattock–Dobie–Riley–Cooper and others, 1885
Fifteen etchings on medium thick, moderately textured, cream-colored paper bound with text on brown cloth with gold stamping
American etchings: A Collection of Twenty-Original etchings, 1886
Twenty etchings printed on India paper with text on vellum paper bound in vellum
The Gladys Engel Lang and Kurt Lang Collection

DECORATIVE ARTS

GUERRILLA GIRLS. American, 20th–21st century
Think Again Mousepad, 2009
Rubber composite and fabric
The Nina Yankowitz Collection of Women’s Art 1970s Onward

UNKNOWN

Thirteen Asian objects made between ca. 9th century–20th century
Ceramic, stone, metal and wood
Gift of Jane Hill Told and William H. Told, Jr

UNKNOWN

Seven Etruscan, four Precolombian, six Protocorinthian and five Villanovan objects (ABOVE) made between 7th century BCE–ca. 1200 CE
Ceramic
Gift of Fredrica Wachsberger in memory of Phyllis Williams Lehman

GIFTS AND PURCHASES OF ART

July 1, 2016–June 30, 2017

ARTWORKS

MAR 31 SICILY #3, 2001
Collage on foamcore
Gift of Linda D. Muehlig, in memory of the artist and with gratitude for his friendship to the museum and college

ATTIE, Alice. American, born 1950
Untitled, 2006
Photocollage on medium thick, smooth, white paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

Transformation #1 with St. John Manuscript, 1974
Collage, gold ink and opaque pigment on paper mounted on thick, smooth, white board
Sliced Berries, 1981
Photocollage on thick, smooth, white board
The Nina Yankowitz Collection of Women’s Art 1970s Onward

XUE Song. Chinese, born 1965
The Four Seas Hold Our Friendship, And Heaven Remains Our Neighborhood, 2001 (LEFT)
Collage, enamel, acrylic and ash on canvas
Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

COLLAGE

VICTORIA, Bismark. Dominican, 20th century
Transtriadagramma: Maqueta Preliminar, 1980
Collage and graphite on medium thick, slightly textured, white Rives BFK paper
Gift of Marius and Suzanne Smolkerman in memory of Bernard Barson Kaufman

UNKNOWN

Seven Etruscan, four Precolombian, six Protocorinthian and five Villanovan objects (ABOVE) made between 7th century BCE–ca. 1200 CE
Ceramic
Gift of Fredrica Wachsberger in memory of Phyllis Williams Lehman
GIFTS AND PURCHASES OF ART

LONGHI in honor of Julia Meech
Gift of Leighton and Rosemarie
Lacquered wood (1615–1868)
Edo period
Samurai’s Hat (Jingasa), Gift of Doris Todd Brown, class of 1949
Bronze from the Meiji period (1868–1912)
dynasty (1368–1644); one Japanese mirror
dynasty (ca. 1046–256 BCE) and Ming
Two axe heads made between the Zhou
halberd blade, a pair of swords and
AXES

GIFTS AND PURCHASES OF ART

in memory of Bernard Barken Kaufman
Gift of Marius and Suzanne Sznajderman
Smooth, white paper

SUE EASON

ALPUY, Julio. Uruguayan, 1919–2009
DRAWINGS

UNKNOWN. Chinese
Twelve bowls, vases and other vessels
made between the neolithic period
and Ming dynasty (586–1644) (ABOVE)
Ceramic

UNKNOWN. Chinese and Japanese
Fifty-one Chinese mirrors, one ge
(harmon) knife, a pair of wands and
two axe heads made between the Zhou
dynasty (1368–1644) and one Japanese mirror
from the Meiji period (1868–1912)
Bronze
Gift of Doris Todd Brown, class of 1949

UNKNOWN. Japanese
Samurais’ Hat (Jingasa), Edo period
(1615–1868)
Lacquered wood
Gift of Leighton and Rosemarie
Longh bartender Julia Meech

DRA WING S

ALPUY, Julio, Uruguay, 1919–2009
Premier maquette for El altar de la
vida (Tree of Life), 1982
Pen and black ink on medium weight,
smooth, white paper
Gift of Marion and Suzanne Smelser
in memory of Bernard Barken Kaufman

AMOS, Emma, American, born 1937
Head Stand, 1999
Watercolor on medium weight, rough,
white paper
The Nina Yankowitz Collection of
Women’s Art 1970s Onward

APPLEBROOKE,ода. American, born 1929
Untitled, 1978
Ink and acrylic on Mylar with Plexiglas,
paper and glue
The Nina Yankowitz Collection of
Women’s Art 1970s Onward

BARRET, George Jr. English, 1767–1842
Untitled (landscape with horse and
figures), ca. 1810–1820
Watercolor on medium thick, moderately
textured, cream-colored paper
The Gladys Engel Lang and
Kurt Lang Collection

BARROW, Roland Elmer. Mad River
Wyo, 1894–1966
Nak May Kway Let Way 2 (My Crying
Eyes for You), 1996
Pastel, opaque pigment and graphite
on thick, moderately textured, warm
white paper
Myths/Orphans, 2013
Pastel, opaque pigment and graphite
on thick, moderately textured, warm
white paper
Gift of the Estate of Rick Bartow and
Frederick Gallery in honor of Karen
Murphy, class of 1976

CAMERON, David Young. Scottish,
1865–1945
Rugged Landscape, n.d.
Watercolor on medium weight, slightly
textured, cream-colored paper
mounted on board
The Gladys Engel Lang and
Kurt Lang Collection

DAWSON, Nelson. English, 1859–1941
Before the Wind, n.d.
Watercolor on thick, rough, cream-
colored paper
The Gladys Engel Lang and
Kurt Lang Collection

