

# SCHEMA

THE YEAR IN REVIEW 2017 | 2018



Smith College Museum of Art



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



COVER: Smith students taking a close look at artwork in the Christ Gallery during Night at Your Museum THIS PAGE: A Smith student enjoying the 体 *Modern Images of the Body from East Asia* exhibition at Night at Your Museum

# SCHEMA

THE YEAR IN REVIEW 2017 | 2018

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# FROM THE DIRECTOR

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THE WORK OF MUSEUMS IS A WONDERFUL blend of intention and serendipity, and at SCMA, we benefit from both. The strategic plan we put into place last year has provided clarity and direction in a time of tremendous change and opportunity in everything from personnel to programming. Along the way, several pieces came together beautifully and, at times, unexpectedly. In fostering the development and care of our collection, creating dynamic and experiential learning opportunities, deepening our relevance to our audiences, focusing on the museum’s overall tone and personality, and reaching beyond our four walls, we are fulfilling our mission to cultivate inquiry and reflection by connecting people to art, ideas and each other.

SCMA’s staff continues to move this museum forward with an abiding commitment to creating meaningful cultural experiences for one and all. Prompted by the retirements of longtime colleagues Louise Laplante and David Dempsey, we have reorganized our collections management department and welcomed several new colleagues. Lily Foster is our new associate director of museum administration, and she’s managing operations and visitor services with thought and care, building a dynamic team to support her efforts. Jessica Henry-Cross, for one, brings outstanding technical and accounting know-how to her role as financial and systems coordinator, and as visitor services assistant, David Andrews continues to warmly welcome everyone who arrives at our door. See page 39 for Lily’s reflections on her first year.

The museum has undergone significant changes in the curatorial realm, as well. Most notably, thanks in part to generous gifts that came through Smith’s Women for the World campaign, we have doubled the size of the curatorial staff (which I’d always felt was quite slender for a collection of more than 27,000 objects spanning from antiquity to the present day). Danielle Carrabino is our new curator of painting and sculpture, succeeding Linda Muehlig, who stepped down after 40 years in that role. It’s a position with a broad purview, and Danielle brings a specialty in early modern European art history, as well as experience at the Harvard Art Museums, so she truly understands this domain and adds a fresh perspective to the historical breadth of our collection. Danielle has fabulous energy and expertise and— together with other recent hires Yao Wu (Jane Chace Carroll ’53 Curator of Asian Art) and Emma Chubb (Charlotte Feng Ford ’83 Curator of Contemporary Art)—is deepening our work as a premier academic museum. Aprile Gallant was named associate director of curatorial affairs and now oversees the administration

of the entire department in addition to her work as the senior curator of prints, drawings and photographs. Rounding out the changes, Henriette Kets de Vries, the Cunningham Center manager, now has the added title of assistant curator of prints, drawings and photographs in recognition of her important contributions in collections research and exhibition development specific to works of art on paper. I invite you to read more about our curatorial team and vision beginning on page 8.

As we welcome new colleagues, we say goodbye to others, which is not easy. Our superb museum shop is the brainchild of manager Nan Fleming, who retired after 16 years. Created in 2003 as part of the museum’s comprehensive renovation, the shop has captivated the eyes and hearts of our visitors ever since. Nan leaves it in the capable hands of Justin Thomas, who brings with him valuable leadership experience in customer relations and sales, as well as aesthetic acumen. Louise Martindell ’02 also leaves us after originating the role of membership and donor coordinator. Louise’s irreplaceable perspective and devoted member service will be sorely missed; we wish her wonderful things in her next chapter as a working and teaching artist. Nan and Louise share their parting words on pages 72–73.

All this reconfiguring has activated new and worthwhile conversations around shared curiosities, interdisciplinary programs, collection planning and the creation of a more porous institution. SCMA’s curators, and staff as a whole, have worked very naturally to engage the larger campus community, seeking out opportunities for deliberate, sustained connection. There are many lovely examples, including the multidisciplinary Five College Symposium held in conjunction with the *Modern Images of the Body from East Asia* exhibition detailed on page 23.

Such initiatives complement our efforts to be

increasingly reflective and responsive. A renewed grant from The Brown Foundation Inc., of Houston, our longtime partner and valued benefactor, enables us to strengthen our work of connecting students to the museum, to support those preparing for careers in the field and to engage the campus community more broadly. One of the most visible outcomes is the introduction of regular evening hours, which grew directly out of what we heard when researching our strategic plan: that students and faculty alike see the museum as a place for reflection and shared social experiences. By extending our hours to 8 pm on Thursdays to better align with the rhythms of campus life, we are inviting students to see us as a space for relaxation and exploration, as well as for academic enrichment. We have taken it a step further with student-centered, student-driven programs on the last Thursday of each month; as part of this, we are offering grants to campus groups looking to take cues from our collection and create an opportunity for contemplation, dialogue and fun. Our talented team of four post-baccalaureate fellows has done a masterful job organizing these Thursday nights, engaging students while building their own professional capacities including collaboration skills, which are so vital to career success.

Inspired in part by our popular Night at Your Museum annual event, we held an exclusive student preview for the fall 2017 special exhibition, *A Dangerous Woman: Subversion & Surrealism in the Art of Honoré Sharrer*. It was thrilling to see more than 350 students in the galleries, enjoying music and mocktails while looking at the work and engaging in conversation. It was a great way to kick off the semester, and we are very grateful for the support from The Brown Foundation which allows us to do all that, and more.

