

SCHEMA

THE YEAR IN REVIEW 2016 | 2017

CONNECTING PEOPLE TO ART, IDEAS AND EACH OTHER



smith.edu/artmuseum

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smith college museum of art

OUR MISSION

THE SMITH COLLEGE MUSEUM OF ART CULTIVATES INQUIRY AND REFLECTION
BY CONNECTING PEOPLE TO ART, IDEAS AND EACH OTHER

WE DO THIS BY

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

COVER: Students in the third-floor galleries (featuring Art after 1800) enjoying Night at Your Museum 2017
ABOVE: Student presentation in the Asian art gallery during Smith Collaborations 2017

SCHEMA

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FROM THE DIRECTOR



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 unparalleled 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. Our renewed mission to connect with art, ideas and each other has brought a clarity and energy that's been inspiring, and we are proud to share some recent highlights on the pages that follow.

This year's exhibitions embodied so much of what we strive for in our work. *Eric Avery: AIDS Work* grew out of our collection, and also fostered rich collaborations with student organizations on campus

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 spectacular 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.

Supporting innovative pedagogy is a priority at the museum, and we have many wonderful stories to tell. Alex Seggerman's colloquium students helped develop the cataloguing and research on the Elinor Lander Horwitz '50 Collection of Islamic Art, a recent gift, and created the first interpretive display of this material; Sujane Wu's class studied Chinese paintings from the collection in conjunction with the study of Chinese poetry and literature; Barbara Kellum's students learned about ancient Rome from primary sources in the galleries; and Jordan Crouser's computer science students looked at data visualization using the collection. We're seeing a remarkable convergence of faculty creativity and museum capacity. On page 20, Floyd Cheung reflects eloquently on his experience teaching with the collection as a professor of English language and literature and American studies and as director of the Sherrerd Center for Teaching and Learning.

As a teaching museum, we are accountable to rising generations of students who will shape the future of our field and it's imperative that we keep pace. Our ability to do so is enhanced by our post-baccalaureate fellowship program for recent college graduates interested in pursuing a career in the creative sector. Their fresh perspectives energize our work and enable us to expand our programming in really imaginative ways. Initially these fellowships focused on museum education and curatorial work, and more recently we added a third opportunity in museum marketing and communications,

a position piloted by Jessica Berube. Jess' creativity and social media savvy was a game changer and opened up new channels of outreach and opportunity for SCMA. We are very grateful to The Brown Foundation for supporting the expansion of this distinguished program launched with its funding in 2010, and invite you to read first-person reflections from Jess and curatorial post-baccalaureate fellow Colleen McDermott on pages 40 and 41. While the museum was sorry to see their tenures come to an end, I'm heartened knowing the future of museums is in such capable hands and I look forward to working with our new fellows this year.

In addition to their catalytic role in the post-baccalaureate program, The Brown Foundation has been a valued philanthropic partner as we develop key parts of the strategic plan introduced last year. We've always understood that SCMA is a cherished space for teaching and learning; the strategic planning process also revealed just how much students and faculty alike look to the museum as a place for dialogue, connection and reflection. Our staff has worked thoughtfully and diligently to create responsive, relevant programming. To this end, we are grateful for the support that has allowed us to make good on our promise to align with the rhythms of student life and expand our hours into the evenings as well as activate the museum's atrium as a place to study and socialize. Night at Your Museum, detailed on page 38, has become a distinct part of Smith culture and a beautiful example of people coming together to look at art and enjoy the space.

Alumnae, of course, continue to play a vital role in all that we do. At last year's Emily Hall Tremain Symposium, funded through the initiative of Dorothy Tremain 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 Georgianna Bray Erskine '54 (see page 58). Looking to make a gift in memory of distinguished curator and collector Eudora Morse Moore '40, Georgie invited the museum to identify works by a Southern California Chicana artist that would be meaningful in the collection, as well as reflective of Eudie'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 accomplishments 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 curatorships, doubling the number of SCMA's specialist 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 Chace 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 Southeast Asian art to begin exploring how the museum might valuably 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 opportunities for restructuring to support implementation of the goals envisioned 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 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.

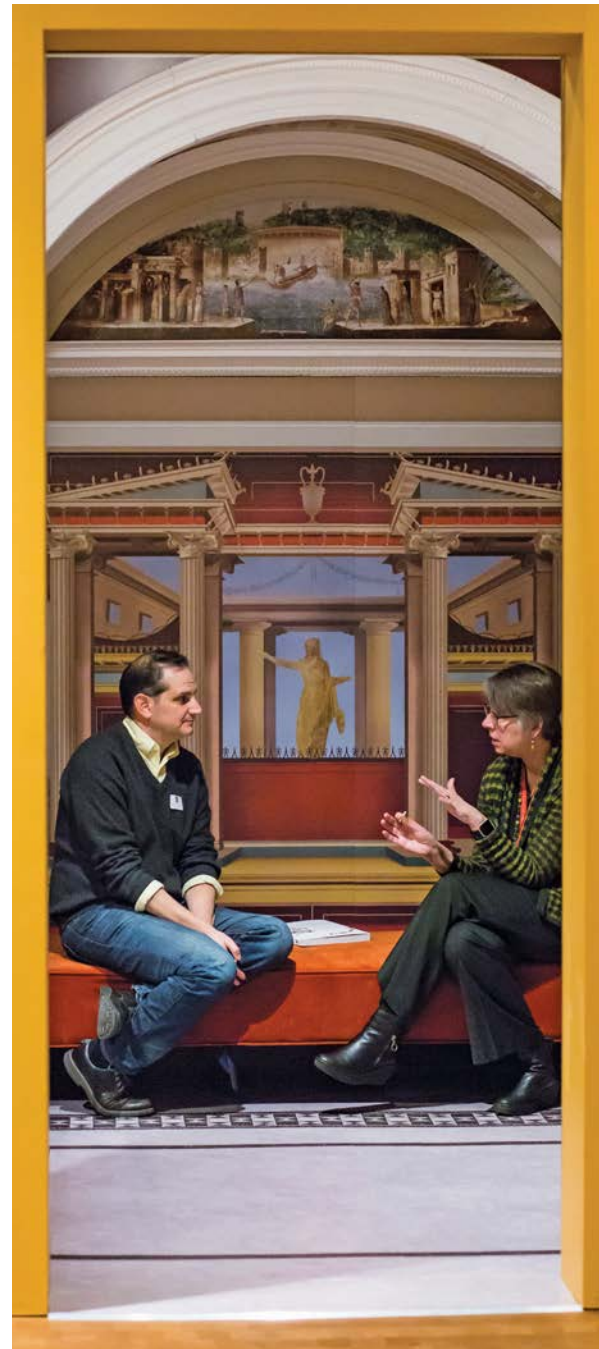
Additionally, we bid farewell to Linda Muehlig, associate director of curatorial affairs and senior curator of painting and sculpture, who retired after a prolific 40-year career in the field. A tireless champion of SCMA since joining the staff as a National Endowment for the Arts intern in 1976, Linda 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



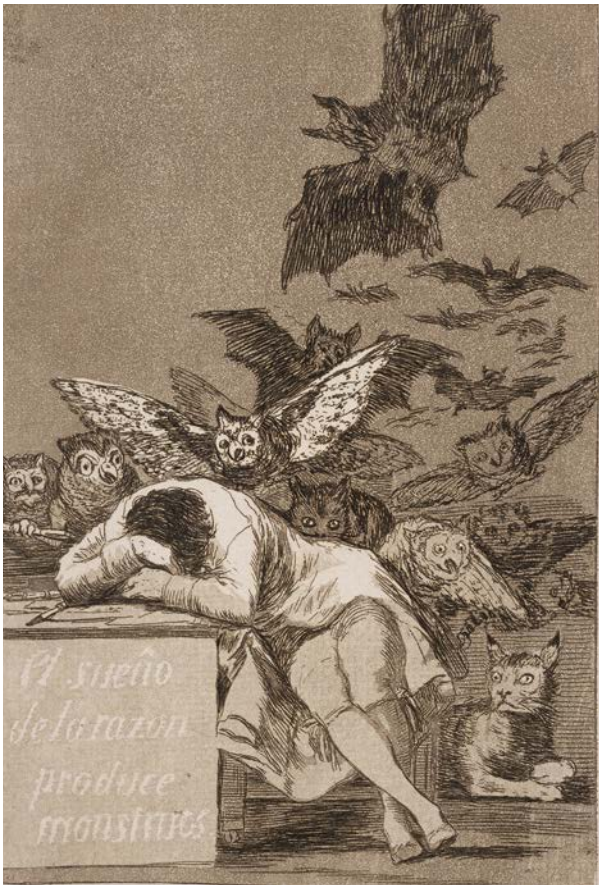
ABOVE: Dano Weisbord, director of sustainability and campus planning at Smith, with Jessica Nicoll, in a re-creation of an ancient cubiculum that was featured in the *Oplontis* exhibition



CONNECTING PEOPLE TO ART

ON VIEW

JULY 1, 2016–JUNE 30, 2017



ABOVE: Francisco José de Goya y Lucientes, Spanish, 1746–1828. *El sueño de la razón produce monstruos* (The sleep of reason produces monsters), Plate 43, *Los Caprichos*, 1799. Print. Purchased with the gift of Albert H. Gordon OPPOSITE: Giuseppe Ninci, Italian (1823–1890). *Coliseum, Rome*. Albumen Print, 1876 or before. Purchased with Hillyer-Tryon-Mather Fund, with funds given in memory of Nancy Newhall (Nancy Parker, class of 1930) and in honor of Beaumont Newhall, and with funds given in honor of Ruth Wedgwood Kennedy

SCMA’S 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.

EXHIBITIONS

August 12–December 11, 2016

Eric Avery: AIDS WORK

Curated by Aprile Gallant, curator of prints, drawings and photographs. Lead educator: Charlene Shang Miller, associate educator for academic programs

August 26–December 18, 2016

@loscaprichos

Co-curated by Henriette Kets de Vries, Cunningham Center manager, and Lindsey 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 Chace 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 Aprile 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 Vries

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

WHEN IN ROME...NINETEENTH-CENTURY GRAND TOUR SOUVENIRS



CONCURRENT WITH THE SPECIAL EXHIBITION

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.

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

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 Klann ’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 Luster and Gilt: Persian Painting at the Smith College Museum. Lead educator: Taiga Ermansons

May 19–July 23, 2017

The Hilary Tolman, Class of 1987, Collection of 20th-Century Japanese Prints. Co-curated by Yao Wu and Aprile Gallant

ENCOUNTERS: ART IN CONVERSATION

July 29–November 13, 2016

Portraits of Relationship. Co-curated by Linda Muehlig and Maggie Newey

November 18, 2016–March 26, 2017

The Kiss. Curated by Maggie Newey

March 31–July 30, 2017

Speaking Out: Women in Activism. Co-curated by Maggie Newey and Samantha Page ’17

MOBILE CABINETS FOR WORKS ON PAPER

Fall 2016

Edvard Munch. Curated by Henriette Kets de Vries
When in Rome...Nineteenth-Century Grand Tour Souvenirs. Co-curated by Barbara Kellum, professor, art department; Daniel Recalde, Amherst ’16; and the students in the Spring 2016 seminar In the Museum: When in Rome...

Winter 2016–2017

The Feast. Curated by Henriette Kets de Vries
Paul Cordes. Curated by Colleen McDermott, Brown post-baccalaureate curatorial fellow

Spring 2017

The Modern Machine. Curated by Colleen McDermott

VIDEO & NEW MEDIA GALLERY

October 14, 2016–March 12, 2017

Coco Fusco: The Empty Plaza/ La Plaza Vacía

March 17–July 9, 2017

Natalie Bookchin: Mass Ornament

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 with Eric Avery, who engaged students in an interactive gallery talk followed by artmaking and advocacy. Also presented in relation to World AIDS Day was a screening

of *COMPULSIVE PRACTICE*, a video compilation of compulsive, daily and habitual practices by artists and activists who live with their cameras as one way to manage, reflect upon and change how they are deeply affected by HIV/AIDS. VOX students led a discussion with peers following the screening of the video, which was produced by Visual AIDS.

The museum's collaboration with faculty and students was rich and resulted in programs relevant to

the campus community and deep engagement with the exhibition.

This installation was supported by the Louise Walker Blaney, class of 1939, Fund for Exhibitions and the Carlyn Steiner '67 and George 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



FOLLOWING MY SOPHOMORE YEAR, I INTERNEED with Visual AIDS as a practical experience for my museums 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 centering 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.

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.

ON VIEW
WHEN IN ROME
 SEPTEMBER 30–DECEMBER 30, 2016



ABOVE: Giuseppe Vasi. Italian, 1710–1782. *Prospetto del' alma città di Roma dal Monte Gianicolo* (View of the city of Rome from the Janiculum Hill), 1765. Etching. Collection of Vincent J. Buonanno

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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 images 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.

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—but ever-changing—City from multiple vantage points.



ABOVE: (left) Curator Aprile Gallant and (right) educator Charlene Shang Miller lead members' gallery talks related to the exhibition

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

THE MUSEUM PRESENTED A RANGE OF PROGRAMS

that elucidated themes and ideas in the exhibition. For the Miller Lecture in Art and Art History, esteemed scholar John Pinto explored the dynamic tension inherent in Rome's dual nature, at once an intensely physical reality and an inspired projection of the artistic 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 extensive correspondence and archival documentation on the relationship of prints and books to diplomatic protocol and to the insufficiently studied topic of book dedications in 18th-century Europe.

Anna Lee, postdoctoral fellow and lecturer in history of photography, gave a gallery talk exploring how different approaches in depicting monuments affect viewer experience of works of art, and the ways photography in the 19th century created particular

conditions for image-making and interpretation. In their gallery talk, Spatial Analysis Lab director Jon Caris and post-baccalaureate fellow Scott Gilman prompted visitors to consider the ways in which the making, use and interpretation of maps are constantly changing, and how historical maps, such as the spectacular "Nolli map," are repurposed and reimagined in the digital age.

Free Family Day activities were inspired by travel during the age of the Grand Tour as visitors "time-hopped" through the museum, from the exhibition through the collections galleries, with hands-on activities along the way. Second Friday programs focused on 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.

When in Rome was supported by the Charlotte Frank Rabb, class of 1935, Fund, the Publications and Research Fund, the Carlyn Steiner '67 and George Steiner Endowed Fund, in honor of Joan Smith Koch, the Ann Weinbaum Solomon, class of 1959, Fund, and the Massachusetts Cultural Council.

For detailed information about the exhibition and related programs visit the *When in Rome* website: smith.edu/artmuseum/On-View/Past-Exhibitions

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FACULTY PERSPECTIVE: JOHN MOORE,
PROFESSOR OF ART AND ART HISTORY



IN JANUARY 2015, APRILE GALLANT, CURATOR OF prints, drawings and photographs at SCMA, approached me about a planned series of inaugural exhibitions of Italian, French and Spanish prints that the philanthropist and collector Arthur Ross (1910–2007) had bequeathed to the Yale University Art Gallery. Since the gift was intended to foster collaborations among the gallery and other college museums, colleagues in New Haven encouraged interested faculty at Smith to tailor the selection of objects to specific curricular projects. Ross had a pronounced fondness for the etchings of Giovanni Battista Piranesi (1720–1778), and learning that propelled me to devise a course under the rubric of ARH 348: In the Museum, a recent addition to Smith’s curriculum in art history. In Fall 2016, in tandem with *When in Rome: Prints & Photographs, 1550–1900*, I taught a seminar on the Grand Tour.

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 complementary 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 that turned on aspects of the Ross collection. I had not previously fancied myself a scholar of Piranesi, but the essay I wrote enabled me to cast some unexpectedly new light on him and his works. Furthermore, SCMA

asked me to give a keynote lecture connected to the exhibition; 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, engagement and support were invaluable.

WHEN IN ROME: INTERACTIVE LEARNING



ABOVE: Scott Gilman, Smith Spatial Analysis Lab (SAL) post-baccalaureate fellow (standing, left) and Jon Caris, director, SAL, lead a members’ program on interactive learning.

From February to September 2016, the Spatial Analysis Lab collaborated with SCMA to produce an online complement to the museum’s exhibition *When in Rome: Prints & Photographs, 1550–1900*. The online exhibition was created using Esri Story Maps, a platform that allows users to combine web maps with other media such as text, images and videos. The exhibition consisted of an Esri Story Map displaying the locations of monuments depicted in the exhibition. Displayed on a touch-screen in the gallery, the Story Map depicted the location of featured monuments and allowed users to see digital images of objects in the exhibition depicting that monument and read about the work and artist.