DEGAS, Edgar, French, 1834–1917
Étude pour Renée de Gas à l’horizon
(Study for the painting Renée de Gas
with Inskoll), ca. 1855
Sanguine crayon and watercolor on
medium weight, slightly textured,
cream-colored paper mounted
Purchased with the Diane Allen Nixon,
class of 1997, Fund, and the Beatrice
Oenlager Chase, class of 1928, Fund

FORAIN, Jean-Louis. French, 1852–1931
J’Allemagne ardent, 1923
Black crayon and watercolor with white
highlights on medium thick, slightly
textured, cream-colored paper
The Gladys Engel Lang and
Kurt Lang Collection

FRIED, Nancy. American, born 1945
Self Portrait, 1976
Graphite on thick, rough, white paper
Gift of Bridget Moore, class of 1979

GREENWOOD, Norma, American,
20th century
Untitled, 2012
Charcoal, acrylic, pastel, colored pencil
and graphite on board
The Nina Yankowitz Collection of
Women’s Art 1970s Onward

HILTON, K. American, 20th century
Lubei: 690-2, 2005
Graphite on thick, slightly textured,
white paper
The Nina Yankowitz Collection of
Women’s Art 1970s Onward

NEIL LEVY, Ellen K. American, born 1943
Shell to Skull (After Daisy Thompson), 1981
Graphite on medium weight, very
smooth, cream-colored synthetic vellum
The Nina Yankowitz Collection of
Women’s Art 1970s Onward

MAXIM, David. American, born 1945
THIRD he oil, February 2016
Untitled, September 2016
Watercolor and graphite on medium
thick, moderately textured, white paper
Gift of the artist

MOSER, Barry American, born 1940
Twenty-eight drawings for Blooming
Plante of Massachusetts, 1969–1970 (ABOVE)
Pen and ink on medium weight, smooth,
cream-colored paper
Fifty-one untitled figure studies, 1970
Graphite, charcoal, pastel, ink, crayon
and colored pencil on sketchbook paper
and newsprint
Two untitled male portraits, 1975

Nak May Kway Let Way 2 (My Crying
Eyes for You), 1996
Pastel, opaque pigment and graphite
on medium thick, smooth,
cream-colored paper
Gift of Marcus and Suzanne Smelser
in memory of Bernard Barken Kaufman

THE Nina Yankowitz Collection of
Women’s Art 1970s Onward

UNIQUE, Chinese
Twelve bowls, vases and other vessels
made between the neolithic period
and Ming dynasty (586–1644) (ABOVE)
Ceramic
GIFTS AND PURCHASES OF ART

Jeffrey P. Dwyer

Gift of Elizabeth O’Grady and

textured, cream-colored paper

Reclining Nude, 1972
Watercolor on thick, rough, white paper

The Deluge from Through the Mickle Woods, 1991
Watercolor on thick, rough, cream-colored paper

Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

ORROCK, James (attributed to).
Scottish, 1820–1913
Untitled (Fisherman near red church), ca. 1880
Watercolor and gouache with blotting
on medium weight, slightly textured, cream-colored paper mounted on board
The Gladys Engel Lang and Kurt Lang Collection

PATSEGAS, Estee American, born Spain, 1972
Drawing for Polychromatic Tetraclastomata, 2004
Ink on Mylar taped to green paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

PATTERSON, William Joseph, born 1944
Dead Bird, n.d.
Watercolor on thick, rough, cream-colored paper

Acrylic on canvas

Purchased with a gift from Georgianna Asui, Grand Atlas, 1789–1862
Ink and wash on thin, smooth, beige paper
The Gladys Engel Lang and Kurt Lang Collection

PATTERSON, William Joseph, born 1944
Dead Bird, n.d.
Watercolor on thick, rough, cream-colored paper

Acrylic on canvas

Purchased with a gift from Georgianna Asui, Grand Atlas, 1789–1862
Ink and wash on thin, smooth, beige paper
The Gladys Engel Lang and Kurt Lang Collection

PETRIE, Irene Rice. American, 1902–1971
Untitled, 1950
Watercolor and ink on medium weight, rough, beige paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

PHIPPS, George Gardner. American, 1838–1905
Ocean Rock Lighthouse, n.d.
Watercolor on thin, moderately textured, cream-colored paper
Gift of our students at Smith College and the University of Massachusetts Amherst by Craig McFadyen

PROUT, John Skinner English, 1805–1876
Untitled (church interior), n.d.
Watercolor, graphite and gouache on paper mounted on board
The Nina Yankowitz Collection of Women’s Art 1970s Onward

ROBISON, Alan James. American, born 1950
Owl, n.d.
Graphite on moderately thick, smooth, cream-colored paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

ROSE, Ted. American, born 1940–2002
Freight train, 1985
Watercolor on thin, moderately textured, cream-colored paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

SANCHEZ, Nicole. Canadian, born 1974
Catalog Girls, 2001
Colored marker on tracing paper taped to light blue paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

Untitled, 1972
Opaque and metallic pigment on thin, moderately textured, warm white paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

SHELDON, Alan J. American, 1944–2005
Treasure Map IV, n.d.
Watercolor on medium weight, moderately textured, cream-colored handmade paper

SOMMER, William. American, 1867–1949
Still Life: A photograph with two, 1904s (LEFT)
Watercolor and pencil on very thick, slightly textured, cream-colored paper
Gift of Janice Carlson Oresman, class of 1955

SPYEY, Nora. American, born 1923
In Conversation, n.d.
Collage, watercolor and charcoal on moderately thick, smooth, white paper
Gift of Bridget Moore, class of 1979