In addition to being responsive within our own community, we aim to respond to what’s going on in

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ABOVE: Smith students viewing *A Dangerous Woman: Subversion & Surrealism in the Art of Honoré Sharrer* during the student preview event

the world—not always easy, given that the work we do tends to require so much planning time. It’s an issue many museums grapple with: connecting with current events in a way that stays true to mission without placing the institution and its collection at the service of a hot topic. Following the hateful events in Charlottesville, Virginia, in August 2017, we felt it was important to create space at the museum, both literally and figuratively, for people in our community to think about the unthinkable. The result was *Un/American*, an exhibition that addressed questions of American identity such as who gets to decide who and what is American? We tied this in with the work of Honoré Sharrer, whose creative path and perspective were informed by the censorship and

hostility she experienced in the tense political climate during the Cold War. Curated by Emma and Aprile, *Un/American* featured works from the collection by artists whose “Americanness” had been questioned at other moments in time. This responsive project turned out to be incredibly successful, and a powerful example of past as prologue.

Coincidentally, this was all taking place at a time when we were focusing internally on questions of diversity, equity and inclusion. How do we break down barriers to participation to ensure ours is a welcoming institution for all? These important discussions have informed our thinking about everything that we do. In October 2017, with support from the Office of the

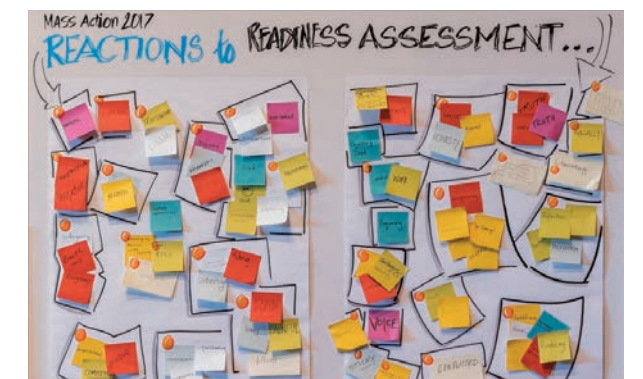


ABOVE: Yao Wu, Charlene Shang Miller and Charlotte Hecht meeting during the MASSAction convening BELOW: Work-in-progress at MASSAction

Provost, Charlotte Hecht, Charlene Shang Miller and Yao Wu traveled to Minneapolis for MASSAction (Museum As Site for Social Action), a convening of museum professionals looking at the roles and responsibilities of cultural institutions around issues of inclusivity. These same ideas were the drivers for the Museums10 Annual Summit, when the museums within the Five College Consortium brought thought leaders Marit Dewhurst and Keonna Hendrick to our community for a key-note lecture and workshop on “Dismantling Racism in Museums.” By tackling tough topics and learning to look at our work through an inclusive lens, we have the potential to make lasting, positive change.

We continue to develop our collection, as well, and were incredibly fortunate to receive a transformative gift from Mary Gordon Roberts ’60 of two impressions of Rembrandt’s *The Three Crosses*, *Christ Crucified Between the Two Thieves*. These Rembrandt prints—

the third and fifth states of the composition—greatly enhance our ability to study the working methods of one of the most influential printmakers in the history of Western European art. Back to serendipity: these works join an impression of the fourth state already in SCMA’s holdings—the very first print to enter the museum’s collection in 1911, given by a group of students known as the Smith Studio Club (page 51).





The ability to compare different states of a print allows us to consider the artist's goals, and the techniques used to communicate those goals. In April, we invited several scholars and faculty, along with students and other guests, for a morning of close looking and conversation, a discussion that is helping us think through the programs and scholarship these impressions will generate. SCMA is proud to be one of a very small number of museums that claim multiple impressions of this print, London's British Museum and the National Gallery in Washington, D.C., among them.

Also new to our collection is *Morning in the Bowl of Night*, a painting by the late American artist and teacher Alma Thomas. Because she left much of her work to the Smithsonian American Art Museum, Thomas' works are relatively rare. So when this painting came out of a private collection and onto the market, we knew we had to act. Her work enriches our understanding of how artists were exploring abstraction in the mid-20th century and this painting opens an exciting pathway for new scholarship. The title is taken from a 12th-century Persian poem, signaling the breadth of Thomas' own intellectual and artistic engagement and, specifically, her interest in Islamic and Byzantine art, which has not been widely studied or understood. This striking work is currently on view in Targan Gallery and central to its reinstallation, which very much reflects Emma's vision.

One more important and generous gift I'd like to call out is from Lesley Dill M.A.T. '74, who is giving us a comprehensive archive of her work in print (page 53). SCMA is honored to be the chosen steward of this legacy, just as we were when artists Joyce Kozloff and Nina Yankowitz entrusted us with their personal collections, which we highlighted last year. It's a responsibility we take seriously, and we are immensely grateful for the opportunity.

As donors, leaders, mentors and more, alumnae enrich our many efforts. We are always seeking new and improved ways to engage Smith graduates—specifically those working in cultural institutions—as we try to smooth the path for our students making their way into the field. When Rebecca Rabinow '88 came to campus last year to receive the Smith Medal, she met with students to share her experience as one of the nation's top curators and director of the Menil Collection in Houston. It's fantastic to see more and more alumnae adopt this practice of "learn and return," and we will continue to do all we can to be a facilitator and connector, including supporting alumnae in their desire for more Reunion class programming at the museum.

As we approach our 100th year as a leading academic museum, it's a marvelous opportunity to examine our past and imagine our future. The centennial in 2020 gives us much to celebrate, and we will! Most of all, however, I am excited to look ahead, to launch our second century and to embrace the work before us.

Here's to intention and serendipity!



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



# CONNECTING PEOPLE TO ART

# VOICES, VIEWPOINTS AND VISION: A CURATORIAL ROUNDTABLE

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ABOVE: Members of SCMA's curatorial team (left to right), Danielle Carrabino, Aprile Gallant, Emma Chubb, Yao Wu, Shanice Bailey and Henriette Kets de Vries

“CURATOR” COMES FROM THE LATIN CURARE, meaning “to take care,” and that is a responsibility that our curatorial team has embraced in all that we do, from collection management and planning to interpretation and programming.