The project proved to be a learning opportunity for many of us at the SAL. Two students, Karen Yu ’16 and Tanvi Kapoor ’17, georeferenced the 1748 Nolli map of Rome and overlaid it on a modern-day street map, then located each monument depicted in the exhibition and pinpointed the approximate perspective point for each image in the exhibition. Through adapting the Story Map Journal template for a touchscreen and customizing navigation features, we learned a great deal about how to customize the Story Maps template. The project also challenged our understanding of what a map is in the digital, what it means to practice cartography, and how what we do in the SAL intersects with digital humanities.

— Scott Gilman, Post-Baccalaureate Fellow, Smith College Spatial Analysis Lab

ON VIEW

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

FEBRUARY 3–AUGUST 13, 2017



ABOVE: Bettina Bergmann, Helene Phillips Herzig '49 Professor of Art History, Mount Holyoke College, leads a public Spotlight Gallery Talk entitled "Living in a Kaleidoscope: Wall Paintings of Villa A" in the *Oplontis* exhibition

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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 and the last of the three-stop U.S. tour of works that were seen for the first time outside Italy.

Ongoing excavations of the villas at Oplontis have revealed a spectacular wealth of art, including sculpture that adorned the villas' gardens, jewelry and ornate coins, as well as everyday objects such as utensils and drinking vessels. Seen together, these beautifully preserved artifacts demonstrated the disparities of wealth, social class and consumption in Roman life. In addition, the exhibition included fragments from extensive,

detailed frescoes up to 20 feet high; mosaic and marble floor coverings; and statues and busts, some—such 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.

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.

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

on the complex relationship between the modern-day city of Pompeii and its archaeological resources.

The exhibition also inspired some creative explorations. Students from the Springfield Conservatory of the Arts worked with a teaching artist from Enchanted Circle Theater to develop a theatrical presentation about ancient life in a Roman villa. This was performed for a public audience during the museum's Community Day (see page 46). Additionally, a group of Smith classics and theatre students developed their own dramatic response to the exhibition, which they titled *Oplontis: A Roman Tragedy*. They wrote a script that imagined the backstories and experiences of individuals known to have perished at the Oplontis site. Throughout the exhibition's run, we invited our visitors to join us in a range of hands-on art making activities during our monthly Second Friday program.

The course Art History 291: Leisure and Luxury in the Age of Nero focused on this exhibition specifically, delving into the historical and museological life of the objects. Other classes that utilized the exhibition for deep learning opportunities include Classics 237: Artifacts of Daily Life in the Ancient Mediterranean, Classics 233: Gender and Sexuality in Greco-Roman Culture and Anthropology 221: Archaeological Method, Theory and Practice, as well as Latin classes.

This slate of programs was intended to offer visitors a range of entry points for exploring the world of Oplontis and its ancient residents, while also providing opportunities to build an expanded sense of connection and community at the museum.

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Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii was organized and circulated by The University of Michigan Kelsey Museum of Archaeology in cooperation with the Ministero dei Beni e delle Attività Culturali e del Turismo and the Soprintendenza Speciale per i Beni Archeologici di Pompei, Ercolano e Stabia. The exhibition, presented in memory of Isabel Brown Wilson '53, was made possible by generous gifts from Jane Chace Carroll '53, Louisa Stude Sarofim '58, Jane M. Timken '64 and Wallace S. Wilson.

For detailed information about the exhibition and related programs visit the *Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii* website: smith.edu/artmuseum/On-View/Past-Exhibitions

Total number of museum visitors	24,294
"First Look" exhibition previews	101
Number of college classes	27
Number of exhibition programs	24
Night at Your Museum attendance	1,401
Free Fun Friday/Second Friday attendance	1,126
Total program attendance	4,998

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

A CONVERSATION WITH BARBARA KELLUM,
PROFESSOR OF ART



16

YOU WERE A STRONG VOICE AND ADVOCATE FOR BRINGING THIS EXHIBITION TO THE SMITH COLLEGE MUSEUM OF ART. WHY WAS IT PARTICULARLY IMPORTANT TO YOU FOR THIS EXHIBITION TO COME TO OUR CAMPUS?

I was convinced that this was a once-in-a-lifetime opportunity to bring some of the great treasures of the ancient Mediterranean to Smith. Since the exhibition was curated by University of Michigan Professor Elaine Gazda, my first mentor in Roman art, I also knew that the sculpture, frescoes, jewelry and objects of daily life were selected to tell multiple stories across many disciplines and that it would make the exhibition memorable for all. At the same time, I was very much aware that the cost of mounting this exhibition was great and I am profoundly grateful to SCMA director Jessica Nicoll '83 for her commitment to make this happen and to the amazing Smith alumnae and friends whose generosity made this exhibition a reality.

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 understanding 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?



ABOVE: Barbara Kellum's students with the model of "Oplontis Villa A"

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 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 freehand—"Exactly what I would do!" she said, as past and present met.

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.

17



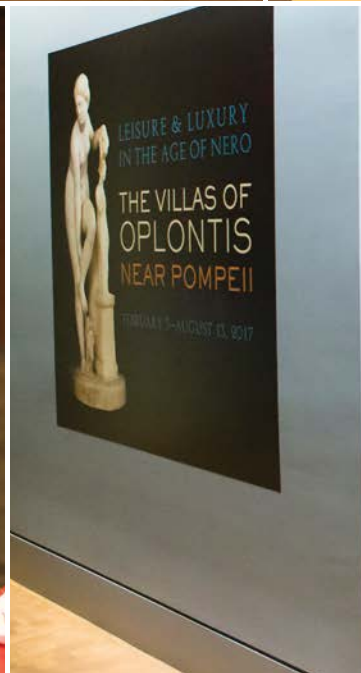
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CONNECTING PEOPLE TO IDEAS

1. A visitor studies the *amphorae* (wine jugs) in the *Oplontis* exhibition

2. Unknown Artist. Roman, 3rd-1st century BCE. *Strongbox*, 3rd-1st century BCE. From Oplontis B, northeast area of peristyle courtyard

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

ACADEMIC ENGAGEMENT

ENCHANTMENT, COLLABORATION AND TRANSFER: TEACHING AND LEARNING IN THE MUSEUM OF ART

FACULTY REFLECTION/FLOYD CHEUNG



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

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.

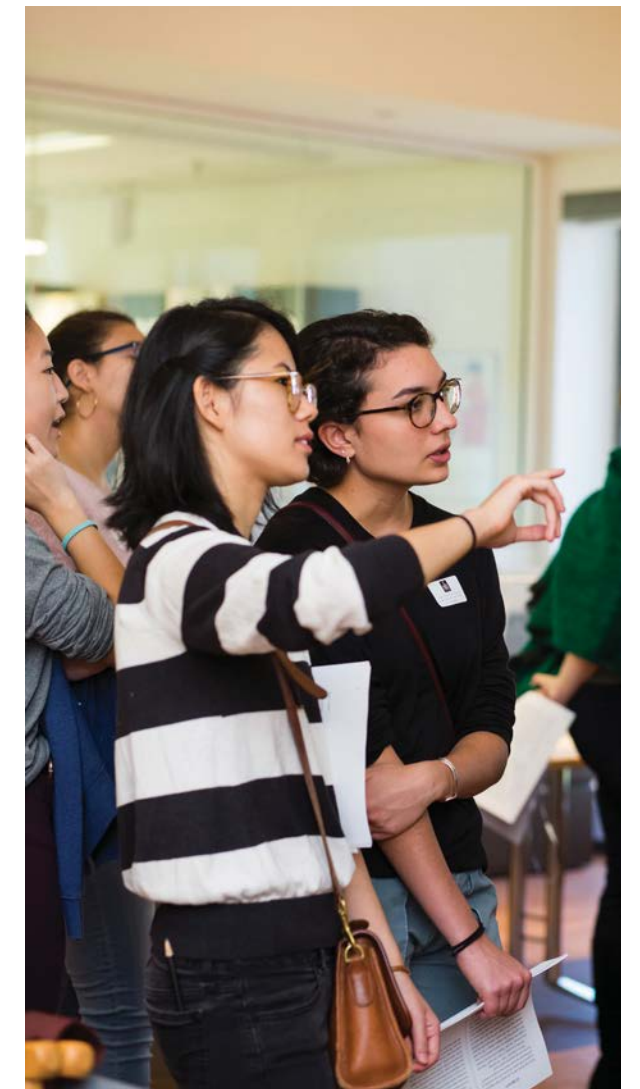
The Awakening follows a character named

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.

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.



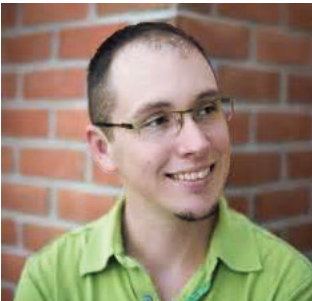
Alex Dika Seggerman,
Five College Mellon
Post-Doctoral Fellow,
Art Department
Art History 280: Luster
and Gilt: Persian
Painting at the Smith
Museum

Students in this 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 Elinor Lander Horwitz '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 ends [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.



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

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.



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

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 (i.e., 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.

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 553: Choreography by Design

Silvia Berger

Spanish & Portuguese 246: Latin American Literature: The City in Words and Colors

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



ACADEMIC ENGAGEMENT

LANG COLLECTION FACULTY THINK TANK

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.



TOP TO BOTTOM: Participants in the Lang Collection Think Tank, including Kurt Lang (center) and curator Aprile Gallant (bottom)

ACADEMIC ENGAGEMENT

EXCAVATING THE IMAGE:
MARKET SCENE BY DIEGO RIVERA

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.



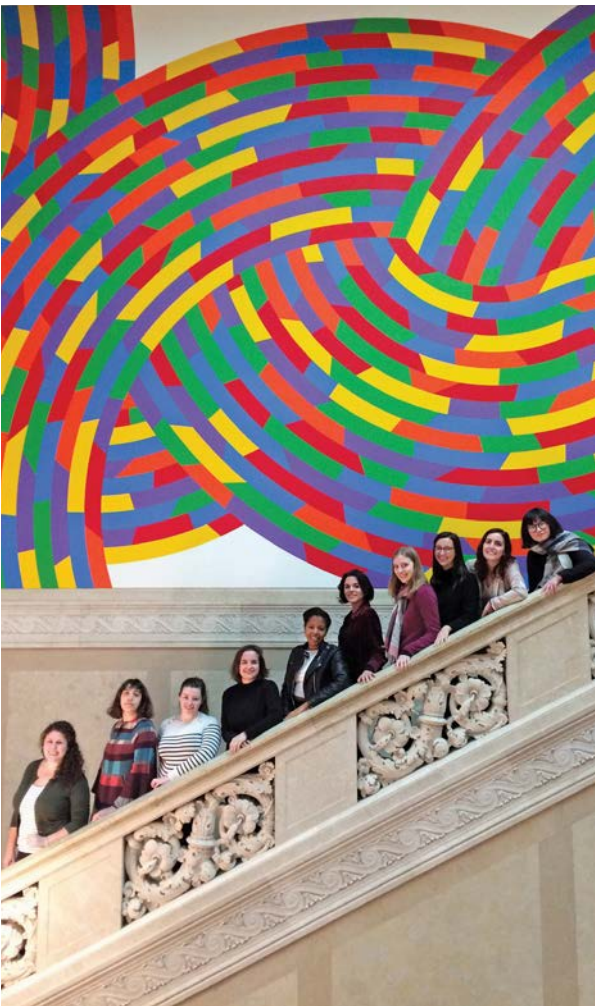
ABOVE: Smith faculty and museum staff studying the museum's Rufino Tamayo mural (installed in the Brown Fine Arts Center atrium) during the Excavating the Image study session

MUSEUMS CONCENTRATION

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.



ABOVE: 2017 Museums Concentrators during their field trip to the Wadsworth Atheneum

BEVERLY MORGAN-WELCH '74



For the fall 2016 Museums Concentration gateway course, MUX 118: The History 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 she returned to receive a Smith Medal in 2009 for her postgraduate achievements. Since 2015, Beverly has served 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 *Museums and African American History: The Opening of a New Smithsonian Institution*. She shared insights and personal reflections on the process of developing and presenting NMAAHC's collection in a brand-new building on the National Mall. Thanks to close collaboration with Smith's Office of Inclusion, Diversity and Equity, her visit also included a tea gathering with the Black Students Alliance and an evening reception with faculty and staff of color.

MUSEUMS CONCENTRATION
STUDENT PERSPECTIVE: BERYL FORD '17



THE SMITH COLLEGE MUSEUM OF ART HAS always represented a haven for my creative and intellectual growth as a student in the art history major and the Museums Concentra-

tion, and as the Black Students' Alliance arts and culture liaison. Throughout my undergraduate career, I worked closely with the museum's staff in varying capacities: as a student educator leading tours my sophomore year, as the organizer and facilitator of the program "To Know Ourselves: Exploring the Work of Black Artists in SCMA's Collection" in my junior year, and as an art history student collaboratively involved in the curation of the exhibition *About Face: People, Animals, and Mythical Beings in Islamic Art* during my senior year. While the museum itself possesses a breadth of research and educational resources, as well as a collection of great renown, it is the staff and museum administration that drew me into the museum's galleries and encouraged my participation within its space. Consequently, it was at SCMA that I first started exploring and cultivating an understanding of the ideas of place, ownership and stakeholding from my perspective as a museum visitor.

Having meaningful experiences with the collection, my peers and educators at SCMA truly transformed the way I approached my praxis as an individual pursuing a career in the arts and as an educator.

I knew that I wanted others to feel a sense of place and ownership within the museum just as I did, so when I sought out internships at other institutions, I committed myself to taking up this responsibility. For example, during the summer of 2016, I interned in the education department of the National Portrait Gallery in Washington D.C. Under the supervision of Geraldine Provost Lyons '02, I was tasked with organizing enrichment activities for the summer interns as a means of cohort building. I also facilitated workshops for local educators and assisted Geri with observing docent tours. Each of these projects was underpinned by two goals: first, to emphasize that the museum is accessible to a vast range of visitors; and second, to emphasize the Portrait Gallery staff's interest in sustaining relationships with its constituencies.

My experiences at the National Portrait Gallery were particularly illuminating because they introduced me to the possibility of continuing my pursuit of museum education and bridging that passion with my interest in arts administration and public programming. I owe this realization of my passions and career goals not only to the staff I worked alongside at the Portrait Gallery, but also to the guidance I received during my time in the Museums Concentration. Having the opportunity to navigate a professional arts space and an academic arts space afforded me a certain degree of museum literacy that I could not have gained by solely learning about museums in the classroom.

2017 MUSEUMS CONCENTRATORS AND CAPSTONE PROJECTS

Beryl Ford Finding Focus—A Conversation about "In Focus," an E-Zine	Laura Grant Perspectives on Museum Hack	Samantha Page Deaccessioning and the Smith College Museum of Art: An Entry Point to American Studies, Art History, and the Museums Concentration
Lily Clark So You Think You Can Rob a Museum? Mythbusting Museum Security	Dorie Klein The Right to Bear Paintbrushes: Making Activist Public Art Visible to Museums Through Mapping	Johanna Renard Northampton Street Art Exhibition
Ana Drinovan Color & Japanese Art: An Attempt at Deconstructing Museological Paradigms	Saraphina Masters Interpretation for Empowerment: A Guide to SCMA Greek Vases	Hui Yan Making Connections in Musée Imaginaire
Olivia Feal What's in a Blog?		



CONNECTING PEOPLE TO EACH OTHER

MEMBER ENGAGEMENT

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



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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 Muehlig
September 15, 2016	Student Member Welcome Gathering and Info Session
September 29, 2016	Exhibition Preview: <i>When in Rome: Prints & Photographs, 1550–1900</i> 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	<i>AIDS Work</i> Gallery Talk with artist Eric Avery
February 1–2, 2017	Three Exhibition Previews: <i>Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii</i>
March 24–25, 2017	SCMA Exhibition Bus Trip from New York City: <i>Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii</i>
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	14th Annual Miller Lecture: Professor John Pinto: "Rome: The Greatest Theatre in the World"
November 10, 2016	Lecture by Professor John Moore: "Giuseppe Vasi's Panorama of Rome and Its Related Guidebooks: Printmaking, Book Publishing, and Diplomacy in Eighteenth-Century Europe"
March 25, 2017	27th Annual Phyllis Williams Lehmann Lecture by John R. Clarke

ASSOCIATES PROGRAMMING

April 5, 2017	Private tour for SCMA Associates of <i>Marsden Hartley's Maine</i> at The Met Breuer with exhibition curator Randall Griffey, associate curator, Modern and Contemporary, The Metropolitan Museum of Art
June 1–3, 2017	Tryon Associates Trip to Louisville, KY



4.