SALOCH, Heinz Emil. American, born Germany, 1908–1986
Untitled (winter scene), n.d.
Watercolor on rough, white paper mounted on board
The Gladys Engel Lang and Kurt Lang Collection

SEDGWICK, Robin. American, born 1950
Don’t Worry, 1999
Watercolor, opaque pigment and graphite on thin, slightly textured, white paper

SEWALL, John (of Boston). English, 1649–1705
Pig, 1702–1711
Graphite on thick, slightly textured, pale gray paper

SPEYER, Nora. American, born 1923
In Conversation, n.d.
Collage, watercolor and charcoal on moderately thick, smooth, white paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

SPEYER, Nora. American, born 1923
In Conversation, n.d.
Collage, watercolor and charcoal on moderately thick, smooth, white paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

SPEYER, Nora. American, born 1923
In Conversation, n.d.
Collage, watercolor and charcoal on moderately thick, smooth, white paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

SPOONER, Thomas. English, 1802–1880
The Frigate Rose, 1838–1925
Pen and ink on medium weight, moderately textured, cream-colored paper

SPYER, Nora. American, born 1923
In Conversation, n.d.
Collage, watercolor and charcoal on moderately thick, smooth, white paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

STEIN, Myrna. American, born 1924
Untitled, 1948–1949
Gouache on medium weight, white paper

STEWART, Arthur. American, born 1930
Black & White from the series Savory Ballroom, 1980
Watercolor on medium thick, slightly textured, white Rice BFK paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

SPEYER, Nora. American, born 1923
In Conversation, n.d.
Collage, watercolor and charcoal on moderately thick, smooth, white paper
Gift of Bridget Moore, class of 1979

TEN KATE, Jan Marin. Dutch, 1859–1896
Untitled (winter scene), n.d.
Watercolor on rough, white paper mounted on board
The Gladys Engel Lang and Kurt Lang Collection

TEDESCHI, Robin. American, born 1950
Don’t Worry, 1999
Watercolor, opaque pigment and graphite on thin, slightly textured, white paper

TEVISE, Robin. American, born 1950
Don’t Worry, 1999
Watercolor, opaque pigment and graphite on thin, slightly textured, white paper

THEROUX, Robert. American, born 1912
Green paper, n.d.
Watercolor and charcoal on medium weight, white paper

THOMPSON, Alice. English, 1779–1856
Treasure Map #4, n.d.
Opaque and metallic pigment on thin, moderately textured, blue paper mounted on board
The Gladys Engel Lang and Kurt Lang Collection

TODD, Joseph. English, 1861–1943
Ballroom, n.d.
Ink on thick, smooth, cream-colored paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

TURNER, William (of Oxford). English, 1775–1851
2009
Watercolor on thick, smooth, white paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

UNKNOWN, American, born South Korea, 1971
Untitled, 2008
Graphite and gouache on thick, moderately textured, beige paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

INTERVENTIONAL ART

PARK Chan-kyong. Korean, born 1965
Three Cemeteries, 2009
Archival pigment prints and sound
Purchased with the Cameroon and Nilesin Asian Art Acquisition Fund

BACA, Judith F. American, born 1946
Study for Migration of the Golden People, 2001
Acrylic and inkjet on canvas
Purchased with a gift from Georgianna Asui, Grand Atlas, 1789–1862
Ink and wash on thin, smooth, beige tissue paper
The Gladys Engel Lang and Kurt Lang Collection

BARTOW, Richard Elmer. Mad River Gallery in honor of Karen Murphy, class of 1976
Gift of the Estate of Rick Bartow and Francisk Gallery honor of Karen Murphy, class of 1976.
FIELD, Ernest Salsbury. American, 1805–1900
Portait of a Woman, n.d.
Oil on panel
Gift of Craig McFadyen Felton and Richard Bruce Trousdale in memory of Rebecca Frances “Penny” Love Drew

FRANKENTHALER, Helen. American, 1926–2011
Moon Tracks, 1974
Acrylic on canvas
Gift of Honora Albert Kaplan, class of 1944

FUJIMURA, Malo. American, born 1960
Golden Splendor—Eight, n.d.
Mineral pigments on Kamaishi paper
Gift of Dr. Eric Karpe and Debra November

GIFTS AND PURCHASES OF ART
Purchased with the Elizabeth Halsey smooth board photographic collage on thick, Opaque and metallic pigment and shrine of Srinathji, ca. 1940 early 20th century
JAMNADAS Purusottamdas. Indian, Gift of Jane Ingle

Untitled, November 2002 (ABOVE)
HAYNES, Irving. American, 1927–2005
Gift of Dr. Eric Karp and Debra November

Acrylic on thick, moderately textured,
Untitled,
November 2002 (ABOVE)
Gift of Dr. Eric Karp and Debra November

Untitled,
November 2002 (ABOVE)
HAYNES, Irving. American, 1927–2005
Gift of Dr. Eric Karp and Debra November

Acrylic on thick, moderately textured,
Untitled,
November 2002 (ABOVE)
Gift of Dr. Eric Karp and Debra November

Acrylic on thick, moderately textured,
Untitled,
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Acrylic on thick, moderately textured,
Untitled,
November 2002 (ABOVE)
Gift of Dr. Eric Karp and Debra November

Acrylic on thick, moderately textured,
Untitled,
November 2002 (ABOVE)
Gift of Dr. Eric Karp and Debra November

Acrylic on thick, moderately textured,
Gifts and Purchases of Art

Children and Still Life, 1956
colored Velin d’Arches paper
Soft-ground etching on moderately thick, smooth, cream-colored paper
Gift of Marius and Suzanne Snaiderman in memory of Bernard Barken Kaufman