Linda Muehlig's retirement following more than 40 years of service presented us with the daunting challenges of sustaining and building upon the impeccable standards of her tenure, and aligning the skills and structure of an expanded curatorial staff with the strategic vision for the museum. Transition and transformation characterized this year as we searched for and welcomed new colleagues and began to see their work manifest in our galleries. It saw the realization of the first large-scale exhibitions by Yao Wu, Jane Chace Carroll '53 Curator of Asian Art, the promotion of Henriette Kets de Vries to Cunningham Center manager and assistant curator

of prints, drawings and photographs, and the arrival of three new members of the curatorial team, Shanice Bailey '17, Brown Post-Baccalaureate Curatorial Fellow; Danielle Carrabino, curator of painting and sculpture; and Emma Chubb, Charlotte Feng Ford '83 Curator of Contemporary Art.

Together with our newly named associate director of curatorial affairs and senior curator of prints, drawings and photographs, Aprile Gallant, the team sat down to share their experiences.

**Tell us a little more about this time of change within the department, and what it means to SCMA moving forward.**

**Aprile Gallant:** Thanks to the generosity of Jane Chace Carroll '53 and Charlotte Feng Ford '83, our curatorial

staff has doubled, sparking a profound shift in how we think and work. While each of us has a specific role, our positions have been conceived with productive overlaps in responsibilities, which drives more integrated teamwork. When I assumed the added role of associate director of curatorial affairs, I inherited a long tradition of curatorial excellence and a charge to think anew about how and why we do the work we do. Fortunately, I am in the company of this dynamic team of curatorial colleagues who bring energy, ideas and diverse experiences to our exhibitions, collections and the research and interpretation of the works under our collective care.

**SCMA's permanent collection is extensive, and widely recognized as among the finest in the nation. How does the collection inform and inspire your work?**

**Shanice Bailey:** I still feel like I haven't even skimmed the surface of the collection! I'm continually surprised by the breadth of objects we have. I came into this position a little over a year ago with a fairly narrow art-historical focus and my horizons are constantly being expanded by the variety of objects I get to work with on a daily basis. I love creating that experience for visitors.

**Emma Chubb:** I'm interested in the stories and histories we can tell through our collection, both by rethinking those we currently tell about artworks we think we know well and by refreshing the galleries with artworks that haven't been seen in some time in order to catalyze new interest in, and research on, the works and their makers.

**Danielle Carrabino:** This is an impressive and much-loved collection among Smith students, faculty and alumnae, and it is also very well respected beyond campus. The strengths are clearly in our works on paper as well as in European and American painting and sculpture from the 19th-20th centuries. That said, I find the lesser-known areas of the collection exciting and ripe for growth.

**EC:** And it's a privilege to contribute to its expansion. I'm proud of the museum's new acquisitions that I've

guided this year—artworks by Alma Thomas, Yto Barrada, Hu'o'ng Ngô, Younès Rahmoun and Marie Watt—and I think these provide a sense of my priorities for, and approach to, the collection. Although covering a range of media, each one evidences rigor of imagination and technique, as well as research. All five artists are, or were in their lifetimes, deeply engaged in their worlds. By bringing their work to Smith, my hope is that visitors are able to engage with those worlds, as well.

**What's unique about doing curatorial work at an academic institution?**

**Yao Wu:** We always collect art and curate exhibitions with clear teaching missions in mind. The questions I ask when I am faced with decision-making are: How does it relate to the students? What professors and classes will be able to make good use of it? Will the museum introduce new voices to faculty members who may be familiar with the related discourse only in the context of their own disciplines? I particularly enjoy the collegial relationships with professors from many departments. On the one hand, the museum becomes an extension of their classroom setting; on the other, their respective expertise greatly informs our curatorial activities. This is something unique about an academic museum.

**EC:** What stands out for me are the constant opportunities for learning and engagement with ideas. It's such an amazing part of the job and I really appreciate lectures by visiting scholars and faculty, workshops on topics from micro-resistance to critical cartography and sharing work in progress with Five College faculty and staff.

**Henriette Kets de Vries:** A lot of the curatorial ideas I get come directly from my work with students. I have found that they tend to be more drawn to contemporary works, but I love introducing them to the historic works from our collection. Finding creative ways to demonstrate the direct relevance of these perhaps less accessible works is what keeps me going. Also, being part of an educational institution makes it okay to delve a bit deeper at times and truly teach with the collection. Nothing is more satisfying than introducing a young

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ABOVE: Henriette Kets de Vries (center) connects with visitors during Free Fun Friday

audience to concepts they have not thought about before or helping them see things for the first time, or in a whole new way.

**DC:** Unlike a public art museum, college art museums are in the unique position of having a wealth of resources at their fingertips. Whether it be professors who are specialists in their area of study or students who are conducting research for their classes, the museum becomes more akin to a library or laboratory where learning actively takes place. And because we're geared toward teaching and research, there is a level of intellectual curiosity that informs our collecting.

**SB:** I'll add that our work in-house shares the same educational ethos as our front-facing work with students and the community. I'm constantly learning from my colleagues and there's a strong sense of mentorship and collaboration that goes with working at an educational institution. Post-baccalaureate positions like mine are an educational opportunity as much as a professional steppingstone, and for someone who didn't study art history formally, it's been a really valuable learning experience. On another note, being at an educational institution gives us space to do critical and reflective work that I think would be harder to do at a public institution with a different mission. We're supported in integrating our curatorial processes in the same ways students are in the larger liberal arts environment of the college.

### Let's talk about working with students. How does this influence and enrich your experience?

**DC:** Students are our target audience at the museum. In a sense, this really is their collection. One of the most fulfilling parts of my job as a curator in a college art museum has been interacting with students in various capacities. Whether it be sharing ideas with them while viewing a work of art together during class time or offering more pointed curatorial training, students are often deepening my own understanding of works of art by helping me see them through their eyes.