1. Museum members at Art Outdoors! with Professor John Brady (page 30, standing)

2. Members study works on view in *When in Rome*

3. Associate Director for Education Maggie Newey (left) visits with Jan Oresman '55, keynote presenter Olukemi Ilesanmi AC '98 and Shama Rahman '13 at the opening reception for the 2016 Tremaine Symposium, Smith Alumnae: Connecting Art + People

4. Community Day visitors

5. Manager of security Ann Mayo '83 greets Second Friday visitors

6. Museum members at the 14th Annual Miller Lecture featuring Roman scholar John Pinto



5.



6.

MUSEUM MEMBERS

WE THANK MEMBERS FOR PROVIDING ESSENTIAL SUPPORT. THEIR COMMITMENT IS CRITICAL 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 ’53 and Leo Arnaboldi
Joan Lebold Cohen ’54 and Jerome A. Cohen
Ryna Cohen ’52
Peggy Danziger ’62 and Richard Danziger
Georgianna Erskine ’54
Catherine Freedberg ’64
Jan Golann ’71
Eliot Nolen ’54 and Wilson Nolen
Janice Oresman ’55
Betty Sams ’57
S. Mona Sinha ’88 and Ravi Sinha
Anita Wien ’62 and Byron Wien

Ann Solomon ’59 and Richard Solomon
Roberta Sommers ’64 and Jeffrey Sommers
Carlyn Steiner ’67
Ellen Strickler ’57 and Daniel Strickler
Judith Targan ’53
Joyce Thurmer ’52
Jane Timken ’64
Ann Wales ’57
Roberta Weinstein ’67 and David Weinstein
Melissa Wells ’93
Elsie Wheeler ’54
Martha Wright ’60

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

Heather Brandes ’89
Cathy Carron ’79 and Andrew Carron
Julie Cho ’94
Sara Crawley
Wendy Cromwell ’86
Nancy de La Selle ’69, 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
Janice Oresman ’55
Carol Sirot ’54
Lynn Stern ’64
Amy Weinberg ’82

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

Anonymous (1)
AnnaMaria Abernathy ’50 and Frederick Abernathy
Patricia Ashton ’53
Wayne Baden, in memory of Drayton Grant ’70
Susan Baker ’79
Kathleen Balun ’72
Dee Bates

Mary Beck ’56
Sarah Bellrichard ’94
Louise Bessire ’58
Edith Bingham ’55
Nancy Bissell ’61
Barbara Blumenthal ’75
Anne Bodnar ’78
Suzanne Boorsch ’58
Nancy Bradbury ’74 and Scott Bradbury
Erika Brewer ’86 and William Brewer
Anne Brown ’62
Evelyn Brown ’72
Linda Bruemmer ’73
Lale Burk ’64 and Carl Burk
Brookes Byrd ’65
Edith Byron and Frederick Byron
Elizabeth Caine and Thomas Caine
Mary Callaway ’62
Ann Caplan and Jeffrey Caplan
Teresa Carbone and Robert Goldsmith
Judith Carroll ’74
Eunice Chambers ’77
Carol Christ
Elizabeth Clark ’82
Robin Clark ’87
Susan Cohen ’62
Ann Collier ’55 and Marvin Collier
Eileen Conder ’60
Jan Constantine ’70
Joan Curhan ’59
Deborah Cushman ’77
Mary Dangremond ’76
Florence DeRose and Peter DeRose
Donna Donaghy ’59
Patricia Dube ’49
Nancy Duck ’63
Louise Eastman ’88
Jane Eisner ’53
Elizabeth Enders
Erika Enger ’86
Suzannah Fabing and James Muspratt
Anne Farr ’66
Heather Finan ’90
Jane Fogg ’54
Vanessa Gates-Elston ’02, in memory of Charlotte Spencer ’35
Celia Gilbert ’54 and Walter Gilbert
Cynthia Goheen
Sarah Goulard ’67 and Hiram Moody
Elizabeth Graham ’79 and George Graham
Martha Gray ’83
Autumn Green ’03

Sally Griggs and Alfred Griggs
Elizabeth Guthman ’60
Margaret Guyer ’90
Ellen Harrington ’81
Mary Harvey ’75
Nancy Harvin ’80
Gail Hecht ’58 and Harvey Hecht
Sylvia Henderson ’83
Aline Hill-Ries ’68 and Stan Ries
Susan Hill ’63
Ann Hilliard ’59, in memory of Helen Wellmeier ’31
Allison Hindman-Harvey ’06
Anna Hogan ’66
Anne Hulley
Barbara Jakobson ’54
Catherine Jenkins ’96
Caroline Jennings ’96
Nancy Jianakoplos ’72
Ann Jones
T. Jones
Barbara Judge ’46
Alice Kaplan ’58
Janet Ketcham ’53
Louise Krieger ’84 and William Krieger
Alison Kriviskey ’67 and Bruce Kriviskey
Valerie Lafleur ’64
Rosemary Laporte ’03
Louise Lazare ’57
Elinor Leavitt ’53
Ellen Lee ’71
Marian Leibold ’77, in honor of Lisa Callahan ’77
Jennifer Levy ’76
Susan Lindenauer ’61 and Arthur Lindenauer
Wendy Loges ’65
Christopher Loring
Heather Macchi ’93
Sarah MacCullough ’80 and Glenn MacCullough
Patricia Mail ’65, in memory of Constance Mail ’30
Katie Marousis ’90
Ann Martin ’77
Barbara Massey ’63
Sally Mayer ’79
Julia McCabe ’77
Kathleen McCartney and William Hagen
Ann Mitchell ’75
Anne Moore ’65
Rachel Moore and Harry Dodson
Luisa Motten ’83
Joanne Murphy ’82

Priscilla Murphy ’69
Nancy O’Boyle ’52
Maureen O’Brien, in memory of Nancy Harrington ’42
Deidre O’Flaherty ’70
Jean O’Neil and Ed O’Neil
Judy Oberlander ’78
Francis Osborn
Marcia Osborn ’53
Alison Overseth ’80
Maria Penberthy ’77, in memory of Janet Ley ’52 and Janet Stearns
Elisabeth Pendleton ’62
Frances Pepper ’62
Ellen Perl ’77
Jessica Plumridge ’93
Paola Prins ’86
Susan Proctor ’68
E. Upshur Puckette ’57
Norma Quesada and John Wolf
Rebecca Rabinow ’88
Sally Rand ’47
Janet Rassweiler ’80
Karissa Raynor and Robert Raynor
Letitia Roberts ’64
Mary Roberts ’60 and Donald Roberts
Perri Lee Roberts ’75 and Steven Elias
Susan Rose ’63
Phyllis Rosser ’56
Elizabeth Rowe ’59
Elizabeth Salsedo ’02 and Alexis Surovov
Barbara Salthouse and Robert Salthouse
Rita Saltz ’60, in memory of Sarah Bolster ’50
Dorothy Sawyer ’55
Mary Schaeffer ’67, in memory of Lyndel Woodruff ’67 and Paula Satlow ’67
Cathy Schoen ’70
Elizabeth Schoenfeld
Deborah Seidel ’68
Adrian Shelby ’55 and Edward Bindel
Jan Siok ’85
Susan Small ’48
Margaret Smith ’52 and Girard Smith
Nancy Solomon ’69
Estelle Sosland ’46 and Morton Sosland
Laura Spadone ’57
Lee Sproull
Sallie Stanley ’74
Joanna Sternberg ’91
D. Ann Stromberg ’58
Dorothy Sumner ’57
Audrey Tanner ’91

Judy Tenney ’49
Lois Thompson ’66
Diane Tohn ’56
Barbara Townsend ’74, in memory of Lyn Corbett ’74
Tanya Trejo ’94
Sandra Tullius ’84
Anne Van Wart ’88
Anne Vernon ’53
Louise Weed ’70
Kalle Weeks ’67
Vera Weintraub ’65
C. Ann Welsh ’76
Suzanne White ’06
Kathryn Wiener ’50
Lisa Wiese ’78
Cheryl Willems and Mo Willems
Amy Williams ’76
Anne Williams ’65
Andrea Wolfman ’75
Toni Wolfman ’64
Kathryn Wood ’86
Martha Wood ’69
Margaret Wurtele ’67
Karen Zens ’71

Matching Gifts
Henry Luce Foundation, Inc.
Jackson National Life Insurance Company
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THE HILLYER SOCIETY
Albertine Burget ’60
Jane Carroll ’53
Marilyn Cohen ’68 and Robert Cohen
Elizabeth Force
Catherine Freedberg ’64
Judy Wells Hoffman ’53
Janice Oresman ’55
Mary Roberts ’60
Susan Rose ’63
Louisa Sarofim ’58
Carol Selle ’54
Judy Tenney ’49
Jane Timken ’64

Every effort has been made to accurately report members.



ABOVE: Visitors in the third-floor galleries (featuring Art after 1800)



ABOVE: A student visitor in the lower-level gallery (featuring Art after 1950)

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
 Elizabeth Eveillard '69
 Catherine Freedberg '64
 Vanessa Gates-Elston '02
 Ellen Lee '71, *Acquisitions Chair*
 Julia Meech '63
 Janice Oresman '55

Shama Rahman '13
 S. Mona Sinha '88, *South and Southeast Asian Art Task Force Chair*
 Ann Solomon '59
 Judith Targan '53
 Melissa Wells '93
 Anita Wien '62
 Amy Worthen '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 this 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
 Joan Lebold Cohen '54
 Peggy Danziger '62
 Nancy de La Selle '69

Nancy Fessenden '50
 Jan Golann '71
 Sarah Leahy '54
 Yamini Mehta '93
 Ann Niehoff '75
 Eliot Nolen '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.

Marilyn Cohen '68, *Co-Chair*
 Jan Golann '71, *Co-Chair*
 Melissa Wells '93, *Associates Coordinator*
 Wendy Cromwell '86, *Contemporary Associates Coordinator*
 Susan Brundage '71
 Janice Oresman '55

GIFTS TO THE MUSEUM

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.

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

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
 Georgianna Erskine '54
 Dr. Elizabeth Force
 Charlotte Feng 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

GRANT SUPPORT

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

BEQUESTS

Eleanor King '40
 Margo Lamb '56

THE HILLYER SOCIETY/DONOR PROFILE

JANICE CARLSON ORESMAN '55



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

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When Janice Carlson Oresman '55 first arrived at Smith College, art was not on her radar. She took a chance by enrolling in an art history class (Art 11) and, as a scholarship student, worked at the Smith College Museum of Art's reception desk. The combination had a powerful effect.

The art class was like a marriage in a funny kind of way. It hit me over the head and from that moment on art has been, aside from my family, the focus of my life.

Over several decades, Oresman, an avid collector and art adviser for companies around the world, has donated more than 100 pieces of art—primarily prints—to the museum's Cunningham Center for the Study of Prints, Drawings and Photographs. Recently, she formalized plans to bequeath additional works to the museum. SCMA, she says, has been a focus of her philanthropy for a simple reason. It was Smith that awakened in her a lifelong passion for art.

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.

STUDENT-ALUMNAE ENGAGEMENT/EMILY HALL TREMAINE SYMPOSIUM

SMITH ALUMNAE: CONNECTING ART+PEOPLE



IN THE FALL OF 2016 STUDENTS AND MILLENNIAL alumnae came together for Smith Alumnae: Connecting Art + People, the seventh annual Emily Hall Tremaine Symposium. This program was created to shed light on the kinds of careers students might wish to follow with training in art and art history, and to convene alumnae working in these fields.

The theme of the symposium was chosen to celebrate the life and inspiration of Ann E. Musser (1973–2014), the museum's former associate director for academic programs and public education. Ann believed that "all museums have the opportunity to be 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!"

Alumnae speakers included innovators, educators and activists working in art museums and community organizations. Anne Manning '89, director, education and interpretive programs, The Nelson-Atkins Museum of Art, facilitated a discussion with Sara Bodinson '99, director, interpretation, research and digital learning, Museum of Modern Art, and Kimberly Drew '12, social media manager, The Metropolitan Museum of Art, and founder, Black Contemporary Art on Tumblr. All three shared how their passion for art inspires their work to engage people within the museum setting.

Affecting social change through cultural work in communities was the focus of the second panel led by moderator Denise Gray '97, manager of school and alumni programs, ArtworxLA. Shereen Choudhury '11, co-founder, creative director, Green Seed Arts in Los

Angeles, spoke of her mission to merge the transformative power of the arts with mindfulness and community action. Leila Tamari '11 told of how she pursued her interest in public art by first becoming a programming coordinator at Creative Time in New York City. Currently, Leila is a program officer for the National Creative Placemaking Fund at ArtPlace America.

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 the way art is accessed by others, from high-end institutions to much smaller installations; and reaching diverse segments of American society, particularly POC and the young. HURRAH for these women. I was WOWED!"

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Support for the Emily Hall Tremaine Symposium is provided by the Emily Hall Tremaine Fund through the initiative of Dorothy Tremaine Hildt '49



TOP: 2016 Tremaine Symposium presenters (left to right), Anne Manning '89, Olukemi Ilesanmi AC '98, Kimberly Drew '12, Sara Bodinson '99, Leila Tamari '11, and Denise Gray '97 ABOVE: (left) Anne Manning '89, Kimberly Drew '12, and Sara Bodinson '99 (right) Ann Musser's widower, Ozzie Ercan, with their daughter, Zeytin Ercan

A video of the complete program is available on the SCMA website: smith.edu/artmuseum

STUDENT ENGAGEMENT/NIGHT AT YOUR MUSEUM

RUSSEL ALTAMIRANO, SACERDOTE POST-BACCALAUREATE FELLOW IN MUSEUM EDUCATION, 2016–2018

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.

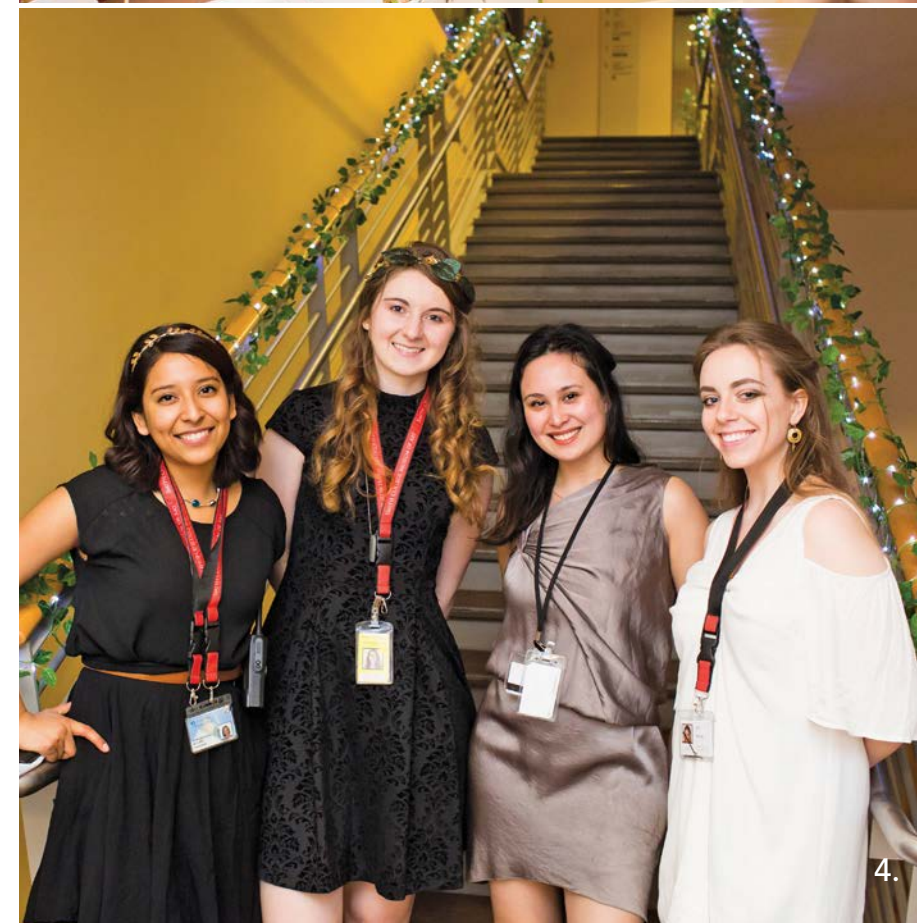
February 2017 was an exciting time at SCMA with the opening of *Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii*. The diverse set of ancient objects displayed in the show inspired the theme for NAYM 2017: "Dress as Your Inner Deity." The museum was radiant in fairy lights and 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.