BARTOW, Richard. Mad River
Wyjet, 1946–2016
Bosch Song, 2015
Drypoint on very thin, gray handmade Mitsumata paper
Frog Silt, 2015
Drypoint on thin, tan handmade Kozo paper
Bird, 1965
Drypoint on thin, slightly textured, tan handmade Mitsumata paper
Gift of the Estate of Rick Bartow and Jeffrey P. Dwyer

BARRETO, Zé Roberto. Brazilian, 20th century
At Linhas de Inês e outras linhas, 1981
Etching and aquatint printed in red and black on medium thick, slightly textured, cream-colored paper
Gift of Marius and Suzanne Snaiderman

BIDLO, Mike. American, born 1953
Not Manzon (Imprimeo politico selecto, 1960), 1965
Not Manzon (Imprimeo politico sinatra, 1960), 1965
Offset lithographs on medium thick, smooth, cream-colored Fabriano Artistico paper
Gift of Donald and Leslie Tagliatella in honor of Janice Carlson Creelman
Gift of Marius and Suzanne Snaiderman in memory of Bernard Barken Kaufman

BROCHERO, Hernando. Argentine, born 1932
El Pajaro, 1983
Offset lithographs on medium thick, slightly textured, cream-colored Artistico paper
Gift of Donald and Leslie Tagliatella

BOTAUX, Yves. Belgian, born 1935
Angelotes de los claustros, 1981
Screenprint in color on medium thick, slightly textured, white Fabriano paper
Gift of the Nina Yankowitz Collection of 20th century Mexican Art

BOTTEX, Seymour Etienne. Haitian, 1922–2016
Lee Marchandi, 1981
Screenprint in color on medium thick, slightly textured, white Rivers BFK paper
Gift of Marius and Suzanne Snaiderman in memory of Bernard Barken Kaufman

BOTTELLA, Antonio. Argentine, born 1932
Las Maravillas, 1983
Etching and aquatint printed in color on medium thick, moderately textured, white Rivers BFK paper
Gift of Marius and Suzanne Snaiderman in memory of Bernard Barken Kaufman

CABALLOS, Luis. Mexican, 20th century
The Nina Yankowitz Collection of 20th century Mexican Art

CAHILL, Joseph. American, 20th century
Les Marchands, 1933
Etching and aquatint printed in color on medium thick, moderately textured, white Rivers BFK paper
Gift of Marius and Suzanne Snaiderman in memory of Bernard Barken Kaufman

CAMARGO, Ford. Brazilian, 1927–1993
Ilha, 1949
Lithograph printed in gray, brown, and ochre on medium thick, moderately textured, cream-colored paper
Gift of the Estate of Lucretia Jarvis Weed, class of 1959

CASTILLO, Carlos. Mexican, 20th century
Cuadra, 1980
Drypoint and embossing printed in gray, black, and ochre on medium thick, moderately textured, cream-colored paper
Gift of Marius and Suzanne Snaiderman in memory of Bernard Barken Kaufman

CEMEN, Saumlé. Mexican, born 1959
Historia del Desnudo (History of the Nude), 1985
Lithograph printed in black on medium thick, slightly textured, white Rivers BFK paper
Gift of Marius and Suzanne Snaiderman in memory of Bernard Barken Kaufman

CERDA, Rafael. Mexican, 20th century
Los Marchones, 1959
Etching and aquatint printed in color on medium thick, moderately textured, cream-colored paper
Gift of the Estate of Lucretia Jarvis Weed, class of 1959
CROME, Susan. American, born 1942
Armure On Two Tracks, 1962
Woodcut on medium weight, smooth, tan stamp Toriniko paper; two panels. Raytime, 1989.
Woodcut on medium weight, slightly textured, warm white Sekishu paper
The Nina Yankowitz Collection of Women's Art 1970s Onward

CYPHERS, Peggy. American, born 1956
Botanical Beauties #30, 1993
Color lithograph with monoprint and hand-coloring on thick, smooth, cream-colored paper
Gift of Janice Carlson Oresman, class of 1955

DAMAS, Elba. Venezuelan, 1944-2005
The Fruitful Tree, 1986
Screenprint in color on medium thick, slightly textured, cream-colored Arches paper
Gift of Marius and Susanne Sznajderman in memory of Bernard Barken Kaufman

DARRIO-ARANGO, Renan. Colombian, 20th century
A Cantiga, 1980s
Lithograph printed in color on medium thick, smooth, gray paper (artist's proof)
Gift of Marius and Susanne Sznajderman in memory of Bernard Barken Kaufman

DAVENT, Leon. French, 1509-1565
La Cathédrale Notre-Dame de Paris (grande planche), 1836-1904
Soft-ground etching printed in color on medium thick, slightly textured, white Arches paper
Gift of Marius and Susanne Sznajderman in memory of Bernard Barken Kaufman

DAVILA, Laura. French, 1913-1993
Le nymphme Canee montre a Ceres la centaurie de Proserpine (the nymph Canee shows Ceres Proserpine's bra), plate 6 from The Loves of Pluto and Proserpina, n.d.
Juliet terrace Calisto; son cher est mort depuis longtemps (Juno bearing Calisto; her chariot resting in a cloudy, blue sky from The False of Calisto, n.d.
Etchings and drypoint printed in black and brown on medium thick, slightly textured, cream-colored paper mounted on medium weight, slightly textured tan paper. Gift of James A. Bergquist in honor of Sari Elizabeth Goodfriend, class of 1993

DEC, Rick. American, 20th century
Untitled, 1978
Engraving on moderately thick, rough, cream-colored paper
Gift of Elizabeth O'Grady and Jeffrey P. Deyer