**SB:** I graduated from Smith in 2017, so my interactions with students come pretty naturally and I find it really energizing. I coordinate Student Picks (the museum's student curator/mentorship program, page 17) and work on student programming with the other post-baccalaureate fellows, so I've been able to collaborate with students in a variety of ways. I interned at Visual AIDS in New York City as an undergrad and maintain a strong connection with them and their projects, including the Day With(out) Art program, *ALTERNATE ENDINGS*, *RADICAL BEGINNINGS*, which Emma and I hosted for World AIDS Day in December 2017. We collaborated with the Student Event Committee and PRISM, the organization for queer students of color, and that was an incredibly meaningful and generative experience. I had the chance to connect my activist leanings with my aesthetic and sociopolitical values as an emerging museum professional who is black and queer, and it helped me model the way I'd like to continue that student-centered work going forward.

**YW:** Smith students are super smart and absorb knowledge and ideas like sponges! Although Asia may be a distant place and the subject of Asian art and culture may be unfamiliar to some students, I feel a strong responsibility, as a curator of Asian art, to enlighten and broaden young minds. Historically, Asia was closely tied to American society economically, politically and culturally, and in today's hyper-connected world, these ties are increasingly strong. To fulfill Smith's ambition of educating "women for the world," I think it's very

important to teach them about a part of the world that has enjoyed millennia of human civilization and a part of the world where more than half of the world's population resides. And as a person of color, I also understand the influence I may have for students of color, especially those who aspire to be academics or curators but have a hard time finding role models. To make myself available for them is a simple but important step toward encouraging and inspiring the next generation.

**HKdV:** There are three work-study students who assist us in the Cunningham Center and obviously many more

who come to the classes that are being taught there. I love it when they return with questions or want to see other works from the collection. When they realize we are here for them and when they get a grasp of how amazing it is that they can work with such a great collection of art, they tend to return for more.

### The curatorial department is moving to an increasingly collaborative way of working. What does that look like? And what opportunities does that create?

**AG:** One of the best things about the expansion of the

## EMMA CHUBB: FIRST-YEAR REFLECTIONS

Creating community through contemporary art defined my first year at Smith. After all, museums are, or should be, places for coming together around art and ideas.



This year, I got to know so many in Smith's orbit: the intrepid travelers who toured Skulptur Projekte Muenster, Documenta and the Venice Biennale with Jessica Nicoll and me; the alumnae who attended the wonderful celebration in November 2017 at The Studio Museum in Harlem; the artists who welcomed me into their studios in Chicago, Cambridge, New York, Paris, Rabat, Tunis, Tetouan and Northampton; the colleagues across campus and the Five Colleges who invited me into their offices, classrooms and seminars; and of course the

students who not only shared their research but raised provocative and urgent questions about what's on our walls and why.

In the first round of purchases I facilitated for SCMA's collection—works by Yto Barrada, Hu'o'ng Ngô, Younès Rahmoun, Alma Thomas and Marie Watt—I hope to have strengthened the museum's ability to show the conceptual and formal complexity of contemporary art. I am proud that all of these works are now on view, or will be in the next two years, so that they can quickly be integrated into teaching, programs and tours.

Much of what is essential to our work at SCMA is not visible to visitors. Three behind-the-scenes seminars were highlights for me because they created occasions for learning and debate. In the winter, I taught a six-week seminar on decolonial theory for staff from SCMA and the Botanic Garden. In the spring, I did an independent study on global contemporary art with a Smith student majoring in art history and I co-led with Professors Alex Keller and Frazer Ward a two-day seminar called *Excavating the Image: Andrea Fraser's Little Frank and His Carp* (2001). The latter was in collaboration with the Kahn Liberal Arts Institute and this year's participants included faculty and staff from all of the Five Colleges. I'm excited to expand the reach and scope of these conversations in the coming years.

department is how the different voices—and points of view, training, art historical focus, personal and professional experiences—make the product so much richer. It's impossible to learn something new in a vacuum, and the members of the curatorial team all bring something specific to the table.

**EC:** I agree that collaboration makes everything we do stronger and allows us to be ambitious because there's so much more we can do because of it. I have so much admiration and respect for my colleagues' expertise and experience! Our conversations are open and direct—communication is critical to the success of any collaboration—and that allows us to be clear to ourselves and to one another about why we are doing what we're doing, and why it matters.

**HKdV:** Working with a larger curatorial crew allows for further collaboration in ways we were not able to do before. Also, we have been integrating the works on paper collection throughout the galleries, which is very exciting and has offered many new perspectives on old favorites in the permanent collection.

**YW:** Now the definitions of curatorial positions at SCMA intrinsically require that we work collaboratively across time and culture. For example, a 21st-century ceramic sculpture made by a Japanese artist—and we have a very good collection of these—is inherently Asian art, contemporary art and sculpture all at once, and thus falls within the purviews of Emma, Danielle and me! I particularly enjoy collaboration with my colleagues, not only because they are amicable people and brilliant minds, but more importantly because we all uphold and practice the philosophy that today it's least productive to think in boxes and consider people—artists, collectors, patrons, dealers, etc.—and works of art in their confined immediate environments. Only through sharing our respective expertise can we make it transparent to our visitors that we have always lived in an interconnected world.

**What's notable about this point in time for the museum? For the art world more generally?**

**EC:** We speak more of art worlds, I think, rather than a single art world!

**HKdV:** As we've been talking about, it seems that the boundaries of time, culture and materials are somewhat disappearing in our curatorial work. We are also dealing with a new political awareness among students that encourages them to investigate the past and be critical observers. Maybe in a time when fact and fiction are hard to distinguish, it will become evident that true research skills are essential and that we can learn a lot from the past. Since we live in a predominantly visual world right now, it is also essential that one has good visual literacy.