The ninth annual Night at Your Museum event attracted 1,400 Smithies and guests; more than half of the attendees were first year students.

1. Russel Altamirano, Sacerdote Post-Baccalaureate Fellow in Museum Education, and lead organizer, NAYM

2. NAYM guests pose for a Polaroid photo

3. NAYM guests enjoy the jewelry-making project

4. NAYM organizers (left to right) Russel Altamirano, Natalie Sandstrom '19, Melanie Sayarath '17, and Jessica Berube, Kennedy Post-Baccalaureate Fellow in Museum Marketing and Communications

5. A NAYM guest focuses on the *Oplontis* exhibition

STUDENT ENGAGEMENT/SUSTAINING SOCIAL CONNECTIONS WITH SMITHIES
JESSICA BERUBE, KENNEDY POST-
BACCALAUREATE FELLOW IN MUSEUM MARKETING
AND COMMUNICATIONS, 2015–2017



IT’S NO SECRET: MUSEUMS ARE NO LONGER JUST brick-and-mortar destinations. Through technology, cultural institutions extend beyond four walls and into the spaces where conversation, connection and community are constantly developing and evolving: social media platforms.

Smithies are native social media users. In response to this, SCMA—or @smithartmuseum, as it’s known on social—maintains a robust presence on

Facebook, Twitter, Instagram, Snapchat and YouTube, bringing the museum to students instead of solely the opposite. Online sharing increases accessibility to the museum’s collection, and by engaging with social media-friendly, colloquial language, it helps break down the sometimes-intimidating concept of “museum-ing” into comfortable, digestible pieces and offers trusted opportunities for connection.

Sustaining these connections lies in relevance and community building. By linking students with other like-minded individuals around similar interests like artwork and hashtag trends (#ModernMondays or #MuseumSelfieDay, anyone?) or student-focused events —#NAYM and #StudentPicks among them—the online SCMA community is not only maintained, but growing. In the past year alone, SCMA’s platforms collectively grew 150 percent in follower count and post-engagement, all while keeping with the museum’s mission of connecting people with art, ideas and each other and supporting the 2017–2022 Strategic Plan.

SCMA’s social media team—led by Martha Ebner, communications coordinator, and including the post-baccalaureate fellow in museum marketing & communications, plus student assistants Catherine Bradley ‘16 and Melanie Sayareth ‘16—crafted content to convey a welcoming and inclusive tone and personality, relevance to students’ lives and learning opportunities in addition to access outside of the museum’s physical space.

Tone and personality are major influencers for capturing audience, with casual language and diverse, relatable imagery at the top of SCMA’s priority list. For example, in May @smithartmuseum shared the painting *Discarded Treasures* by John Frederick Peto with its ever-growing Instagram family, depicting a desk cluttered with haphazard textbooks and the accompanying caption, “Pictured: a Smithie’s desk after finals.”

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, SMCA’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
COLLEEN MCDERMOTT, BROWN POST-
BACCALAUREATE CURATORIAL FELLOW, 2015–2017



THE HIGHLIGHT OF MY TIME AT THE MUSEUM has been mentoring student curators as part of the Student Picks program. Every year, six students are selected to put up a one-day exhibition in the museum. They can select from more than 20,000 works in the Cunningham Center’s Works on Paper collection, building a theme and a curatorial eye based on their interests.

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 EightTEA Minutes, a global tea talk and tasting in the spring semester. Yao Wu, curator of Asian art, led a gallery talk 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 GongFu 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.



ABOVE: Participants observing a tea ceremony demonstration at Around the World in EightTEA Minutes

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: **Sophie Harreid ’17** received the Tryon Prize for Art for her 25-second rotoscope animation, “the space between.” Sophie describes her work as exploring “the buzzing energy of stillness within motion.” She writes, “Although I spent at least 40 hours on the actual rotoscoping of the animation in Adobe Photoshop, I also put considerable forethought into the exact choreography and framing of this micro-dance film.” The video was created 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 Islamic Art and Architecture.



ABOVE: Ghada Amer; Reza Farkhondeh. Amer: born Egypt, 1963. Farkhondeh: born Iran, 20th century. Kiss Cross, 2006. Lithograph printed in color with hand-sewn elements on paper. Purchased with the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927

COMMUNITY ENGAGEMENT

STUDENT PERSPECTIVE: OLIVIA FEAL ’17



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 steppingstone 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

PARTNERSHIPS AND PROGRAMS: WORKING WITH SCHOOLS AND FAMILIES



ABOVE: Museum educator Gina Hall working with a school group in the third-floor galleries (featuring Art after 1800) **OPPOSITE:** (left) Melanie Sayarath '17, Student Museum Educator, with a school group; (right) Education post-baccalaureate fellow, Russel Altamirano, with a school group

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 departments 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.

For our youngest visitors from Smith's Fort Hill Center for Early Childhood Education, this is often their first time at the museum and we work with teachers to connect the experience with something the children are learning or are passionate about at school, such as construction or nature. 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 exhibitions; 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 intensively 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 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, Ellie's Oils, Enchanted Circle Theater, Forbes Library, Holyoke Hummus Company, Smith College geosciences and anthropology departments and Springfield Conservatory of the Arts.



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

ACQUISITION HIGHLIGHTS



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. . . [I]t 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.



ABOVE LEFT: Members of the Moody Family, 2017. ABOVE RIGHT: Alma Leiva. American, born Honduras, 1973. *Celda #11 (Prison Cell #11)* 2013 (printed 2017). Archival pigment print. The Meredith S. Moody Collection. Gift of Hiram Moody and Sarah Goulard, class of 1967

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.

ABOVE LEFT: Unknown. American, 19th century. *Untitled* [woman and girl on stone wall]. Cyanotype. Gift of Peter J. Cohen in honor of Margaret Edson, class of 1983. ABOVE RIGHT: Unknown. American, 20th century. *Untitled* [woman at podium]. Gelatin silver print with applied color. Gift of Peter J. Cohen in honor of Margaret Edson, class of 1983.

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 1996. 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.



ABOVE LEFT: Edgar Degas. French, 1834–1917. *Study for René de Gas à l'Encrier*, c. 1855. Sanguine crayon and graphite on laid paper, mounted. Purchased with the Diane Allen Nixon, class of 1957, Fund, and the Beatrice Oenslager Chace, class of 1928, Fund. MIDDLE: Edgar Degas. French, 1834–1917, *Study for René de Gas à l'Encrier*, c. 1855. Graphite heightened with white on thin, slightly textured, blue wove paper. Purchased with the Diane Allen Nixon, class of 1957, Fund and with gifts from Elizabeth Mayer Boeckman, class of 1954, Jill M. Capobianco, class of 1986, John Eastman (with a matching gift from United Television, Inc.), Janet Wright Ketcham, class of 1953, Alice Kramer, class of 1952, Eliot Chace Nolen, class of 1954, Bonnie Johnson Sacerdote, class of 1964 and Louisa Stude Sarofim, class of 1958. ABOVE RIGHT: Edgar Degas. French, 1834–1917. *René de Gas à l'Encrier*, 1855. Oil on canvas. Purchased.

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 had 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.

ABOVE LEFT: Unknown. Chinese, Han dynasty (206 BCE–220 CE). *Mirror with Design of Birds*. Bronze. Gift of Doris Todd Brown, class of 1949
ABOVE RIGHT: Unknown. Chinese, Song dynasty (960–1279). *Mirror with Design of Figures in a Landscape*. Bronze. Gift of Doris Todd Brown, class of 1949

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.



TOP: Norma Bessouet. Argentinian, born 1947. *Selvaggia & Uccello*, 1986. Lithograph printed in color on medium thick, moderately textured, cream-colored paper. Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman. ABOVE: Candido Bido, Dominican, 1936–2011. *Encuentro*, 1986. Screenprint in color on medium thick, slightly textured, white Fabriano paper. Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman.

HIGHLIGHT DONNA SMITH REID '51 GIFT



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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.

ABOVE LEFT: Unknown. Chinese, Southern Song dynasty (1127–1279). *Tea Bowl with "Hare's Fur"*; Decoration. Stoneware with iron-oxide glaze (Jian ware). Gift of Donna Smith Reid, class of 1951 ABOVE RIGHT: Unknown. Chinese, Tang dynasty (618–907). *Figure of a Court Lady*. Earthenware with pigment. Gift of Donna Smith Reid, class of 1951

HIGHLIGHT *THREE CEMETERIES*
BY PARK CHAN-KYONG



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.

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ABOVE: Park Chan-kyong. Korean, born 1965. *Three Cemeteries*, 2009. Photographs, texts and sound. Purchased with the Carroll and Nolen Asian Art Acquisition Fund

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” (sōsaku 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 Gotō 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 gives 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 Tōkō 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.

TOP: Iwami Reika. Japanese, born 1927. *Fantasy of Okhotsk*, 1981. Woodcut, mica and silver leaf printed on medium thick, slightly textured, cream-colored paper. The Hilary Tolman, class of 1987, Collection. Gift of the Tolman Collection, Tokyo. MIDDLE: Yao Wu and Norman Tolman. BOTTOM: Tolman family

HIGHLIGHT FEMINIST ART

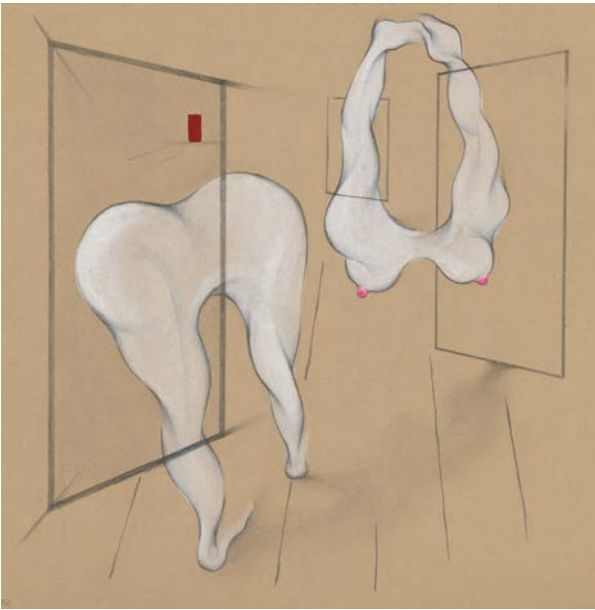


Like most artists, I own work by friends, mostly women. In recent years, I began to realize that altogether, these artworks represent a community at a certain moment in time. We were the first generation of American feminist artists, and as that period recedes, there is increased interest in our politics,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

—Joyce Kozloff

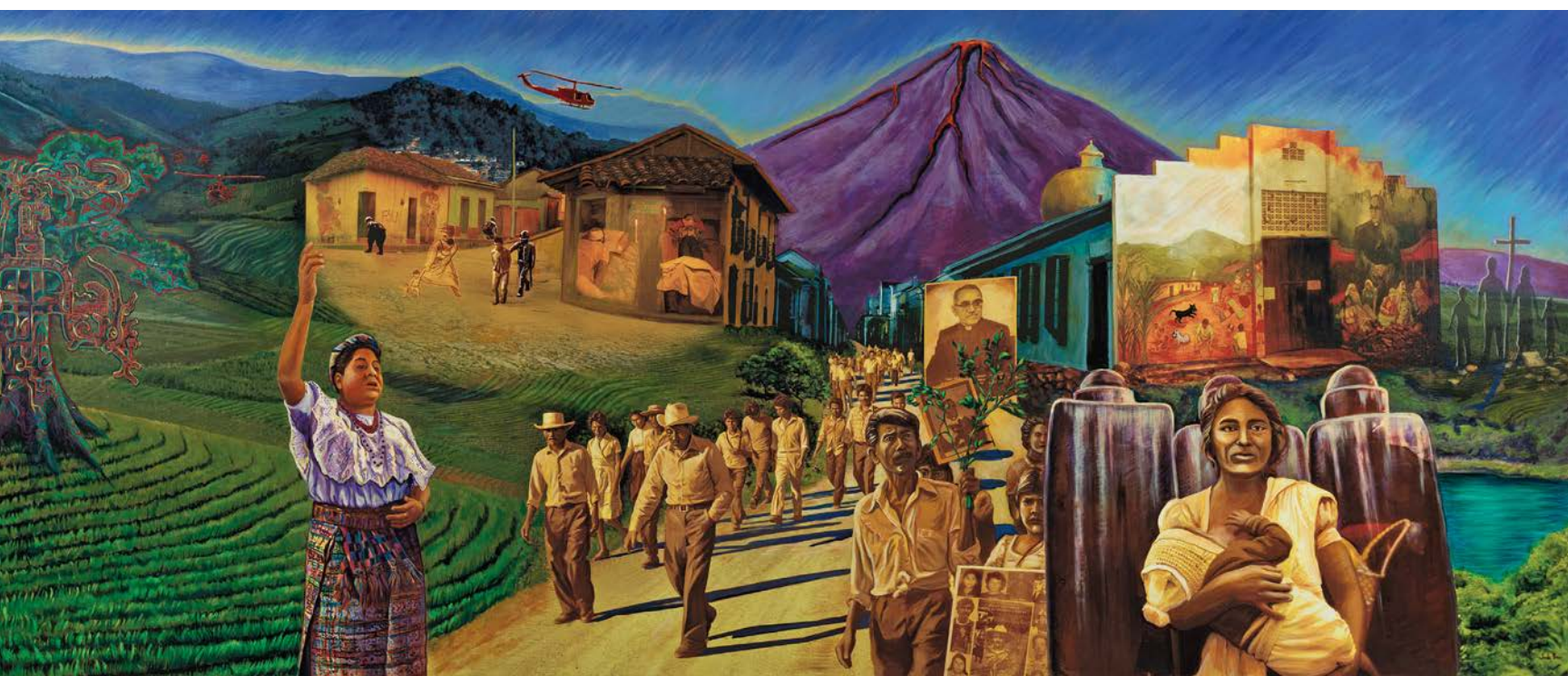
In 2016, SCMA solidified agreements with New York-based artists Joyce Kozloff and Nina Yankowitz to serve as stewards for their personal collections of works made by women. Including a range of media—ephemera, sculpture, paintings, ceramics, photographs, prints, books and drawings—these works capture 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 gen-



ABOVE LEFT: Nina Yankowitz and Joyce Kozloff, 2017. Photograph by Barry Holden. TOP RIGHT: Ree Morton. 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. BOTTOM RIGHT: Youngju Yoon. 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

erations 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.