DENNIS, Donna. American, born 1942
Night Ship, 2014
Inkjet on medium weight, moderately textured, white paper
The Nina Yankowitz Collection of Women's Art 1970s Onward

DINE, Jim. American, born 1935
Night Ship, 2014
Inkjet and woodcut on medium weight, moderately textured, cream-colored paper
Gift of Janice Carlson Oresman, class of 1955

EICHENBERG, Fritz. American, 1901-1990
The Stock Market, 1976
Portfolio of illustrations published in the Catholic Worker, ca. 1982
Wood engravings on medium weight, smooth, white paper
Gift of Elizabeth O'Grady and Jeffrey P. Deyer

ESPINOZA, Manuel. Argentinean, 1912-2000
Linco de Guanare, 1980
Screenprint in color on medium thick, smooth, white paper
Gift of Elizabeth O'Grady and Jeffrey P. Deyer

ESPINOZA, Manuel. Argentinean, 1912-2000
Linco de Guanare, 1980
Screenprint in color on medium thick, smooth, white paper
Gift of Elizabeth O'Grady and Jeffrey P. Deyer

GALLANDO, Marcos. Venezuelan, 20th century
Amor, 1983
Etching printed in color on medium thick, moderately textured, white Arches paper
Gift of Marius and Susanne Sznajderman in memory of Bernard Barken Kaufman

GOLDMAN, Jane. American, born 1951
Audubon July, 2007 (RIGHT)
Seventeen-color screenprint on medium thick, moderately textured, white Rives BFK paper
Purchased with the Class of 1990 Art Acquisition Fund

GOLDZINE, Joseph. American, born 1942
Het Achterhoofd (The Backhead), 1981
Ten aquatint etchings on moderately thick, slightly textured, blue Rives paper
Gift of Marius and Susanne Sznajderman in memory of Bernard Barken Kaufman

GONZALEZ-TORNERO, Sergio. Chilean, born 1953
Lirios Salvajes, 1983
Soft-ground etching printed in color on medium thick, slightly textured, cream-colored paper
Gift of Marius and Susanne Sznajderman in memory of Bernard Barken Kaufman

GOMEZ-QUIROZ, Juan. Chilean, born 1959
Lirios de Guaribe, 1984
Woodblocks printed in color on medium thick, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

GREENBAUM, Joanne. American, born 1953
Absorbing Blue, 2007
Blue Chrysalk, 2013
Sleepy Blue, 2014
Woodblocks printed in color on medium thick, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

HAGIWARA, Hideo. Japanese, born 1927
Dream of Chrysalis, 2007
Blue Chrysalk, 2013
Sleepy Blue, 2014
Woodblocks printed in color on medium thick, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

HERNANDEZ-GOMEZ, Loury (aka Lucy HC of the League of Imaginary Scientists). American, active 21st century
"You Build-it" Telescope Kit (from Really Real Estate), 2007-08
“You Build-it” Telescope Kit (from Really Real Estate), 2008
Photographs on smooth, white, adhesive-backed paper
The Nina Yankowitz Collection of Women's Art 1970s Onward

HOSHITO, Okane. Japanese, 1899-1993
High Wall and Castle (Osaka Castle), 1956
Stone Garden (Tennoz) Silence, 1958
Hoshitoku Garden, 1962
Woodcuts printed in color on medium thick, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

HILL, John. American, born 1946
Blue Wind, 1957
Deep in the Sea, 2007
Dream of Chrysalk, 2007
Slumber, 2007
Blue Chrysalk, 2013
Absorbing Blue, 2007
Deep in the Sea, 2007
Dream of Chrysalk, 2007
Slumber, 2007
Blue Chrysalk, 2013
Sleepy Blue, 2014
Woodblocks printed in color on medium thick, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

HUNTER, Bill. American, born 1936
Audubon July, 2007 (RIGHT)
Seventeen-color screenprint on medium thick, moderately textured, white Rives BFK paper
Purchased with the Class of 1990 Art Acquisition Fund
GIFTS AND PURCHASES OF ART

HERRERA, Miguel. Chilean, born 1935
Etching and drypoint on medium thick, slightly textured, cream-colored Arches paper
Gift of Janice Carlson Oresman, 1955

ZURBARÁN, Bartolomé de. Spanish, 1598–1664
Etching, drypoint and aquatint printed in black, medium thick, slightly textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman, 1986

A Reef of Islets (Print 951), 1955
Woodcut printed in color on medium thick, slightly textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman, 1981

LEVY, Ellen K. American, born 1943
Factory X: Latex 2003
Aerial pigment print with hand-applied acrylics and paper tape on thick, smooth, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman, 1980

MELE, Juan. Argentinean, 1923–2012
1939–1960
Invenção No. 1471, ca. 1960
Screenprint in color on medium thick, slightly textured, white Rives BFK paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman, 1983

NICHOLSON, Ben. English, 1894–1982
Aquatint printed in black and on medium thick, slightly textured, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman, 1983

Japanese Map, 1977
Woodcut printed in color on medium thick, slightly textured, cream-colored paper
Gift of Janice Carlson Oresman, 1955

Collection, Tokyo

The Hinayana Collection of Women’s Art 1970s–Onward

Metallic Print, 1977
Woodcut printed in color on medium thick, slightly textured, cream-colored paper
Gift of Janice Carlson Oresman, 1955

Collection, Tokyo

Collection, Tokyo

Collection, Tokyo

Collection, Tokyo

Collection, Tokyo

Collection, Tokyo

Collection, Tokyo

NÓMEZ, Rubén. Venezuelan, 1930–2012
Metamorfosis de la Razón, 1983
Etching printed in color on medium thick, slightly textured, white paper
Gift of Janice Carlson Oresman, 1955