**DC:** A larger curatorial department brings significant change to how the museum collects and displays art, and we are able to really think about the direction in which we would like to take our collections. It's a rare opportunity and I find it very exciting to be a part of it. At the same time, the art community, but also the world at large, is finally acknowledging some of our deep-rooted prejudices and marginalized peoples in a very direct way. We still have a long way to go but at least in museums, we have a platform to respond to issues that are currently being discussed. Particularly at a women's college, some of the movements that have women's issues at their core are of great importance. Displaying works of art by women artists and highlighting the role women play in the art world as donors, dealers, curators and creators is one way that SCMA can set an example for other institutions.

**EC:** I agree with that. U.S. museums more generally are increasingly undertaking the work of addressing their own colonial histories and the kinds of oppression and exclusion that they create and maintain, whether wittingly or unwittingly. Of course, this is not a new critique. Artists, art historians, philosophers and others from around the world have assiduously called attention to these histories, oppressions and exclusions for a very, very long time. But the reinvigoration of these debates, and the fact that they're more front and center at institutions that have been slow to change, make me hopeful that a substantive shift is underway.

**YW:** Our museum is very much working to encourage open-mindedness and diverse representations of cultures and voices. This is daunting, as it is unfamiliar territory for many people, but we understand it's a path that we have to embrace. It's not only a matter of survival for museums—we need to think and behave in ways that reflect inclusive principles in order to continue to thrive. Art has the power of shaping viewpoints, especially among young people who are so receptive. So as a college museum in particular, we can afford to be daring and experimental, and to lead the way in the social movement around inclusion and equity.

**Thoughts on the museum's physical space, and its influence on your work?**

**YW:** I firmly believe that the physical space of a museum prescribes how the institution is perceived—how it prioritizes its collections, how it conditions the visitor experience, how it conveys explicit and subtle messages about cultures, and so on. SCMA's building embodies the early 21st-century aesthetic and philosophy in the sense that it's very accessible and it's very clearly articulated. While it provides structure and clarity, the pitfall in today's context is that this vertical setup of four floors sitting on a modest footprint easily invites a hierarchical reading of the space and a potentially misconstrued agenda of privileging painting and sculpture—largely Western European and American—on the top two floors. This, however, is not the message that we would like to convey to our visitors. As a team, the curators have already been talking about how to shake things up a bit in the collection galleries, for example, by broadening our presentation of art of the ancient world by incorporating Chinese Tang dynasty tomb figurines and Gandharan Buddhist sculpture. When we have a special exhibition now on the first floor, we highlight works of art in the other galleries as they relate to the special exhibition's theme. This way, the entire museum space becomes more fluid and interconnected, breaking down barriers and preconceived categories.

**EC:** It's been a fun challenge to get to know the contemporary galleries and video and new media gallery.



**ABOVE:** Associate Educator Taiga Ermansons AC '03 leading an Open Eyes Gallery conversation in 日本 *Modern Images of the Body from East Asia*

We're so lucky to have a dedicated black box space to showcase our collection of time-based media, which is the largest in Western Massachusetts. Soon after I arrived, I worked with the exhibitions team to change the entry to the video gallery so that it felt more welcoming and was more visible to visitors and we've had positive feedback from staff that they've noticed more visitors electing to enter. I'm also excited to imagine what we could do with some of the more challenging spaces, such as the two-story-high contemporary gallery with its windows into the first-floor galleries and the lobby. Our spring 2019 exhibition, *Plastic Entanglements: Ecology, Aesthetics, Materials*, will be one opportunity to do that because there are a few artworks that will be hung from the ceiling, making them visible from the lobby.

**SB:** It's exciting to see how the space has transformed since I was an undergraduate. The reconfiguration of the contemporary galleries has been particularly exciting, and created a large open space that's perfect for programming. We've utilized that space during our new Thursday-evening hours to host yoga in the galleries and an open mic night inspired by the *Un/American* installation, among other activities. It's nice to see students using that space in a new way.

**DC:** I also appreciate that we are physically connected to the art department and Hillyer Art Library, as well as being neighbors to College Hall. To me, that demon-



strates that the conception of an art museum dates back to the founding of the college. Historically, the study and making of art has been closely tied to the museum, which speaks to our mission.

How do you balance theory with practice in curatorship?

**EC:** Curating, to me, seems in many ways theory in practice. We’ve had a lot of internal conversations this year focused on theory and postcolonial and decolonial theory, in particular. The work, then, is to identify the different methodologies proposed by these thinkers and incorporate them into our daily responsibilities at the museum. Some of this work remains behind the scenes for now, but it does and will continue to shape every aspect of visiting the museum. It’s a question of what artworks we acquire and put on view, of course, as well as how we describe the works in writing and in conversation, who we invite to generate this discourse, who we imagine as its audience and what kinds of knowledge and experience we expect them to bring with them into the galleries. Is it only the curator’s or the institution’s voice that interprets the works on view, or are other voices and perspectives incorporated? Equally important is where and how objects are placed: What’s at the center of a gallery? What’s at its edges? How is it lit? What hierarchies do we convey, intentionally or not, through signage, pathways, location, maps, etc.?

**SB:** For me, this has been a crash course in curatorial practice. I had a lot of ideas about the way I thought things worked, but actually working in a physical space has been a completely different experience. My initial curatorial exposure was mostly digital, and interacting with objects has given me a whole new knowledge base.

**DC:** The object is always the guiding force. I tend to start with the object and then try to work it into a theory or idea. Sometimes that does not work, so for me, practice often wins. In other words, curators may have the best intentions and theories but the fact remains that there are certain curatorial practices one must respect to honor both the object and the viewer. If something is

so theoretical that the viewer cannot make sense of it or it does a disservice to the object, that is when I think we as curators need to reassess our ideas.

**AG:** I am not an abstract thinker by nature—there’s a reason I play with old pieces of paper for a living! I like to think that the practical part of curatorial work is what hooks a visitor: object selection, placement, sight lines. However, I appreciate theoretical points of view because they can help me stretch and grow. The enemy of good curatorial work is a fixed point of view and a dogged adherence to “how we do things.” While practical considerations need to be a factor, experimentation has its place too.