HIGHLIGHT JUDITH BACA MURAL STUDY

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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

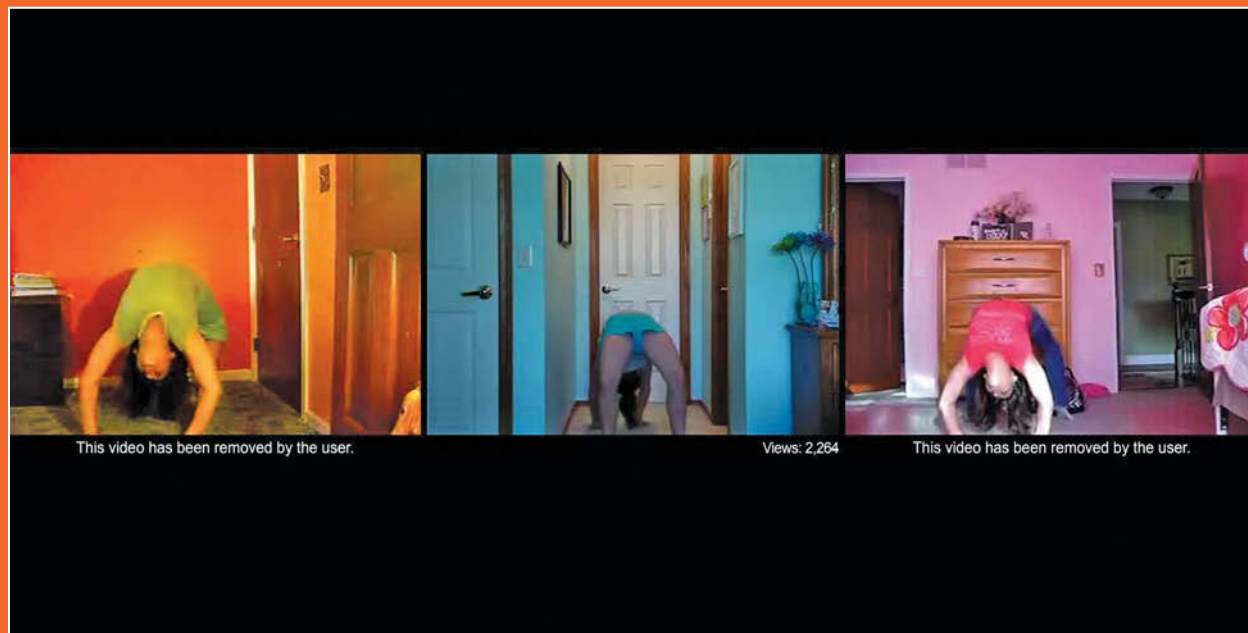
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OPPOSITE: Judith F. Baca, American, born 1946. *Study for Migration of the Golden People*, 2001. Acrylic and inkjet on canvas. Purchased with a gift from Georgianna Bray Erskine, class of 1954, in memory of Eudorah Morse Moore, class of 1940

GIFTS AND PURCHASES OF ART

July 1, 2016–June 30, 2017

ABOVE: Natalie Bookchin. 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. Running time: 7 minutes, 12 seconds



BOOKS

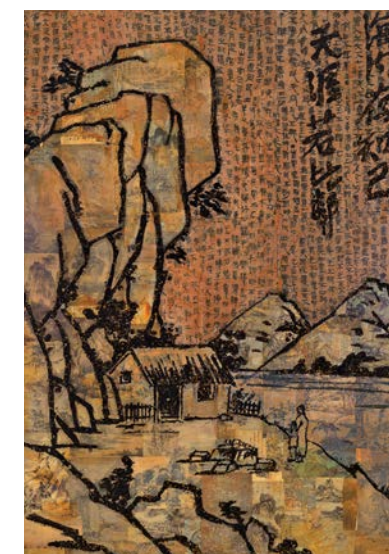
THE UNION LEAGUE CLUB, New York, New York. American, 19th century
Exhibition Catalog of the Work of the Women Etchers of America, 1888
Etching and letterpress printed in black on medium thick, moderately textured, beige paper
The Gladys Engel Lang and Kurt Lang Collection

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 in brown cloth with gold stamping
The Gladys Engel Lang and Kurt Lang Collection

COLLAGE

ANTONAKOS, Stephen. American, 1926–2013
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

FREED, Hermine. American, 1940–1998
Transformation #1 with St. John Manuscript, 1974
Collage, gold ink and opaque pigment on c-prints 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

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 Sznajderman in memory of Bernard Barken Kaufman

XUE Song. Chinese, born 1965
The Four Seas Hold Our Friendship, And Heaven Remains Our Neighborhood, 2003 (LEFT)
Collage, enamel, acrylic and ash on canvas
Gift of Peggy Block Danziger, class of 1962, and Richard M. Danziger

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 Precolumbian, six Protocorinthian and five Villanovan objects (ABOVE)
made between 7th century BCE–ca. 1250 CE
Ceramic
Gift of Fredrica Wachsberger in memory of Phyllis Williams Lehman



UNKNOWN. Chinese
Twelve bowls, vases and other vessels made between the neolithic period and Ming dynasty (1368–1644) (ABOVE)
Ceramic
Gift of Donna Smith Reid, class of 1951

UNKNOWN. Chinese and Japanese
Fifty-one Chinese mirrors, one ge (halberd) blade, a pair of swords and two axe heads made between the Zhou dynasty (ca. 1046–256 BCE) and Ming dynasty (1368–1644); one Japanese mirror from the Meiji period (1868–1912)
Bronze
Gift of Doris Todd Brown, class of 1949

UNKNOWN. Japanese
Samurai's Hat (Jingasa), Edo period (1615–1868)
Lacquered wood
Gift of Leighton and Rosemarie Longhi in honor of Julia Meech

DRAWINGS

ALPUY, Julio. Uruguayan, 1919–2009
Preliminary maquette for El árbol de la Vida (Tree of Life), 1982
Pen and black ink on medium weight, smooth, white paper
Gift of Marius and Suzanne Sznajderman 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

APPLEBROOG, Ida. 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 ruins and figures], ca. 1810–1820
Watercolor on medium thick, moderately textured, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

BARTOW, Richard Elmer. Mad River Wiyot, 1946–2016
Nak May Kway Let Way 2 (My Crying Eyes for You), 1996
Pastel, opaque pigment and graphite on thick, moderately textured, warm white paper
Myth/Origin, 2013
Pastel, opaque pigment and graphite on thick, moderately textured, warm white paper
Gift of the Estate of Rick Bartow and Froelick Gallery in honor of Karen Murphy, class of 1976

CAMERON, David Young. Scottish, 1865–1945
Genoa–Calafateae Capentieri, n.d.
Black crayon on thin, slightly textured, cream-colored paper discolored to beige
The Gladys Engel Lang and Kurt Lang Collection

CASSATT, Mary. American, 1844–1926
Untitled [mother and child], n.d.
Graphite on medium weight, smooth, cream-colored paper
Gift of Elizabeth O'Grady and Jeffrey P. Dwyer

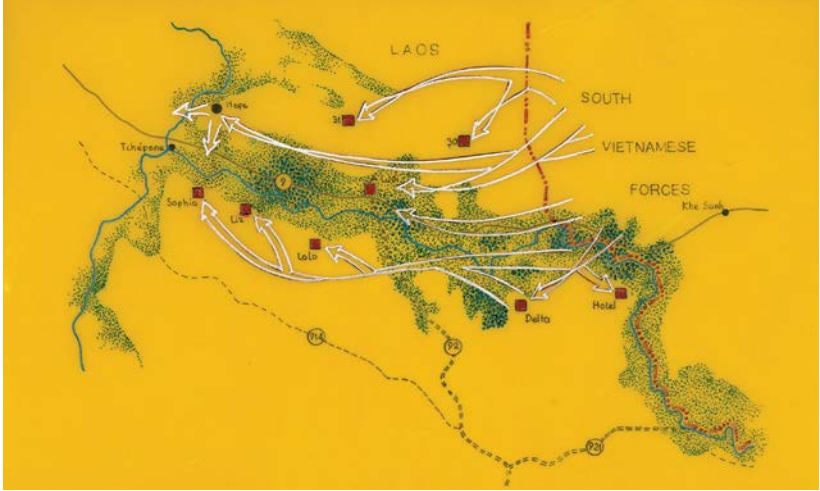
CHUNG, Tiffany. American, born Vietnam, 1969
An Lôc, somewhere between 1966–1972, 2015
Battle of Lôc Ninh 1972, 2015 (RIGHT)
Battle of An Lôc (Easter Offensive) 1972, 2015
Battle of An Lôc 1972–NVA's & VC's movements towards Saigon, 2015
Battle of An Lôc–key locations, 2015
COSVN, NLF, PRG and VC bases, 2015
National route 13 and abandoned air-fields from my father's youth, 2015
Operation Lam Son 719 in 1971, 2015
Oil and ink on vellum mounted on thick, rough, white paper
Purchased with the Carroll and Nolen Asian Art Acquisition Fund

CONTI, Raul. American, born Argentina, 1931
Convergencia, 1980
Gouache, felt-tip marker, watercolor and graphite on medium thick, smooth, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

COX, David (attributed to). English, 1783–1859
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 René de Gas à L'Encrier (Study for the painting René de Gas with Inkwell), ca. 1855
Sanguine crayon and graphite on medium weight, slightly textured, cream-colored laid paper, mounted
Purchased with the Diane Allen Nixon, class of 1957, Fund, and the Beatrice Oenslager Chace, class of 1928, Fund



FORAIN, Jean-Louis. French, 1852–1931
L'Allemagne enfouit, 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, 1996
Graphite on thick, rough, white paper
Gift of Bridget Moore, class of 1979

GIBBS, Evelyn. English, 1905–1991
Blyburgh, n.d.
Watercolor on thick, rough, cream-colored paper
The Gladys Engel Lang and Kurt Lang Collection

GOFF, Robert Charles. English, 1837–1922
Untitled (Evening study, West Rye, Sussex), n.d.
Graphite on medium thick, moderately textured, blued white paper
The Gladys Engel Lang and Kurt Lang Collection

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

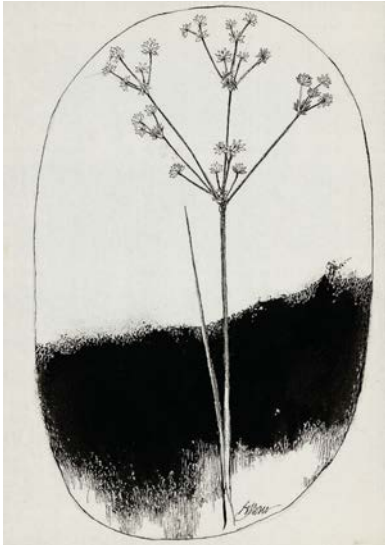
GUGÉLL, Gwen. American, born 1948
Reclining Nude, 1976
Charcoal on medium weight, slightly textured, white paper
Gift of Elizabeth O'Grady and Jeffrey P. Dwyer
Untitled, 1981
Graphite on thin, very smooth, cream-colored paper
Gift of Linda D. Muehlig in honor of her museum colleagues

HARDIE, Charles Martin. Scottish, 1858–1916
Riviera–Street in Bordighera, 1922
Watercolor and ink over graphite on medium weight, moderately textured, white paper mounted on board
The Gladys Engel Lang and Kurt Lang Collection

HILTON, K. American, 20th century
Lubec 8/6–2, 2005
Graphite on thick, slightly textured, white paper
The Nina Yankowitz Collection of Women's Art 1970s Onward

LEVY, Ellen K. American, born 1943
Shell to Skull. (After D'arcy 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
THERE he is!, 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 *Flowering Plants 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

Pen and ink on medium weight, moderately textured, cream-colored paper
The Frigate Rose, ca. 1979
Pen and ink on medium weight, slightly textured, cream-colored paper
Portrait, ca. 1970s
Graphite on moderately thick, moderately textured, greenish paper
Pig, ca. 1985
Graphite on thin, smooth, cream-colored paper
Two Lilies, ca. 1986
Graphite on medium weight, moderately textured, light blue paper
Study for Bobby, 1987
Watercolor on moderately 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, 1829–1913
Untitled [Fishermen 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

PARTEGÁS, Ester. American, born Spain, 1972
Drawing for Polylympious Tetraflacidontics, 2004
Ink on Mylar taped to green paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

PATTERSON, William Joseph. American, born 1941
Dead Bird, n.d.
Watercolor on thick, rough, cream-colored paper
Reclining Nude, 1972
Graphite on moderately thick, slightly textured, cream-colored paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer



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

PHIPPS, George Gardner. American, 1838–1925
Ocean Rock Lighthouse, n.d.
Watercolor on thick, moderately textured, cream-colored paper
Given in honor of our students at Smith College and the University of Massachusetts Amherst by Craig McFadyen Felton and Richard Bruce Trousdell

PICASSO, Pablo. Spanish, 1881–1973
Nude woman, n.d.
Graphite on medium weight, smooth, beige paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

PROUT, John Skinner. English, 1805–1876
Untitled [church interior], n.d.
Watercolor, graphite and gouache on paper mounted on board
Untitled [sailboat in harbor, Australia], n.d.
Watercolor on heavy weight, rough, cream-colored paper mounted on board
The Gladys Engel Lang and Kurt Lang Collection

ROBINSON, 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, 1940–2002
Freight train, 1985
Watercolor on thick, moderately textured, cream-colored paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

SALLOCH, Heinz Emil. American, born Germany, 1908–1985
Untitled [factory buildings and crane], 1929
Watercolor on thin, smooth, cream-colored paper
Untitled [bridge over canal], 1933
Watercolor and charcoal on medium weight, slightly textured, cream-colored laid paper
Weilbach im Odenwald, July 25, 1934
Pastel and watercolor on medium weight, smooth, cream-colored paper
Talpa, New Mexico, 1959
Pastel on medium thick, flocked, gray paper
Gift of Carlyn J. Steiner, class of 1967

SANCHES, 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

SCHWARTZ, Barbara. American, 1948–2006
Untitled, 1972
Opaque and metallic pigment on thin, moderately textured, warm white paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

SHIELDS, Alan J. American, 1944–2005
Treasure Map #4, n.d.
Watercolor on medium weight, moderately textured, cream-colored handmade paper
Gift of Marilyn Levin Cohen, class of 1968, and L. Robert Cohen

SOMMER, William. American, 1867–1949
Still Life Abstract with Tree, 1930s (LEFT)
Watercolor and pencil on very thick, smooth, cream-colored paper
Gift of Janice Carlson Oresman, class of 1955

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 Mari. Dutch, 1859–1896
Untitled [winter scene], n.d.
Watercolor on rough, white paper mounted on board
The Gladys Engel Lang and Kurt Lang Collection

TEWES, Robin. American, born 1950
Don’t Worry, 1999
Watercolor, opaque pigment and graphite on thick, slightly textured, white paper
Dawn of the Dark Ages, 2009
Ink on thick, smooth, white paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

TURNER, William (of Oxford). English, 1789–1862
Untitled [country road with woman and cattle], n.d.
Black and white chalk on thin, slightly textured, blue paper mounted on board
The Gladys Engel Lang and Kurt Lang Collection

VENTRILLON, Ernest. French, 1884–1953
Asui, Grand Atlas, 1920
Ink and wash on thin, smooth, beige tissue paper
The Gladys Engel Lang and Kurt Lang Collection

WILLIAMS, Judith. English, 20th century
Untitled [barn interior with pigs], n.d.
Ink, wash and graphite on medium weight, slightly textured, beige laid paper
The Gladys Engel Lang and Kurt Lang Collection

YARDE, Richard Foster. American, 1939–2011
Black & White from the series Savoy Ballroom, 1982
Watercolor on medium thick, slightly textured, white Rives BFK paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

YOON, Youngju. 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

INSTALLATIONS

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

PAINTINGS

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 Bray Erskine, class of 1954, in memory of Eudorah Morse Moore, class of 1940



BARTOW, Richard Elmer. Mad River Wiyot, 1946–2016
Sabot–Falcon, 2015 (ABOVE)
Acrylic on canvas
Gift of the Estate of Rick Bartow and Froelick Gallery in honor of Karen Murphy, class of 1976

FIELD, Erastus Salisbury. American, 1805–1900
Portrait of a Woman, n.d.
Oil on panel
Gift of Craig McFadyen Felton and Richard Bruce Trousdell in memory of Rebecca Frances “Penna” Love Drew

FRANKENTHALER, Helen. American, 1928–2011
Moon Tracks, 1974
Acrylic on canvas
Gift of Honora Albert Kaplan, class of 1961

FUJIMURA, Makoto. American, born 1960
Golden Splendor—Sight, n.d.
Mineral pigments on Kumohada paper
Gift of Dr. Eric Karp and Debra November



HAYNES, Irving. American, 1927–2005
Untitled, November 2002 (ABOVE)
Acrylic on thick, moderately textured, cream-colored Arches paper
Gift of Jane Ingle

JAMNADAS Purusottamdas. Indian, early 20th century
Untitled [manorath painting of family at shrine of Srinathji], ca. 1940
Opaque and metallic pigment and photographic collage on thick, smooth board
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund



KAUFMAN, Jane. American, born 1938
Untitled, 1975
Acrylic and glitter on unstretched canvas
The Nina Yankowitz Collection of Women’s Art 1970s Onward

KAWAHARA Naoto. Japanese, born 1971
Nu Couche, 2006
Oil on canvas
Gift of Charlotte Feng Ford, class of 1983

MEYER, Melissa. American, born 1946
Untitled, 3/15/1985
Untitled 2, 3/15/1985
Acrylic and graphite on medium weight, moderately textured, cream-colored paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

PEELE, John Thomas. English, 1822–1897
Removing the Thorn, after 1845
Oil on canvas
Gift of Cheryl Winter Lewy, class of 1971

PRIEBE, Karl. American, 1914–1976
The Blue Dancers, 1944
Casein on cardboard panel mounted on stretcher
Gift of Susanna Heinz, class of 1942

PRIOR, Scott. American, born 1949
Still Life with Astronaut, July 1974 (ABOVE)
Oil on canvas
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

SALDAMANDO, Shizu. American, born 1978
May, Post Break-Up, 2011
Oil, gold leaf and collage on wood panel
Purchased in honor of Linda D. Muehlig, Associate Director of Curatorial Affairs and Senior Curator of Painting and Sculpture at the Smith College Museum of Art, on her retirement in June 2017

SAVAIN, Petion. Haitian, 1906–1975
Band with Two Drummers, n.d.
Oil on board
Gift of Ruth Moser Davies, class of 1976

STONE, Gregory. American, 1947–2016
Book Nook, n.d.
Acrylic on moderately thick, smooth, cream-colored paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

STUART, Michelle. American, born 1933
Brookings Herbarium CII, 1989
Encaustic, pigment, plant material and fabric on wooden panel
The Nina Yankowitz Collection of Women’s Art 1970s Onward

SUDDUTH, Jimmy Lee. American, 1910–2007
Standing Figures, n.d.
Mud on wood
Gift of Sarah Buttenwieser and Hosea Baskin

UNKNOWN. Chinese
Pair of landscape paintings, late 19th century
Ink on paper
Mural Fragment, Song dynasty (960–1279)
Pigment over clay
Gathering of Immortals, Qing dynasty (1644–1911)
Ink and color on paper
Gift of Jane Hill Told and William H. Told, Jr.