Etching with aquatint printed in color on medium thick, moderately textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman, 1986

OTERO, Alejandro. Venezuelan, 1940–2003
Etching, drypoint and aquatint printed in black, medium thick, slightly textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman, 1983

OTERO, Alejandro. Venezuelan, 1940–2003
A New World, 1983–1984
Woodcut printed in black, white and ochre on medium thick, slightly textured, cream-colored paper
Gift of Janice Carlson Oresman, 1955

PACHECO, Mario Luisa. Bolivian, 1919–1982
A New World, 1983–1984
Woodcut printed in black, white and ochre on medium thick, slightly textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman, 1983

POCRO, Jorge. Argentinean, 1928–2011
Etching and drypoint printed in color on medium thick, slightly textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman, 1983

PÁEZ, Antonio. Mexican, born 1930
Oro Sobre Rojo, 1980
Woodcut printed in color on medium thick, slightly textured, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman, 1983

PATT, Abraham. American, born 1933
Etching, aquatint and drypoint printed in black, medium thick, slightly textured, cream-colored paper
Gift of Janice Carlson Oresman, 1955

PIÑA, Jorge. Venezuelan, born 1940
El Gran Jardín (Print #951), 1955
Woodcut printed in color on medium thick, slightly textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman, 1981

PIÑA, Jorge. Venezuelan, born 1940
Woodcut printed on color on medium thickness, slightly textured, cream-colored paper mounted on thin, slightly textured, white Arches paper
Gift of Janice Carlson Oresman, 1955
PICASSO, Pablo. Spanish, 1881–1973 
Veux sculpteur au travail (Old sculptor at work) from the Violard Suite, March 23, 1933 
Etching and scraper printed in black on moderately thick, slightly textured, cream-colored, laid Montval paper 
Gift of the Estate of Lucette Janus Weed, class of 1959

PINEIRO, Emma Alvarez. Argentinean, born 1935 
Rosetas, 1981 
Etching printed in ochre and purple on medium-thick, slightly textured, cream-colored paper 
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

Composition Rouge, Jaune, Noir, 1953 (LEFT) 
Lithograph on moderately thick, moderately textured, cream-colored paper 
Gift of Dorothy and Philip Green

POLIAKOFF, Serge. Russian, 1900–1969 
Composition Rouge, Jaune, Noire, 1953 (RIGHT) 
Lithograph on moderately thick, moderately textured, cream-colored paper 
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

PETERDI, Gabor F. American, born Hungary, 1915–2001 
Vieux sculpteur au travail (Old sculptor at work) from the Violard Suite, March 23, 1933 
Etching and scraper printed in black on moderately thick, slightly textured, cream-colored, laid Montval paper 
Gift of the Estate of Lucette Janus Weed, class of 1959

PRIOR, Scott. American, born 1949 
The artist’s aim has been to cover the subject of mechanism as briefly, simply, and clearly as possible 
Portrait of an infant, 1985 
Soft-ground etching and aquatint printed in color on medium-thick, moderately textured, white paper 
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

RABINOVICH, Raquel. Argentinean, born 1929 
Metafora, 1983 
Lithograph printed in color on medium-thick, slightly textured, white paper 
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

RABINOWITZ, Harold J. American, 1910–1964 
Self Portrait, 1941 
Lithograph on medium-weight, slightly textured, buff-colored paper 
Gift of Maren Brown and Patricia Morrison, class of 1984

RAYO, Omar Columbia, born 1926–2010 
Alacros, 1984 
Screenprint in black, blue and yellow on medium-thick, moderately textured, white paper 
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

RINGGOLD, Faith. American, born 1930 
Hex-Come Moses, 2014 
Screenprint in color on medium-thick, slightly textured, white Rives BFK paper 
Gift of Janice Carlson Oresman, class of 1955

RIO, Miguel A. Argentinean, born 1943 
En las tareas de Don Lodano Delgado, 1983 
Lithograph printed in color on medium-thick, slightly textured, white Rives BFK paper 
Gift of Janice Carlson Oresman in memory of Bernard Barken Kaufman

Buddha Hall, 1967 
Woodcut printed in color on thin, slightly textured, white paper 
The Hilary Tilton Collection, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

RORER, Abigail. American, born 1945 
Sorrow, 1979 
Drypoint printed in color on medium-thick, slightly textured, cream-colored handmade paper 
The Hilary Tilton Collection, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

RORER, Abigail. American, born 1945 
El Techo de la Bellena, 1985 
Soft-ground etching and aquatint printed in color on medium-thick, moderately textured, white paper 
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

RHEIN, Max. German, 1937–1997 
Dogs, n.d. 
Woodcut printed in color on thin, slightly textured, white paper 
The Hilary Tilton Collection, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

RICE, Cheryl. American, born 1956 
Dogs, n.d. 
Woodcut printed in color on thin, slightly textured, white paper 
The Hilary Tilton Collection, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

RICHARDS, Frederick. Dominican, born 1945 
El Tacho de la Bellena, 1985 
Soft-ground etching and aquatint printed in color on medium-thick, moderately textured, white paper 
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

SANDROW, Hope. American, born 1951 
Time, Untitled, 1996 
Silk, Clouds, Water, 1997 
Digital prints on smooth, white paper 
The Nina Yankowitz Collection of Women’s Art 1970s Onward