Favorite part(s) of the job?

**DC:** The art, of course! It is always thrilling to examine a work of art up close, discover its history and display it among other works that inform it and expand on its significance. An artwork may be viewed by many people, but will resonate in different ways. In that way, it is constantly changing, but it can also be a touchstone. Sometimes when I look at an artwork that I especially love, it feels like seeing an old friend.

**AG:** I agree, and I love connecting people with objects—answering questions, sharing what I know, or trying to puzzle things out with a visitor. The Cunningham Center allows for direct viewing of works of art on paper without the barrier of glass so people can really see the surface and materials. Access is so essential to what we do.

**EC:** Every day when I come to work I feel like I am bringing forward—into our offices, onto our gallery walls and hopefully into the world—that which matters to me the most, which is art’s capacity to transform how we understand the world around us, how the past shapes the present and, perhaps most importantly in the context of a country whose past and present are inseparable from the violent institutions of slavery, white supremacy and colonialism, who we see—and thereby recognize in laws and in everyday encounters—as human.

**SB:** As an emerging museum professional of color, I value the way SCMA has prioritized diversity and inclusion efforts. It’s exciting to see this work carried out with conviction and to witness the efforts being made internally. It’s slow-moving at times, but the progress we’re making is visible and it’s really affirming.

**HKdV:** I love working with the students and faculty to come up with new exhibition ideas. Working with others to implement these ideas and seeing them come to fruition is always exciting. And that physical proximity to the art in our collection, and researching works, will always be something I really enjoy.

**YW:** Students, faculty and other staff are all amazing. But I will also point out that Smith alumnae are truly impressive. Their passion for art, their loyalty to the college, and above all, their aim-high vision and down-to-earth methodology have continued to leave me in awe. Constantly being supported and inspired by these wonderful women is, without doubt, a favorite part of the job.

INTRODUCING DANIELLE CARRABINO, CURATOR OF PAINTING AND SCULPTURE

We are delighted to welcome Danielle Carrabino, Italian art scholar and expert in Renaissance and Baroque art, as the museum’s new curator of painting and sculpture. She joins SCMA from the Harvard Art Museums, Division of European and American Art, where she was associate research curator.



While at Harvard, Danielle organized exhibitions and gallery installations, helped train docents and Harvard undergraduate tour guides, presented lectures and gallery talks for museum donors as well as the general

public, and taught several undergraduate and graduate classes. She organized the 2016 exhibition *Beyond Bosch: The Afterlife of a Renaissance Master in Print and Celebrating the Calderwood Courtyard*, a digital resource as well as forthcoming publication (2018). Danielle has also taught at RISD, Brandeis University, Tufts University and the Courtauld Institute of Art, and worked previously at the Metropolitan Museum of Art and the National Museum of Women in the Arts.

At SCMA, Danielle will oversee the installation, interpretation and growth of the museum’s collection of paintings and sculpture made before 1950. She will also research and develop new exhibitions, field public inquiries and work closely with students and faculty. When she arrived last summer, Danielle hit the ground running by collaborating with staff on the opening of fall 2018’s featured exhibition, *Becoming a Woman in the Age of Enlightenment: French Art from the Horvitz Collection*. “We are so fortunate to have Danielle join us. She brings deep academic training as well as valuable specialization in early modern European art history,” says SCMA Director Jessica Nicoll. “She has the breadth to move across time periods and cultures, and also the depth that will help us rediscover the collection’s hidden resources. She’s a dynamic addition to our curatorial team and the museum as a whole.”

ON VIEW

JULY 1, 2017–JUNE 30, 2018



ABOVE: Color and Heat: Pan-American Works from the AGPA Collection

EXHIBITIONS

August 11–December 10, 2017

Japanese Lacquer in the Collection of Dr. Elizabeth E. Force

Curated by Yao Wu, Jane Chace Carroll '53 curator of Asian art

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

September 8–October 29, 2017

Kelley Walker

Curated by Fraser Stables, professor of art; the students of ARS 172: Studio Art Foundations; and Aprile Gallant, senior curator of prints, drawings and photographs

September 8–December 3, 2017

A History of Handwork: Photographs from the SCMA Collection

Curated by Anna Lee, postdoctoral fellow in art history, and Aprile Gallant

September 29, 2017–January 7, 2018

A Dangerous Woman: Subversion & Surrealism in the Art of Honoré Sharrer

Curated by Jessica Nicoll, director and Louise Ines Doyle '34 chief curator.

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

October 2017–April 2018

Student Picks

For a complete list see [smith.edu/artmuseum](http://smith.edu/artmuseum)

November 17, 2017–March 11, 2018

Color and Heat: Pan-American Works from the AGPA Collection

Curated by Henriette Kets de Vries, Cunningham Center manager and assistant curator of prints, drawings and photographs

December 15, 2017–April 1, 2018

The Body: Works on Paper from the Permanent Collection

Curated by Aprile Gallant

December 22, 2017–April 15, 2018

Huang Yan: Chinese Shan-Shui Tattoo

Curated by Yao Wu

February 2–August 26, 2018

体 Modern Images of the Body from East Asia

Curated by Yao Wu

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

March 16–June 3, 2018

Selection of Reunion Gifts from the Permanent Collection

Curated by Aprile Gallant



STUDENT PICKS—THEIR CLAIM TO FRAME

Unique among the museum's offerings, Student Picks is a mentorship program that offers Smith students the opportunity to organize a solo, one-day show drawn from the Cunningham Center's collection of works on paper. For the past two years the program has been overseen by Brown Post-Baccalaureate Curatorial Fellow Shanice Bailey '17J. Each year, seven participants are selected by lottery at the start of the fall semester. Entrance is open to all current Smith students regardless of major, class year or experience

with art. Under Shanice's guidance, the Student Picks curators-in-training engage deeply with the museum's collection, working behind the scenes to shape their fresh curatorial vision and prepare and present their unique Student Picks show.