UNKNOWN. American, 19th century
Portrait of a Man, n.d.
Oil on panel
Gift of Craig McFadyen Felton and Richard Bruce Trousdell in memory of Rebecca Frances “Penna” Love Drew

WANG Zong-Zhu. Chinese, 20th century
Christmas 1996, 1996
Opaque watercolor, ink and metallic pigment on paper mounted on board
Bird of Prey, December 1, 1998
Watercolor, ink and metallic pigment on thin, slightly textured, cream-colored laid paper
Leaves, December 12, 1999
Opaque watercolor and metallic ink on paper mounted on board
Irises, n.d.
Ink and watercolor on silk

Untitled [calligraphy], n.d.
Watercolor on medium weight, slightly textured, white paper mounted on matboard
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

WILLIAMSON, Philemona. American, born 1951
Rolling Distance, 1992
Acrylic on linen
Gift of Warren E. Shaw

PHOTOGRAPHS

ABEL, Charles R. American, 20th century
Fire at Fergeson Place, August 29, 1999
C-print
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

ADELSTEIN, Linda. American, born 1946
Untitled, 1980
Via Basilica, 1994
Via Giulia, Rome, 1994
Gelatin silver prints with applied color on Agfa archival paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

BRANDT, Bill. English, 1904–1983
Losing at the Horse Races, Auteuil, Paris, ca. 1932 (printed 1970s)
Gelatin silver print
Gift of J. Michael Parish

COHEN, Mark. American, born 1943
Wilkes-Barre, 1967 (printed 1990) (RIGHT)
Gelatin silver print
Gift of J. Michael Parish

CRAY, Fred. American, born 1957
Untitled (Self-Portrait/green faces), 2010
Archival inkjet print
Gift of J. Michael Parish

DAVIDSON, Bruce. American, born 1933
Jim Crow Must Go from Time of Change, 1962 (printed later)
Gelatin silver print
Purchased with the Margaret Walker Purinton Fund



GONZÁLEZ, Dania. Cuban, born 1990
Untitled [documentation of the performance Retención], 2015 (printed 2016)
Archival pigment print mounted on board
The Nina Yankowitz Collection of Women’s Art 1970s Onward

LANGE, Dorothea. American, 1895–1965
Migrant Mother Nipomo, California, 1936 (printed 1982)
Photogravure on medium, rough, white paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

LEE, Nikki S. Korean, born 1970
Untitled from *The Drag Queen Project* (5), 1997
Untitled from *The Punk Project* (2), 1997
Untitled from *The Schoolgirls Project* (22), 2000 (printed 2001)
Duraflex prints
Purchased with gifts in memory of Sally Tucker Elson, class of 1967

LEIVA, Alma. American, born Honduras, 1973
Celda #11 (Prison Cell #11), 2013 (printed 2017)
C-print on Fujicolor Crystal Archive paper
The Meredith S. Moody Collection. Gift of Hiram Moody and Sarah Goulard, class of 1967

MAIER, Vivian. American, 1926–2009
Self Portrait, Chicago, 1971 (printed 2015)
Gelatin silver print
Purchased with the Rita Rich Fraad, class of 1937, Fund for American Art

MESA–PELLEY, Deborah. American, born Cuba, 1968
Slide, 1999
C-print on aluminum
The Nina Yankowitz Collection of Women’s Art 1970s Onward



MFON, Ima. Nigerian, born 1989
Nigerian Identity: Untitled 07, 2015 (ABOVE)
Nigerian Identity: Untitled 17, 2015
Archival pigment prints on Epson Ultra Premium Luster Paper
Purchased with a gift from Charlotte Beebe Heartt

MITCHELL, Margaretta. American, born 1935
Dance for Life, 1985
Twelve photogravures
Death and the Maiden, 1989 (printed 2015)
Archival pigment print on Hannemuhle Photo Rag paper
Gift of Margaretta K. Mitchell



PEARLMAN, Debra. American, born 1953
Untitled, 2011
C-print
The Nina Yankowitz Collection of Women’s Art 1970s Onward

ROBINSON, Henry Peach. English, 1830–1901
When the Day’s Work Is Done, 1877 (ABOVE)
Albumen print from six wet collodion negatives mounted on board
Purchased with the fund in honor of Charles Chetham and the Carol Ramsay Chandler Fund

ROSEMAN, Harry. American, born 1945
Medici Prince and Princess, 1971
Gelatin silver print
Gift of Janice Carlson Oresman, class of 1955

SEPUYA, Paul Mpagi. American, born 1982
Mirror Study (Q5A3505), 2016
Archival pigment print
Purchased with the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

SIEGEL, Leah. American, born 1945
Re–Vision 25D, 2013
Pigment print on aluminum
Gift of Colin Cabot Cochran and Paul Langland

SIMMS, Rick. American, 20th century
Bill Willard’s Cement Factory, 1975
Gelatin silver print
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

SPIRN, Anne Whiston. American, born 1947
Saiho–ji. Kyoto. Japan, 1988–2006 (printed 2013)
Uluru. Central Desert. Australia, 1988–2006 (printed 2013)
Petroglyph. Saguaro National Park. Tucson, Arizona, 1999–2004 (printed 2013)
Archival pigment prints on medium thick, smooth, white paper
Gift of Anne Whiston Spirn

TATLOCK, Hugh. American, 1912–2005
Pastoral scene, ca. 1990s
Gelatin silver print
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

TRAGER, Philip. American, born 1935
Metropolitan Life and Flatiron Building, 1979
Gelatin silver print
Gift of Marilyn Levin Cohen, class of 1968, and L. Robert Cohen

TURYN, Anne. American, born 1954
Happy 1986!, 1986
C-print
The Nina Yankowitz Collection of Women’s Art 1970s Onward

VARIOUS ARTISTS
150 vernacular photographs
Gelatin silver prints, some with applied color
Gift of Peter J. Cohen in honor of Margaret Edson, class of 1983

WATSON-SCHUTZE, Eva. American, 1867–1935
Untitled, 1902–10
Vintage platinum print
Gift of Janice Carlson Oresman, class of 1955

POSTERS

BERNSTEIN, Judith. American, born 1942
Keep Your Timber Limber, 2010
Offset lithograph on medium weight, smooth, white paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

EDELSON, Mary Beth. American, born 1933
Some Living American Women Artists, 1972
Offset photolithograph printed in black on thin, smooth, white paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

KOZLOFF, Joyce. American, born 1942
After Gerhard Richter, 2011
Naming II, 2011
Offset lithographs on medium weight, smooth, white paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

KRUGER, Barbara. American, born 1945
Franklin Furnace Fights for First Amendment Rights, 1990
Offset lithograph on medium weight, smooth, white paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

PRINTS

ALICEA, Jose R. Puerto Rican, born 1928
Paisaje con Paloma #1, 1980
Lithograph, screenprint and embossing printed in color on medium thick, moderately textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

ALPUY, Julio. Uruguayan, 1919–2009
El árbol de la Vida (Tree of Life), 1982
Lithograph printed in black and red on medium thick, slightly textured, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

ALVARADO–JUAREZ, Francisco. Honduran, born 1950
Recuerdos, 1984
Screenprint in color on medium thick, smooth, buff-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

AMAT, Frederic. Spanish, born 1952
Sin título [untitled green still life], 1983
Soft-ground etching and aquatint printed in green on medium thick, moderately textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

AVERY, Eric. American, born 1948
The Sleep of Reason from Behind, 1986 (RIGHT)
Linocut and screenprint printed in black and gray on medium thick, slightly textured, buff-colored paper
Purchased with the Eva Nair Fund
Haitian Boat People, 1991
Linocut on thin, rough, oatmeal handmade paper



Gift of Helen G. Ripple
Witness, 2003
Lithograph on medium thick, slightly textured, cream-colored handmade paper
Gift of Eric Avery
HIV Condom-Filled Pinatas (small size), 2015
Two woodcuts on cast handmade paper
Gift of Eric Avery in memory of David Becker

AZARIAN, Mary. American, born 1940
D is for Domestic Angel, 1993
Self Portrait, n.d.
Woodcuts and watercolors on thick, smooth, white paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

BAPTISTA, Carmen. Bolivian, born 1936
Bolívar y Juana Azurduy, 1985
Screenprint in color on medium thick, moderately textured, white Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

BARON, Hannelore. American, born Germany, 1926–1987
Untitled, 1980
Monoprint on thin, moderately textured, cream-colored handmade paper
Gift of Janice Carlson Oresman, class of 1955

BARRETO, Ze Roberto. Brazilian, 20th century
As Linhas de três pau 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 Sznajderman in memory of Bernard Barken Kaufman

BARTOW, Richard Elmer. Mad River Wiyot, 1946–2016
Bosch Song, 2015
Drypoint on medium weight, slightly textured, tan handmade Mitsumata paper
Bosch 2 Song, 2015
Drypoint on very thin, cream-colored, handmade Gampi paper
Coming On, 2015
Drypoint on handmade B Green paper
Crow Alter, 2015
Drypoint on very thin, slightly textured, gray handmade Mitsumata paper
Frog Self, 2015
Drypoint on thin, tan, handmade Kozo paper
Hawk Head, 2015
Drypoint on thin, slightly textured, tan handmade Kozo paper
K K I, 2015
Drypoint on medium weight, slightly textured, cream-colored handmade Mitsumata paper
Monet, 2015
Drypoint on medium weight, slightly textured, cream-colored handmade Mitsumata paper
Gift of the Estate of Rick Bartow and Froelick Gallery in honor of Karen Murphy, class of 1976

BASKIN, Leonard. American, 1922–2000
Fiorentino, 1952
Woodcut printed in black and red on thin, smooth, cream-colored paper
Plant, 1960
Woodcut on thin, slightly textured, beige paper
Rampant Beast, 1969
Soft-ground etching on moderately thick, moderately textured, cream-colored Velin d’Arches paper
Gift of the Estate of Lucretia Jarvis Weed, class of 1959
Children and Still Life, 1956

Woodcut printed in black on medium weight, slightly textured, cream-colored paper
Gift of Jane Rawlings Odenweller, class of 1959
William Morris, 1960
Wood engraving printed in black on thin, smooth, white paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

BATCHELDER, David. American, born 1939
Tristin and Grandfather, 1964
Lithograph on medium weight, smooth, cream-colored paper
Gift of Hosea Baskin

BENAVIDES, Benjamin. Venezuelan, 20th century
Untitled, 1984
Etching and lithograph printed in color with collage on medium thick, slightly textured oatmeal-colored and white papers
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

BENJAMIN, Siona. American, born India, 1960
Padma, 2003
Monotype printed in color on medium weight, slightly textured, cream-colored paper
Gift of Janice Carlson Oresman, class of 1955

BERMÚDEZ, Henry. Venezuelan, born 1951
El pajaro (bird), 1981
Lithograph printed in gold and black on medium thick, slightly textured, white Rives BFK paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

BESSOUET, Norma. Argentinian, born 1947
Selvaggia & Uccello, 1986
Lithograph printed in color on medium thick, moderately textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

BIDLO, Mike. American, born 1953
Not Manzoni (Impronte pollice destro, 1960), 2015
Not Manzoni (Impronte pollice sinistro, 1960), 2015
Offset lithographs on medium thick, smooth, cream-colored Fabriano Artistico paper
Gift of Donald and Leslie Taglialatella in honor of Janice Carlson Oresman, class of 1955

BIDO, Candido. Dominican, 1936–2011
Medusa del Tropico, 1986
Screenprint in color on medium thick, slightly textured, white Fabriano paper
Encuentro, 1986
Screenprint in color on medium thick, slightly textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

BOGARIN, Rafael. Venezuelan, born 1946
The World, 1980
Screenprint printed in color on medium thick, slightly textured, white Rives BFK paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

BONEVARDI, Marcelo. Argentinian, 1929–1994
Torres de Viento, 1983
Lithograph printed in color on medium thick, moderately textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

BORGES, Jacobo. Venezuelan, born 1931
El Avila Desde un Punto de Vista Imaginario, 1980
Screenprint in color on medium thick, smooth, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman



BOTTEX, Seymour Etienne. Haitian, 1922–2016
Les Marchands, 1981
Screenprint in color on medium thick, slightly textured, white Rives BFK paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

CALZADILLA, Juan. Venezuelan, born 1931
Historia del Desnudo (History of the Nude), 1985
Lithograph printed in black on medium thick, slightly textured, white Rives BFK paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

CARDILLO, Rimer. Uruguayan, born 1944
Angelotes de los claustros, 4/4/1983
Soft-ground etching and mezzotint on medium thick, slightly textured, cream-colored Arches paper
Nautilus, 1986
Relief and embossing printed in gray and peach on medium thick, moderately textured, cream-colored paper
Nautilus, 1986

Relief and embossing printed in gray, brown and ochre on medium thick, moderately textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

CELIS, Pérez. Argentinian, 1939–2008
Apertura, 1986
Screenprint in color on medium thick, moderately textured, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

CEMIN, Saint Clair. Brazilian, born 1951
Nostalgia, 1981
Etching and aquatint printed in color on medium thick, slightly textured, white BFK Rives paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

CERVANTES, Miguel. Mexican, 20th century
La Fuente, 1983
Soft-ground etching on medium thick, moderately textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

CITRON, Minna. American, 1896–1991
Burst of '29, 1975
Screenprint on thick, smooth, cream-colored paper
Gift of Daphne Gemmill, class of 1967

COHEN, Beatrice. Venezuelan, 20th century
El Rey (The King), 1980s
Lithograph and screenprint in color on medium thick, smooth, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

CONTI, Raul. American, born Argentina, 1931
Convergencia, 1980
Screenprint in color on medium thick, slightly textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

COPELLO, Juan. Chilean, 20th century
Mirage, 1984
Soft-ground etching printed in brown and black on medium thick, slightly textured, cream-colored Rives BFK paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

COUDRAIN, Brigitte. French, born 1934
Hibou de Marais (Short-eared owl), n.d.
Etching and aquatint on medium thick, moderately textured, cream-colored paper
The Nina Yankowitz Collection of Women's Art 1970s Onward

COURVOISIER, Ruth Bessoudo. Brazilian, born Germany, 1924
Cachicamo Flor, 1980
Etching and aquatint printed in color on medium thick, slightly textured, white BFK Rives paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

CRILE, Susan. American, born 1942
Renvers On Two Tracks, 1982
Woodcut on medium weight, smooth, tan Gampi Toriniko paper, two panels
Ragtime, 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 1954
Botanicus Beautious #30, 1993
Color lithograph with monoprint and hand-coloring on thick, smooth, cream-colored paper
Gift of Janice Carlson Oresman, class of 1955

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

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

DAVENT, Leon. French, 1509–1565 after Leonard Thiry. Nederlandish, 1490–1550
La nymphe Ciane montre a Ceres la ceinture de Proserpine (the nymph Ciane shows Ceres Proserpina's belt), plate 6 from *The Loves of Pluto and Proserpina*, n.d.
Junon terrasse Calisto; son char est reste dans un nuage (Juno beating Calisto; her chariot resting in a cloud), plate 6 from *The Fable of Calisto*, n.d.
Etchings on medium weight, 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. Dwyer