SANDROW, Hope. American, born 1951 
Time, Untitled, 1996 
Silk, Clouds, Water, 1997 
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WHITE, Charles. American, 1918–1979
Love Letter #1, 1971 (LEFT)
Etching printed in black on medium thick, slightly textured, cream-colored paper
Purchased with the Josephine A. Stein, class of 1927. Fund, in honor of the class of 1927
UNITED, 1967
Woodcut printed in color on medium thick, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Hilary Tolman, class of 1987, Fund, in memory of Bernard Barken Kaufman
YAZU, Beatrice. Navajo, born 1928–2012
Girl with Lamb; n.d.
Woodcut printed in black, brown and colored paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward
YOSHIDA Chuzabo. Japanese, born 1924
Frosted, 1955
Etching printed in black on medium thick, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo
Mask, 1956
Woodcut printed in black, brown and gray on medium thick, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo
MYSTERY #2, 1961
Woodcut printed on both sides in color with mica on medium weight, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo
ZACKHEIM, Michelle. American, born 1941
The Café Series, 1998
Two-color screenprint on medium thick, smooth, white paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward
SCULPTURE
ANKER, Suzanne. American, born 1946
Rorschach series (Father), 2004–2005
Rapid prototype, plaster resin
The Nina Yankowitz Collection of Women’s Art 1970s Onward
BARTLETT, Paul Wayland. American, 1865–1925
Bear Cub Grooming, 1887
Bronze
Gift of Beverly Driver Eddy in memory of Ernest C. Driver, Professor of Biology, 1929–1965
KENDRICK, Mel. American, born 1949
Slate, 1987–89
Cast bronze with metal base
Gift in memory of Susan Sollins
LEVY, Lisa. American, born 1957
Conventional Art Kit, 2002
Digital print, frame, cotton T-shirt
The Nina Yankowitz Collection of Women’s Art 1970s Onward
MISS, Mary. American, born 1944
Pendant for Broadcast: 1000 Steps from City as Living Laboratory, 2015
Screenprinted Plexiglas and metal chain (two pieces)
The Nina Yankowitz Collection of Women’s Art 1970s Onward
OFFNER, Elliot. American, 1931–2010
RHINOBATUS BUGASIACUS, 1971
Bronze
Gift of the Estate of Mary Shaw Newman in honor of Julia Meech
Turn Mortuary Figurines Made between ca. first century–20th century Jade (repainted), bronze and ceramic
Gift of Jane Hill Todd and William H. Todd, Jr.
UNKNOWN. Chinese
Ten mortuary figurines made between Han dynasty (206 BCE–220 CE) and Tang dynasty (618–907)
Earthenware with pigment
Gift of Donna Smith Reid, class of 1951
UNKNOWN. Chinese
Lions Playing with a Ball, Qing dynasty (1644–1911)
Spun silk, metal fittings and other fabric
Gift of Jane Hill Todd and William H. Todd, Jr.
TEXTILES
MORTON, Raw. American, 1936–1977
TOMATO Flag for Nina from the installation Flagship, 1975
Acrylic, thread and metal grommets on nylon
The Nina Yankowitz Collection of Women’s Art 1970s Onward
ONJ, Yoko. American, born Japan, 1933
Pieces of Sky, 2011
Screenprinted pieces, fabric and inkjet on paper (two pieces)
The Nina Yankowitz Collection of Women’s Art 1970s Onward
RUPP, Christy. American, born 1949
Terror Alert!! Hand-Wringing Dish Towel Featuring Homeland Security Colors, 2004
Woven cotton and inkjet on paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward
MISS, Mary. American, born 1944
Pendant for Broadcast: 1000 Steps from City as Living Laboratory, 2015
Screenprinted Plexiglas and metal chain (two pieces)
The Nina Yankowitz Collection of Women’s Art 1970s Onward
OFFNER, Elliot. American, 1931–2010
RHINOBATUS BUGASIACUS, 1971
Bronze
Gift of the Estate of Mary Shaw Newman
UNKNOWN. Japanese
SAKURAE (unibloc), Eds period (1865–1868)
(ABOVE)
Wool, silk and gold
Gift of Leighton and Rosemarie Longhi in honor of Julia Meech
UNKNOWN. Japanese, Eds period (1865–1868)
Pare of Buddhist Temple Banners, 1780
Silk, metal fittings and other fabric
Gift of Ann Shafer Schwarz, class of 1958
TIME-BASED MEDIA
BOUCHIN, Natalie. American, born 1962
Mass Ornament, 2009
HD digital video with five channels of sound
Purchased with the Rebecca Morris Evans, class of 1932, Acquisition Fund
DRUCKER, Zackary. American, born 1983
ERNST, Rails. American, born 1982
She Gone Rogue, 2012
HD digital video and sound
Purchase
GIFTS AND PURCHASES OF ART
Hired as an intern in 1976, Linda quickly made her mark as a dedicated and passionate curatorial visionary. Over 40 years, she organized dozens of exhibitions; wrote and edited numerous catalogues and books; facilitated the growth of the museum’s collection; partnered with emerging and established artists; and accumulated many wonderful, unexpected stories. Here are five things about Linda:

**HAMMER TIME**
When I first arrived, the small staff operated like a family. It was all hands on deck—everyone helped to install exhibitions, but my lack of skill hanging paintings was legendary. Whenever a member of the installation crew saw me with a hammer in my hand, they’d kindly remove it. And that was a good choice!

**SWEET DREAMS ARE MADE OF THIS**
While the museum was undergoing renovation in the early 2000s, I had many vivid dreams. In one, the ancient gallery turned into a bakery filled with Greek pastries. One of her favorite parts of the job
I really enjoyed working with living artists and the several dozen site-specific installations and projects they created with the museum. For one, Smith alumna Grace Knowlton ‘54 planned to do a modern take on frescoes, which traditionally call for goat hair as a binding element. Since we didn’t have goats on campus, I went to the Smith stables and asked for horse hair instead. I received a large bag of mane and tail combings that resembled very strange-looking wigs. I’ve learned that when an unusual request is prefaced by “it’s for an art project,” people are almost always willing to help.