*Student Picks is supported by the Estelle Glatt Sosland '46 and Morton Sosland Museum Director's Fund.*

ABOVE: Planned to coincide with SCMA's Thursday extended hours, Student Picks shows are installed in the Cunningham Center on the last Thursday of each month from 4 to 8 pm October through April

April 13–August 19, 2018

Flowering Stars: Prints by Dwight Pogue

Curated by Aprile Gallant

April 27–August 5, 2018

This Could be Us, You, or Anybody Else: Modern and Contemporary South and Southeast Asian Art at Smith

Curated by Yao Wu

MOBILE CABINETS FOR WORKS ON PAPER

Fall 2017

Nasty Women

Curated by Henriette Kets de Vries

Winter 2017–2018

Dürer and the "Little Masters"

Curated by Caitlin Green, UMass Amherst M.A. '18 and Cunningham Center volunteer

Arthur Dove Drawings, 1931–1942

Curated by Aprile Gallant

Spring 2018

New Wave: Selections from the Nina Yankowitz Collection of Women's Art

Curated by Shanice Bailey, Brown post-baccalaureate curatorial fellow

VIDEO & NEW MEDIA GALLERY

July 14–December 30, 2017

She Gone Rogue

Curated by Emma Chubb, Charlotte Feng Ford '83 curator of contemporary art

Lead educator: Maggie Newey

February 2–May 6, 2018

Cinematic Re/Play: Videos by Zhang Peili

Curated by Yao Wu

May 11–September 2, 2018

Bodies on Screen: Videos from the SCMA Collection

Curated by Yao Wu



ON VIEW

## A DANGEROUS WOMAN: SUBVERSION & SURREALISM IN THE ART OF HONORÉ SHARRER

SEPTEMBER 29, 2017–JANUARY 7, 2018

HONORÉ SHARRER (1920–2009) CONCEIVED of painting as a voice of change and empathy. With equal parts wit, seduction and bite, her work presents a potent and often unsettling critique of the conventions of American culture. SCMA was pleased to present the first exhibition to fully reveal the formidable voice of this artist.

Sharrer's rise in the art world was meteoric. From age 19 and throughout her 20s, she was included in major exhibitions at the Metropolitan Museum of Art, the Whitney Museum of American Art and the Museum of Modern Art, which already included one of her paintings in its collection. By 31, she was represented by a top New York art gallery and featured in *Time*, *Newsweek* and *Life* magazines.

Because of her commitment to progressive ideals, however, Sharrer found herself increasingly marginalized in the tense political climate of the Cold War, the period following World War II marked by hostility among the United States, Soviet Russia and Communist China. Furthermore, her representational art was dismissed in the rigidly male-driven, abstraction-focused art world of that era. She responded to these challenges by developing a sophisticated strategy of visual subversion that maintained her reformist concerns and poetic vision while concealing sharp critiques. Sharrer confidently drew from an impressive range of material—including art history, myth, nursery rhymes and mass media—and used it as a tool to expose an oppressive social and political climate that diminished the richness of human experience.

The themes in Sharrer's work, while rooted in the passions of her time, are also remarkably—though perhaps not surprisingly—relatable today. Issues of socioeconomics, inclusion and acceptance, womanhood, religion and politics permeate her work and

inspired some powerful and compelling programs. Two “First Look” programs for museum members and the media, led by Jessica Nicoll, attracted capacity crowds and generated early buzz and positive media coverage about this show.

SCMA's new Thursday-evening hours created a perfect opportunity for a “First Look” for students, as well, and our inaugural Thursday-evening program in September 2017 was an exhibition preview specifically for students and a huge success. Modeled on the popular Night at Your Museum event each spring, this fall event drew more than 350 students, dressed up for an evening of mocktails and conversation about and amidst the art. The program was put together by our terrific team of four post-baccalaureate fellows, and its success led to additional Thursday-evening programming collaborations throughout the year.

In November 2017, we were privileged to explore the work, life and legacy of Sharrer in a panel discussion with the artist's son Adam Zagorin, former senior correspondent for *Time* magazine. “Recovered Histories: Shaping the Legacy of Honoré Sharrer” also featured panelists M. Melissa Wolfe, curator of American art at the Saint Louis Art Museum (and editor of the exhibition catalog, *Subversion & Surrealism in the Art of Honoré Sharrer*), and moderator Anna Lee, postdoctoral fellow in Smith's art department.

*This exhibition was organized by the Columbus Museum of Art, Ohio, and the Pennsylvania Academy of Fine Arts. Presentation of this exhibition at SCMA was made possible by the support of the Judith Plesser Targan, class of 1953, Art Museum Fund and the Charlotte Frank Rabb, class of 1935, Fund.*

For detailed information about the exhibition and related programs visit the *A Dangerous Woman* website: [smith.edu/artmuseum/On-View/Past-Exhibitions](http://smith.edu/artmuseum/On-View/Past-Exhibitions)



1. Members viewing *A Dangerous Woman* during a First Look program 2. 2017–2018 post-baccalaureate fellows and co-organizers of the student preview event for *A Dangerous Woman*, (left to right) Shanice Bailey, Abigail Moon, Russel Altamirano and Charlotte Hecht 3. Student Preview guests gather for “*A Dangerous Woman*” portrait 4. Associate Educator Taiga Ermansons AC '03 leads an Open Eyes gallery conversation in *A Dangerous Woman*



ON VIEW

## FLOWERING STARS: PRINTS BY DWIGHT POGUE

APRIL 13–AUGUST 19, 2018



to collaborate on a limited-edition print. This program continues to be an important tool for teaching students and the public about fine-art printmaking.