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
Watercolor Marks (Nancy Reading), 1976
Soft- and hard-ground etching, drypoint and hand-coloring on medium thick, slightly 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. Dwyer

ESPINOSA, Manuel. Argentinian, 1912–2006
Lirios de Guaribe, 1980
Screenprint in color on medium thick, smooth, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

FANTIN-LATOURE, Henri. French, 1836–1904
A Berlioz (grande planche), 1897
Transfer lithograph printed in black and chine-collé
Gift of Ellen R. Berezin and Lewis A. Shepard in memory of Charles Chetham

FIRESTONE, Susan. American, born 1946
HE(A)R DREAMS, 2015
Inkjet and woodcut on medium weight, smooth, white paper
The Nina Yankowitz Collection of Women's Art 1970s Onward

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

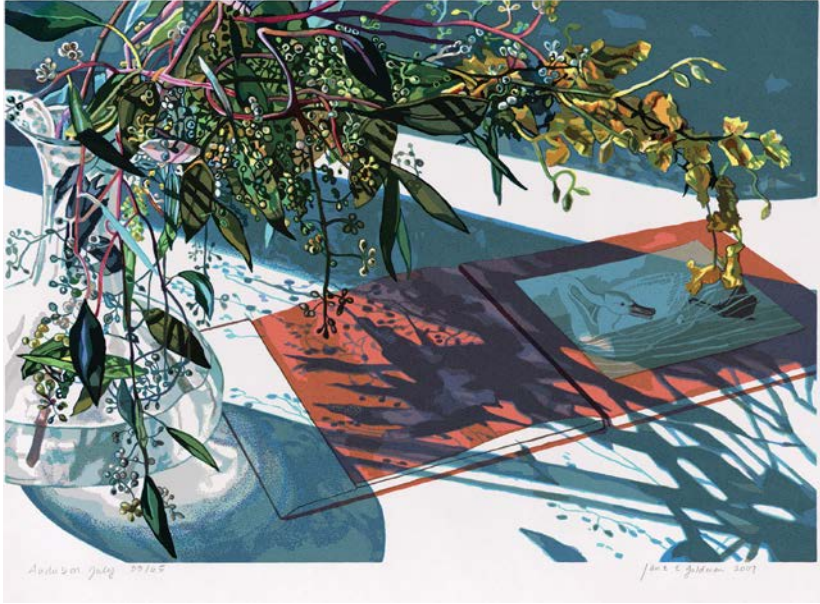
GILLIAM, Sam. American, born 1933
For Xavier, 1990 (PREVIOUS PAGE)
Color screenprint on thick, slightly textured, white paper
Gift of Alona Cooper Wilson in honor of her parents, Iris and Elmo Cooper, Jr.

GLINTENKAMP, Henry. American, 1887–1946
La Puerta, 1922
Woodcut printed in black on thin, smooth, cream-colored paper
Gift of Janice Carlson Oresman, class of 1955

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

GOLDYNE, Joseph. American, born 1942
Het Achterhuis/Anne Frank: Diary of A Young Girl, 1985
Ten aquatint etchings on moderately thick, slightly textured, blued white paper
Gift of Elizabeth O'Grady and Jeffrey P. Dwyer

GOMARIZ, Osvaldo. Argentinian, 1950–1995
El Hombre Egyptio, 1985
Two etchings and drypoints on medium thick, moderately textured, white Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman



GOMEZ, Horacio. Uruguayan, 20th century
Y porque lo abriste, 1985
Etching and aquatint printed in black and tan on medium thick, moderately textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

GOMEZ-QUIROZ, Juan. Chilean, born 1939
Lirios Salvajes, 1983
Soft-ground etching printed in color on medium thick, slightly textured, gray paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

GONZALEZ-TORNERO, Sergio. Chilean, born 1927
Ixjuruva–Aedre Entra Al Pais de Mu–ut, 1984
Etching and drypoint printed in black and brown on medium thick, slightly textured, white BFK Rives paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

GOTÔ Hidehiko. Japanese, born 1953
Premonition, 1999
Absorbing Blue, 2007
Deep in the Sea, 2007
Dream of Chrysalis, 2007
Slumber, 2007
Blue Chrysalis, 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

GREENBAUM, Joanne. American, born 1953
Untitled, 2010
Etching, crayon and graphite on thick, rough, white handmade paper
Gift of Janice Carlson Oresman, class of 1955

HAGIWARA Hideo. Japanese, 1913–2007
Blue Wind, 1957
Dead Leaves, 1960
Emptiness, 1961
Space : D, 1961
Woodcuts printed in color, with mica and chine-collé on medium thick, slightly

textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

HAMMOND, Jane. American, born 1950
Siam Wicker # 4, 2006
Relief monoprint with collage and hand-painting on thick, slightly textured, gray paper
Gift of Janice Carlson Oresman, class of 1955

HANNOCK, Stephen. American, born 1951
Roger Salloom, n.d.
Woodcut on thin, slightly textured, cream paper
Gift of Elizabeth O'Grady and Jeffrey P. Dwyer

HASHIMOTO Okiie. Japanese, 1899–1993
High Wall and Castle (Osaka Castle), 1956
Stone Garden (Tenryu-ji) Silence, 1958
Hollyhock 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

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

HERRERA, Miguel. Chilean, born 1935
a Zurbarán, 1983
Etching and drypoint on medium thick, slightly textured, cream-colored Arches paper
Centinela, 1986
Etching and aquatint printed in color on medium weight, slightly textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

HILL, Ed. American, born 1935
Window, ca. 1970s
Lithograph printed in black on Arches paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

HIRATSUKA Un’ichi. Japanese, 1895–1997
Amagi Sanroku, 1954
Woodcut printed in black on medium weight, slightly textured, white paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

HOBSON, Craig. American, 20th century
Wind, n.d.
Etching printed in color on medium thick, slightly textured, gray paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

HODGKIN, Howard. English, 1932–2017
Turkish Delight, 2004
Carborundum print with hand-coloring on thick, moderately textured, white paper
Gift of Janice Carlson Oresman, class of 1955

INAGAKI Tomoo. Japanese, 1902–1980
Long Tail Cat, 1958
Woodcut printed in color on medium weight, slightly textured, cream-colored paper mounted on thin, slightly textured, white Asian paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

INGOGLIA, Miguel. Argentinian, born 1940
Vano, 1984
Screenprint in color on medium thick, slightly textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

IWAMI Reika. Japanese, born 1927
Apollon C, 1970
Horizon A, 1973
Horizon B, 1973
Rising Water–B, 1977
Water Rising A, 1977
Summer Sea, 1978
Fantasy of Okhotsk, 1981
Woodcuts, mica, metal leaf and embossing printed on medium thick, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

JONIC, Milos. Venezuelan, 1916–ca.1999
Cariño, 1983
Lithograph printed in color on medium thick, smooth, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

JUAREZ, Claudio. Peruvian, born 1938
La Puerto del Sol, 1980
Two soft-ground etchings and aquatints printed in color on medium thick, slightly textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

KATZ, Alex. American, born 1927
Superb Lilies, 1972
Lithograph printed in color on medium thick, slightly textured, cream-colored paper
Gift of Janice Carlson Oresman, class of 1955

KAWANISHI Hide. Japanese, 1894–1965
A Bed of Irises (Print #951), 1955
Woodcut printed in color on medium weight, slightly textured, white paper
Nambanesque, 1955
Woodcut printed in color on medium weight, slightly textured white Asian paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

KINOSHITA Tomio. Japanese, 1923–2014
Masks #1, 1960
Woodcut printed in black and gray on medium thick, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

KOHRMAN, Louise. American, born 1979
MFF #1 1, 2005
Drypoint, spit bite and chine-collé on moderately thick, slightly textured, white paper
Gift of Linda D. Muehlig in honor of her museum colleagues

KOZLOFF, Joyce. American, born 1942
Notebook of St. Louis Ornament, 1986
Etching on thick, moderately textured, buff-colored Arches cover paper
Pictures and Borders I, 1977
Lithograph on moderately thick, moderately textured, cream-colored paper
The Nina Yankowitz Collection of Women's Art 1970s Onward

KUNIYOSHI, Yasuo. American, 1889–1953
Cyclist, 1939
Lithograph printed in black on medium weight, slightly textured, cream-colored paper
Gift of Daphne Gemmill, class of 1967

KUROSAKI Akira. Japanese, born 1937
Allegory, 1969
Woodcut printed in color on medium thick, smooth, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

LEVY, Ellen K. American, born 1943
Factory + Labor, 2003
Archival pigment print with hand-applied acrylic and paper tape on thick, smooth, white paper
Brooklyn Transport Designed by a Slime Mold, 2013
Digital print on thick, slightly textured, white paper
The Nina Yankowitz Collection of Women's Art 1970s Onward

LIRA, Benjamin. Chilean, born 1950
La Espera, 1983
Etching, drypoint and aquatint printed in color on medium thick, slightly textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

LONDOÑO, Armando. Colombian, born 1944
Rayuela, 1980
Etching with aquatint and chine-collé, printed in color on medium thick, slightly textured, cream-colored paper
Sistema Solar, 1984
Soft-ground etching and aquatint printed in color on medium thick, slightly textured, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

MABUCHI Tōru. Japanese, 1920–1994
From the Earth, 1961
Woodcut printed in color on medium weight, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

MAKI Haku. Japanese, 1924–2000
Work 61–D, 1961
Woodcut printed in black, gray, brown and ochre on medium thick, slightly textured, tan paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

MÉLÉ, Juan. Argentinian, 1923–2012
Invencion No. 147p, ca. 1980s
Screenprint in color on medium thick, slightly textured, white Rives BFK paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

MELERO, Perez. Venezuelan, born Spain, 1938
Mango En Trigal, 1984
Aquatint printed in green and black on medium thick, slightly textured, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

MEYER, Lidia. Argentinian, 20th century
Cuesta Arriba, 1985
Screenprint in color on medium thick, slightly textured, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

MILHAZES, Beatriz. Brazilian, born 1960
Untitled (from Coisa Linda / Something Beautiful), 2002
Screenprint and collage on thick, moderately textured, white paper
Gift of Janice Carlson Oresman, class of 1955

MOLINARI, Maria Elena. Argentinian, 20th century
Morenada, 1985
Soft-ground etching printed in black on medium thick, slightly textured, white Somerset paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

MOSER, Barry. American, born 1940
Thirty etchings and wood engravings made between 1969 and 1985
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

NAKAO Yoshitaka. Japanese, 1911–1994
Untitled, 1963
Woodcut printed in black, brown and gray on medium weight, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

NAWARA, Lucille Procter. American, born 1941
Bash Bish Falls, 1989
Twenty-one-color screenprint on medium thick, moderately textured, cream-colored Rives BFK paper
Purchased with the Class of 1990 Art Acquisition Fund

NICHOLSON, Ben. English, 1894–1982
Aquileia from Architectural Suite, 1965
Etching printed in black on medium thick, moderately textured, cream-colored paper
Gift of Priscilla Cunningham, class of 1958, in honor of David Dempsey

NÚÑEZ, Rubén. Venezuelan, 1930-2012
Wu–Li, 1983
Lithograph printed in color on medium thick, slightly textured, white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

OKUMURA, Lydia. Brazilian, born 1948
Metamofose da Razão, 1981
Screenprint in color on medium thick, slightly textured, white Rives BFK paper
Fonti Luminosa, 1986
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

OTERO, Alejandro. Venezuelan, 1921–1990
Oro Sobre Rojo, 1980
Screenprint in color on medium thick, smooth, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

PACHECO, Maria Luisa. Bolivian, 1919–1982
Coipasa, 1980
Lithograph printed in color on medium thick, slightly textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman



PALACIOS, Alirio. Venezuelan, 1938–2015
Los perros que se volvieron duendes, 1985
Etching, aquatint, drypoint and roulette
printed in black, brown and blue on
medium thick, slightly textured, white paper
Gift of Marius and Suzanne Sznajderman
in memory of Bernard Barken Kaufman

PALACIOS, Luisa. Venezuelan, 1923–1990
Tierra, Tiza y Carbon, 1980
Etching and aquatint printed in black,
ochre and brown on medium thick,
slightly textured, white Rives BFK paper
Gift of Marius and Suzanne Sznajderman
in memory of Bernard Barken Kaufman

PEARLMAN, Debra. American, born 1953
Glass Blanket, 2007
Photo screenprint with magma on thick,
slightly textured, white board
The Nina Yankowitz Collection of
Women's Art 1970s Onward

PETERDI, Gabor F. American,
born Hungary, 1915–2001
Winter I, 1956
Etching and engraving on thick, moder-
ately textured, cream-colored paper
Gift of Dorothy and Philip Green

PICASSO, Pablo. Spanish, 1881–1973
*Vieux sculpteur au travail (Old sculptor
at work)* from the *Vollard 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 Lucretia Jarvis
Weed, class of 1959

PINEIRO, Emma Alvarez. Argentinian,
born 1935
Rosetón, 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

POLIAKOFF, Serge. Russian, 1900–1969
Composition Rouge, Jaune, Noir, 1953
(LEFT)
Lithograph on moderately thick, moder-
ately textured, cream-colored paper
Gift of Marilyn Levin Cohen, class of
1968, and L. Robert Cohen

PORTER, Liliana. Argentinian, born 1941
Naturalera Muerte, ca. 1980s
Lithograph printed in color on
medium thick, slightly textured,
cream-colored paper
Gift of Marius and Suzanne Sznajderman
in memory of Bernard Barken Kaufman

PRIOR, Scott. American, born 1949
*The artist's aim has been to cover the
subject of mechanism as briefly, simply
and clearly as possible*, 1971
Lithograph on thick, moderately
textured, cream-colored paper
Gift of Elizabeth O'Grady and
Jeffrey P. Dwyer

PYLE, Howard. American, 1853–1911
The Bibliophile, 1901
Lithograph on medium weight,
moderately textured, tan paper
Gift of Elizabeth O'Grady and
Jeffrey P. Dwyer

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

RABINOVITZ, Harold J. American,
1915–1944
Self Portrait, 1941
Lithograph on medium weight, slightly
textured, buff-colored paper
Gift of Maren Brown and Patricia
Morrison, class of 1984

RAYO, Omar. Colombian, 1928–2010
Alacre, 1986
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
Here Come Moses, 2014
Screenprint in color on medium thick,
slightly textured, white Rives BFK paper
Gift of Janice Carlson Oresman,
class of 1955

RIOS, Miguel A. Argentinian, born 1943
En las tierras de Don Lidoro Delgado,
1983
Lithograph printed in color on medium
thick, slightly textured, white paper
Gift of Marius and Suzanne Sznajderman
in memory of Bernard Barken Kaufman

ROCKBURNE, Dorothea. Canadian,
born 1932
Shadowed Perimeter, 2004
Etching and screenprint on medium
thick, slightly textured, cream-colored
Somerset paper
The Nina Yankowitz Collection of
Women's Art 1970s Onward

RODON, Francisco. Puerto Rican, born
1934
Borges, El Aleph, 1982
Photolithograph on medium thick,
slightly textured, white Arches paper
Gift of Marius and Suzanne Sznajderman
in memory of Bernard Barken Kaufman

RODRIGUEZ, Freddy. Dominican,
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

RORER, Abigail. American, born 1949
Portrait of an infant, 1976
The Collector, 1980
The Print Collector's Club, 1984
Etchings on medium weight, smooth,
cream-colored paper
Gift of Elizabeth O'Grady and Jeffrey P.
Dwyer

SAITŌ Kiyoshi. Japanese, 1907–1997
Maiko Kyoto (s), 1961
Mother Love, 1964
Jyacko—in Kyoto, 1966
Woodcuts printed in color on medium
weight, slightly textured, cream-colored
handmade paper
The Hilary Tolman, class of 1987,
Collection. Gift of The Tolman
Collection, Tokyo

SAITŌ Noriko. Japanese, born 1973
Afternoon Song, 2014 (RIGHT)
Drypoint printed in color on medium
thick, slightly textured, white paper
The Hilary Tolman, class of 1987,
Collection. Gift of The Tolman
Collection, Tokyo

SALVADORI, J. American, 20th century
Dogs, n.d.
Woodcut on thin, slightly textured,
cream-colored paper
Gift of Elizabeth O'Grady and
Jeffrey P. Dwyer

SAMBOLIN, Nelson. Puerto Rican,
born 1944
En la Gran Ciudad, 1983
Screenprint in color on medium thick,
slightly textured, cream-colored
Arches paper
Gift of Marius and Suzanne Sznajderman
in memory of Bernard Barken Kaufman