**SOMETHING SHE WILL MISS**
I always knew that I was a temporary steward of the museum’s collection and that my job was to present, preserve and strengthen it for future generations. Over the years, I developed very personal relationships with the art objects, particularly the French and American paintings. When they were reinstalled after the 2003 renovation, I privately went around the new galleries and welcomed each one back. It was a great privilege, working in an office just steps away from such exceptional art.

**HER STAR TREK ENTERPRISE**
Manager of Security Ann Mayo and I discovered we both loved to write song parodies and would challenge each other to come up with clever lyrics. We specialized in Star Trek. This led to hatching a plan to perform a short selection of our parodies flash mob-style at a Star Trek convention. When we stood up from the audience and burst into song, we almost caused a minor riot.

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**PARTING WORDS**
LINDA MUEHLIG, ASSOCIATE DIRECTOR FOR CURATORIAL AFFAIRS; SENIOR CURATOR OF PAINTING AND SCULPTURE

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**WHAT HE’S PROUD OF**
We have an amazing group of students who have gone on to careers in conservation. In fact, I’m willing to bet that of any college, Smith has the greatest number of alumnae working in this field across the country and around the world. Some I’ve helped to train, others did it on their own.

**HE’S NOT A FAN OF HEIGHTS**
Changing light bulbs 25 feet in the air was never my idea of a good time, but I grew into it over the years. I’ve always had a lot of assistants, students and part-time staff, but it never felt right asking someone to do something I wasn’t able to do myself. So I got on that lift.

**SOMETHING HE WILL MISS**
It was great working with so many different departments across campus—art, but also chemistry and the sciences, history and others. Smith was one of the first institutions—and perhaps most successful—to do this innovative work across disciplines, integrating the museum into the educational experience.

**HE NOT ONLY WROTE THE BOOK ON MUSEUM SERVICES—NOW HE CAN BIND IT, TOO**
I’m looking forward to retirement, and doing some travel—[last summer] I went out West to see the eclipse, to Wyoming and Montana. I’m doing more woodworking, and taking a course in bookbinding. And I am really enjoying spending more time with my grandchildren.

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**PARTING WORDS**
DAVID DEMPSEY, ASSOCIATE DIRECTOR FOR MUSEUM SERVICES

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INTRODUCING
EMMA CHUBB, SCMA’S NEW CURATOR OF CONTEMPORARY ART

WE ARE EXCITED TO WELCOME EMMA CHUBB as the inaugural Charlotte Feng Ford ’83 Curator of Contemporary Art. Emma will play a key role in managing the museum’s collections and exhibitions in art from the late 20th century to the present, working closely with faculty and students to foster significant, sustained engagement with this dynamic field.

“I’m delighted by this opportunity to consolidate my interests in research, exhibition and teaching in support of women’s liberal arts education,” Emma says. “When I first met with students here, it really stood out to me how excited, smart and curious they are. This is a community that’s looking to do more than reflect and refract. The museum is a place where we can bring together artists, students and faculty to do a lot of deep, creative thinking about issues that matter on campus and around the world.”

The daughter of a Smith alumna (Charity Imbrie ’76), Emma felt connected to Smith even before setting foot on campus. “It’s a natural fit for me in many ways,”

Emma Chubb’s career as a curator has taken her from the Smart Museum of Art at the University of Chicago to the University Art Museum at the University of California, Berkeley, and most recently to the Andrew W. Mellon Foundation’s Braver New Worlds initiative, where she contributed to the development of the New York performance space, Watermill Center.

“I love the collaborative nature of curatorial work, and am excited to join the museum at a time of change and expansion,” Emma says. “Building collections for future generations is a great privilege. We are essentially telling stories—and there’s so much to say and so many voices to hear.”
SCMA AT A GLANCE

ANNUAL BUDGET $3,433,000

MUSEUM ATTENDANCE: 37,960
- Smith College students: 7,554
- Smith College faculty and staff: 1,042
- Other Five College students and faculty: 1,403
- Children and youth: 8,116
- Adults: 19,363

CUNNINGHAM CENTER
ATTENDANCE: 1,351
College & High School Visits: 89

EXHIBITIONS: 20

WORKS IN PERMANENT COLLECTION: 26,919
- Loans to other institutions: 26
- Works receiving conservation: 4
- Works on paper used for classes or individual study: 1,252

ACADEMIC CLASS VISITORS: 8,219
- College students: 4,745
- PreK-12 students: 3,474
- College class visits: 141
- PreK-12 class visits: 172

ART ACQUISITIONS: 1,404
- Gifts: 1,369
- Purchases: 35

MEMBERSHIP REVENUE
- Tryon Associates: 24%
- Contemporary Associates: 31%
- Director's Associates: 39%
- Students-Patrons: 6%

MEMBERSHIP TOTALS
- Tryon Associates: 15
- Contemporary Associates: 39
- Library Pass Partners: 3
- Director's Associates: 1,164
- Students-Patrons: 1,164

ENDOWMENT COMPARISON
- FY12: $32.0M
- FY17: $44.8M

PROGRAMS
- Teacher programs: 85
- Family programs: 14
- Member programs: 19
- Public programs: 44

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STAFF: 100
- Guards and security system specialists: 46
- Full- and part-time staff: 30
- Student assistants: 24

VOLUNTEERS: 46

THANK YOU!
FOR YOUR CONTINUED SUPPORT OF SCMA

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Every effort has been made to ensure the accuracy of information throughout this publication. Please feel free to contact the museum’s Membership and Marketing Office with any questions or concerns: scmamemmarcom@smith.edu.

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