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

SANIN, Fanny. Colombian, born 1938
82–1, 1982
Screenprint in color on medium thick,
slightly textured, white paper
Gift of Marius and Suzanne Sznajderman
in memory of Bernard Barken Kaufman

SASAJIMA Kihei. Japanese, 1906–1993
Mori (forest) #4, 1958
Buddha Hall, 1967
Woodcuts printed in black on thin,
slightly textured, white paper
The Hilary Tolman, class of 1987,
Collection. Gift of The Tolman
Collection, Tokyo

SCHNEEMANN, Carolee. American,
born 1939
The Men Cooperate, 1979
Screenprint on thick, smooth, cream-
colored Arches paper
The Nina Yankowitz Collection of
Women's Art 1970s Onward



SCHRANK, Linda. American, born 1942
Primo Passo, 1994
Etching, aquatint and chine-collé on moderately thick, moderately textured, white paper
Alternative Routes VII, 2001
Woodcut and drypoint on moderately thick, rough, cream-colored handmade paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

SCHUTZ, Anton. American, born Germany, 1894–1977
Wall Street Giants, 1929
Etching on medium weight, smooth, beige paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

SEKINO Jun’ichirō. Japanese, 1914–1988
Tile Roofs, 1960
Woodcut printed in color on medium weight, slightly textured, white paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

SHIMA Tamami. Japanese, 1937–1999
Flying Birds, 1959
Two-color woodcut printed on medium weight, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

SLOAN, John. American, 1871–1951
Madrigali (Frontispiece), 1912
Six etchings on medium weight, smooth, cream-colored paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

SMITH, Vincent. American, 1929–2003
Eight etchings, 1965–66 (printed 1994)
Etchings on medium thick, moderately textured, cream-colored Arches paper
Gift of George and Joan Violin

SOLARI, Luis Alberto. Uruguayan, 1918–1993
Dos Para Una Fábula, 1980
Etching and embossing printed in color on medium thick, moderately textured, cream-colored Arches paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

STEIR, Pat. American, born 1940
Untitled, 2011
Screenprint monoprint with glitter on thick, smooth, black paper
Gift of Janice Carlson Oresman, class of 1955

SUEÑOS, Carlos. Puerto Rican, born 1952
Paisaja Fantastico II, 1981
Soft-ground etching, aquatint and woodcut printed in purple and black on medium thick, slightly textured, cream-colored Rives BFK paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

SUTIL, Francisco. Chilean, 20th century
Aqua-terra, 1983
Paper pulp mounted on medium thick, smooth, gray paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

SZNAJDERMAN, Marius. American, born France, 1926
Small Rodin Balzac, 1971
Screenprint in red and black on medium weight, slightly textured, cream-colored paper
Homage to Oswaldo #1, 1976
Screenprint in color on medium thick, slightly textured, cream-colored Arches paper
Recordando, 1978
Woodcut printed in black and gray on medium thick, slightly textured, white paper
Shawangunk Mountain, 1981
Woodcut printed in black on medium thick, slightly textured, cream-colored Rives BFK paper
L’invitation au voyage (Homage to Watteau), 1982
Lithograph printed in color on medium thick, slightly textured, white paper
The Balcony, 1984
Lithograph printed in black with hand-coloring on medium thick, moderately textured, cream-colored paper
El Taller del artista (Artists Workshop), 1986
Screenprint in color on medium thick, slightly textured, white paper
Icarus 1, 1986
Lithograph printed in black and gray on medium thick, moderately textured, cream-colored Arches paper
Elegy for My Shtetl, 1988



TORAL, Mario. Chilean, born 1934
Cabezas Espaciales (Flying Heads), 1980
Lithograph printed in color on medium thick, slightly textured, cream-colored Rives BFK paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

TORAL, Tabo. Panamanian, born 1950
La Siete Bellezas (Seven Beauties), 1985
Screenprint in color on medium thick, moderately textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

TYLER, Gillian. American, born 1935
Woman with Dog, 1968
Wood engraving printed in red on thin, slightly textured, cream-colored paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

UTAGAWA Hiroshige. Japanese, 1797–1858
Rice Market at Dōjima (Dōjima kome akinai), from the series *Famous Views of Osaka (Naniwa meisho zue)*, ca. 1834
Fish Market at Zakoba (Zakoba uoichi no zu), from the series *Famous Views of Osaka (Naniwa meisho zue)*, ca. 1834
Polychrome woodblock prints in ink and color on paper (ABOVE)
Gift of Mary Maples Dunn

THACHER, Anita. American, born 1940
Untitled from Open House, 2003
Lithograph printed in black on medium weight, very smooth, white paper
The Nina Yankowitz Collection of Women’s Art 1970s Onward

TOBIN, Patricia. American, born 1951
Art Bag: Summer Sale, 2004
Linocuts on septic paper with stainless steel wire, and inkjet printed on white paper in a flat plastic bag
The Nina Yankowitz Collection of Women’s Art 1970s Onward

TONEYAMA Kōjin. Japanese, 1921–1994
Rain Gods, 1964
Woodcut printed in color on medium weight, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

VALENCIA, Ivan. Colombian, 20th century
Paisaje, 1985
Two screenprints in color on medium thick, slightly textured white paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

VARIOUS ARTISTS
Five hundred and fifty-seven prints in all media by American, Australian, Austrian, Belgian, Canadian, Czech, Danish, Dutch, English, French, German, Greek, Hungarian, Indian, Irish, Italian, Jamaican, Japanese, Polish, Scottish, Swiss and Welsh artists made between the 16th and 21st centuries
The Gladys Engel Lang and Kurt Lang Collection

VICTORIA, Bismark. Dominican, 20th century
Transtriadagramma, 1980
Screenprint in color on medium thick, slightly textured, white Rives BFK paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

VIGAS, Oswaldo. Venezuelan, 1923–2014
Ceremonial, 1985
Screenprint in color on medium thick, moderately textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

WANG, Hui-Ming. American, born China, 1922–2006
The Monkey King, 1970
Woodcut printed in color on medium, slightly textured, cream-colored paper
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

WATT, Marie. American, born 1967
Companion Species (mother), 2017
Companion Species (words), 2017
(OPPOSITE)
Soft-ground etching, aquatint, drypoint and burnishing on medium weight, smooth, warm white Hahnemühle paper
Gift of Marie Watt through the Smith College Print Workshop



WATTEAU, Jean-Antoine. French, 1684–1721
Figures du mode, ca. 1709–10
Eight etchings on medium weight, slightly textured, cream-colored paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

WEIHMULLER, Ivel. Argentinian, born 1954
Desdoblamiento, 1983
Lithograph printed in color on medium thick, slightly textured, cream-colored paper
Gift of Marius and Suzanne Sznajderman in memory of Bernard Barken Kaufman

WHISTLER, James Abbott McNeill. American, 1834–1903
Billingsgate, 1859
Drypoint printed in black on medium weight, slightly textured, blue laid paper
Rotherhithe, 1860
Etching printed in black on medium weight, slightly textured, cream-colored paper mounted on paperboard
The Storm, 1861
Etching printed in black on thin, slightly textured, cream-colored laid paper
Gift of Susanna Heinz, class of 1942

WHITE, Charles. American, 1918–1979
Love Letter #1, 1971 (LEFT)
Lithograph printed in color 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

YAMAGUCHI Gen. Japanese, 1896–1976
Untitled, 1967
Woodcut printed in color on medium thick, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

YAZZ, Beatie. Navajo, 1928–2012
Girl with Lamb, n.d.
Screenprint in color on medium weight, smooth, cream-colored paper
Gift of Elizabeth O'Grady and Jeffrey P. Dwyer

YOSHIDA Chizuko. Japanese, born 1924
Frozen, 1955
Song of Negro A, 1959
Song of Negro B, 1959
Red Cliff, 1960
Woodcuts printed in color on medium weight, slightly textured, cream-colored paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

YOSHIDA Hodaka. Japanese, 1926–1995
Mask, 1956
Woodcut printed in black, brown and gray on medium thick, slightly textured, tan paper
The Hilary Tolman, class of 1987, Collection. Gift of The Tolman Collection, Tokyo

YOSHIDA Masaji. Japanese, 1917–1971
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, Michele. 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 Beverley Driver Eddy in memory of Ernest C. Driver, Professor of Biology, 1929–1965

KENDRICK, Mel. American, born 1949
Slats, 1987–89
Cast bronze with metal base
Gift in memory of Susan Sollins

LEVY, Lisa. American, born 1957
Conceptual Art Kit, 2002
Digital print, frame, cotton T-shirt
The Nina Yankowitz Collection of Women's Art 1970s Onward

MISS, Mary. American, born 1944
Pendants for Broadway: 1000 Steps from City as Living Laboratory, 2015
Screenprinted plexi and metal chain (two pieces)
The Nina Yankowitz Collection of Women's Art 1970s Onward

OFFNER, Elliot. American, 1931–2010
Rhinobatus Bugasiacus, 1971
Bronze
Given in honor of Linda D. Muehlig, Associate Director for Curatorial Affairs and Senior Curator of Painting and Sculpture at the Smith College Museum of Art, on her retirement in June 2017, by Craig M. Felton, Professor of Art, Smith College

ONO, Yoko. American, born Japan, 1933
Pieces of Sky, 2011
Screenprinted plexi, fabric and inkjet on paper (two pieces)
The Nina Yankowitz Collection of Women's Art 1970s Onward

SANDROW, Hope. American, born 1951
Which Came First..., 2014
Paper egg carton, feather
The Nina Yankowitz Collection of Women's Art 1970s Onward

SKIPITARES, Theodora. American, born 1946
Night Light, 1990
Acrylic on plastic with electric plug
The Nina Yankowitz Collection of Women's Art 1970s Onward

UNKNOWN. Chinese and Japanese
Eight human or animal figures made between ca. first century–20th century
Jade (nephrite), bronze and ceramic
Gift of Jane Hill Told and William H. Told, 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)
Soapstone
Bodhidharma Crossing the Yangtze River, Qing dynasty (1644–1911)
Cast stone with pigment and gold
Gift of the Estate of Mary Shaw Newman

TEXTILES

MORTON, Ree. 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



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

UNKNOWN. Japanese
Surcoat (Jinbaori), Edo period (1615–1868) (ABOVE)
Wool, silk and gold
Gift of Leighton and Rosemarie Longhi in honor of Julia Meech

UNKNOWN. Japanese, Edo period (1615–1868)
Pair of Buddhist Temple Banners, 1760
Silk, metal fittings and other fabric
Gift of Ann Shafer Schwarz, class of 1958

TIME-BASED MEDIA

BOOKCHIN, 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, Rhys. American, born 1982
She Gone Rogue, 2012
HD digital video and sound
Purchase

PARTING WORDS

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



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.

HER STAR TREK ENTERPRISE

Manager of Security Ann Mayo and I discovered we both liked 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.

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.

PARTING WORDS

DAVID DEMPSEY, ASSOCIATE DIRECTOR FOR MUSEUM SERVICES



When David Dempsey (with granddaughter Callie, above) arrived at SCMA for a month-long assignment in 1974, he had no idea the twists and turns—and long tenure—that lay ahead. In June 2017, David retired from a role that encompassed conservation, facilities management, visitor services and his original career path of teaching. Here are five things about David:

HE WAS STRUCK BY LIGHTNING

Well, not literally, but the chance that I could land a job that was such a fulfilling blend of my interests seemed just as improbable. I’d been to museums a lot as a child, and I always loved to build things, but I was studying to go into education. When this opportunity came up at SCMA, the museum took a risk and hired me as a temp—it turned out I really enjoyed it, and I was good at it, and they kept me. That really changed my whole life.

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.



MUSEUM STAFF
July 1, 2016–June 30, 2017

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

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Sacerdote Post-Baccalaureate Fellow
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Admissions Assistant

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Martha Ebner
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Associate Educator

Nan Fleming
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Aprile Gallant
Curator of Prints, Drawings and
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Richard Samuelson
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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."

"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."

MUSEUM ASSISTANTS

CUNNINGHAM CENTER

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Renee Klann '19

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Zoe Dong '18
Anna Weston '17

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Samantha Page '17

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Juliana Mishkin '18

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Zhenyao (Sherry) Cai '19

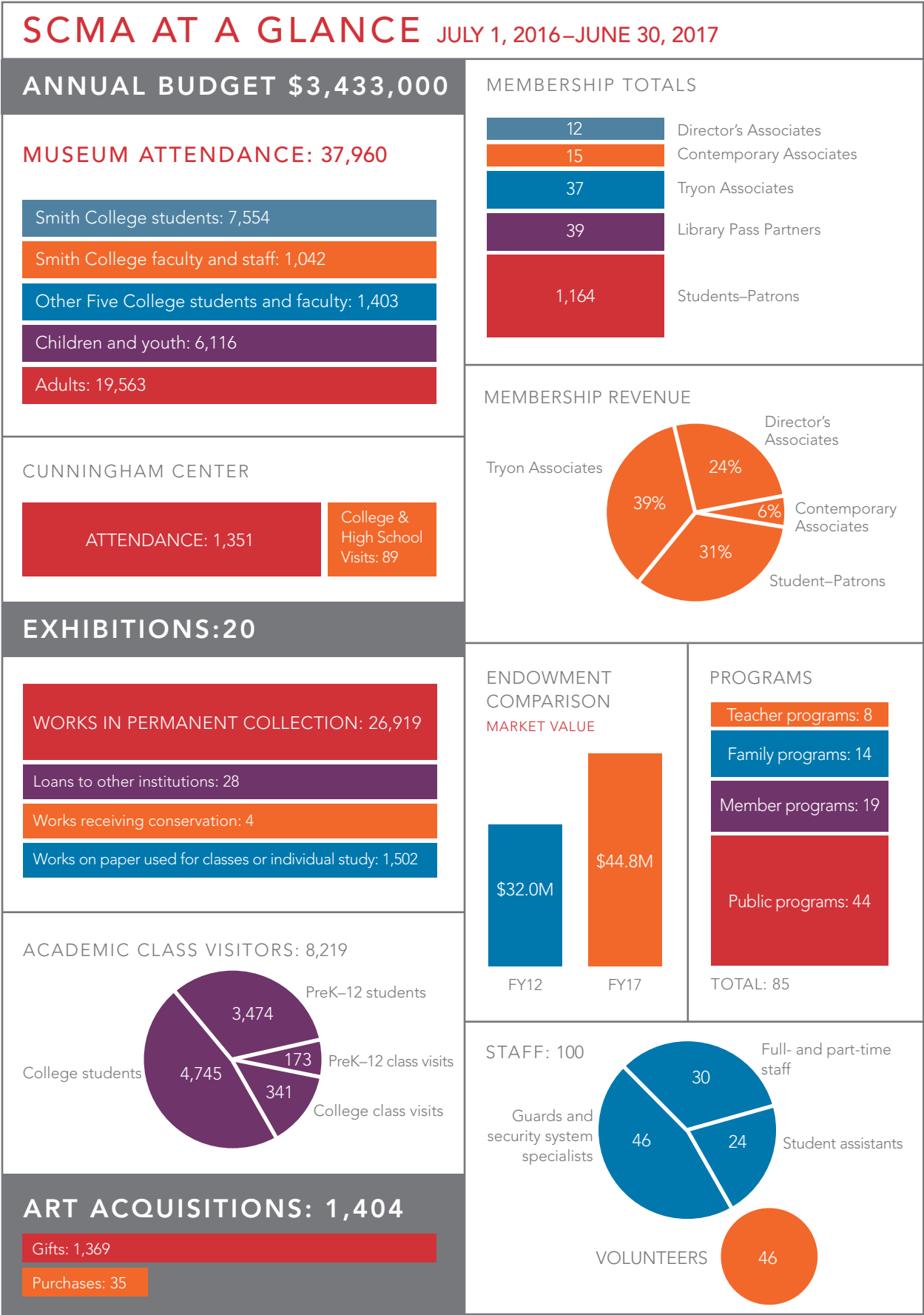
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Renee Picard '17
Melanie Sayarath '17
Rebecca Tibbitts '19
Jaclyn Walsh '18

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Laura Green '18
Samantha Linder '18
Gemma Nedelec '18
Katherine O'Hara '18
Natalie Sandstrom '19
Julia Franchi Scarselli '18
Julia Xu '19

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Student Assistants
Gracie Kinsey '19



SCHEMA 2016 | 2017


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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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