Throughout the years, Pogue has continued to add new media and approaches to his art including digital printing, developing new techniques for lithographic printing and championing the use of safer solvents in college and university print shops. His book *Printmaking Revolution: New Advancements in Technology, Safety and Sustainability*, was published in 2012.

Pogue allied his interests in botany and environmental protection in his latest works, in which flowers are rendered as stylized forms in bright colors. These “super-hero” blossoms draw upon the imagery of comic books to present a compelling image of natural survival in an uncertain future.

Gallery talks by the artist were attended by more than 150 people, from fourth-graders at the Smith College Campus School to Smith alumnae attending Reunion weekend. Artists and colleagues from throughout the Pioneer Valley celebrated Pogue’s career. SCMA members joined the artist for a behind-the-scenes visit to the printmaking studio in Hillyer Hall where Pogue has been a guiding presence for four decades.

The overwhelming response to *Flowering Stars* may best be expressed by one visitor’s reply to the survey question “What is most memorable about your visit to SCMA today?” “The lithography of flowers by recently retired Professor Pogue. The precision and beauty astound me.”

*This exhibition was supported by the Louise Walker Blaney, class of 1939, Fund for Exhibitions.*

For detailed information about the exhibition and related programs visit the *Flowering Stars* website: [smith.edu/artmuseum/On-View/Past-Exhibitions](http://smith.edu/artmuseum/On-View/Past-Exhibitions)



OPPOSITE: Smith College Campus School fifth-graders visiting with Dwight Pogue in his show TOP: Dwight Pogue giving one of several gallery talks he presented on *Flowering Stars*, this one for museum members. ABOVE LEFT: Dwight Pogue. United States, born 1944. *Break in the Battle* (detail), 2016. Lithograph. Courtesy of the artist. ABOVE RIGHT: Members enjoying the *Flowering Stars* exhibition



ASIAN ART:  
CULTURAL AND GLOBAL CONNECTIONS



ABOVE: Smith students in 体 *Modern Images of the Body from East Asia* during Night at Your Museum

SCMA HAS A LONG TRADITION OF collecting Asian art, dating back more than a century to 1913. Since then, mostly through generous gifts from Smith alumnae but also through forward-looking purchases, we have built a collection of Asian art that stands out among college art museums throughout the country. Currently, the collection is most comprehensive in Japanese art, then Chinese art, followed by art from Korea and South and Southeast Asian countries— revealing more about the American history of understanding Asia and collecting Asian art than about the rich and diverse histories of arts from Asia themselves.

As a concept and term, “Asia” has been used to define the world’s most populous geographic area bound together by historical, economic and political conditions. “Asian art,” too, is an arbitrary cultural construct that embodies many diverse and connected

cultures in the region that have been evolving over centuries. In the past year, two special exhibitions, *Japanese Lacquer in the Collection of Dr. Elizabeth E. Force* and 体 *Modern Images of the Body from East Asia* took very distinct approaches to the presentation of Asian art: one focused on a traditional art form from a particular country, whereas the other aimed at forging connections among East Asian nations and situating Asia in a modern global context. Related programs and projects reflected SCMA’s dual mission pertaining to Asian art: to cultivate visual and cultural literacy specific to artistic traditions in Asia; and to reveal the connections between Asia and the rest of the world that enable our U.S. audiences to relate to its arts and histories on a deeper level. Both of these special projects were funded by the Nolen Endowed Fund for Asian Art Initiatives.



ABOVE: Lacquer conservator and artist Gen Saratani demonstrating lacquer work as part of the programming related to *Japanese Lacquer in the Collection of Dr. Elizabeth E. Force*

JAPANESE LACQUER IN THE COLLECTION OF  
DR. ELIZABETH E. FORCE

August 11–December 10, 2017

This exhibition presented a selection of Japanese lacquerware ranging from literary boxes to incense utensils, from inrō (carrying cases with small compartments) to household items. Made in the 18th and 19th centuries, these exquisitely crafted utilitarian objects attest to the refined lacquer artistry in Japan’s late Edo and early Meiji periods. The lacquer pieces were loaned to the exhibition by Dr. Elizabeth E. Force, a retired medical researcher who has formed a collection of Japanese and Chinese art that has been promised to SCMA.

The programs that accompanied the exhibition invited SCMA audiences to delve more deeply into the history and materiality of this traditional Japanese art form. Monika Bincsik, Diane and Arthur Abbey Assistant Curator for Japanese Decorative Arts at the Metropolitan Museum of Art, served as the featured scholar for this project and authored the 96-page exhibition catalog, which includes illuminating essays and a glossary of lacquer techniques. She visited campus to share a lecture about the ways celebrated lacquer collections were formed in the United States. Lacquer conservator and artist Gen Saratani also joined us to provide an overview of the complex lacquer process. He offered a drop-in demonstration, attended by college and Smith College Campus School classes, as well as individuals from our broader community. Following

this engaging opportunity, he presented a lunchtime slide talk that provided a more detailed understanding of the traditional technique. At our September Second Friday, members of our community were also invited to create their own miniature containers inspired by the exhibition.

With its focus on materials and craftsmanship, this exhibition introduced many of the complex lacquer techniques and encouraged close looking. Framed around the objects’ utility and circulation, the project also struck a balance between promoting an appreciation for Japanese aesthetics and an understanding of the taste and market for Japanese lacquer overseas.

体 MODERN IMAGES OF THE BODY FROM  
EAST ASIA

February 2–August 26, 2018

体 is a character and concept commonly used in Chinese, Japanese and Korean languages. It refers to the material existence of a person, and can also connote substance, form and organizing principles on a figurative level. Using this character as a point of departure, this exhibition looked at the multifaceted representations of the body in East Asia from the 19th century to the present. The exhibition was organized both chronologically and thematically into sections including “Bodies of the Other,” “Bodies at War,” “Bodies in the Plural” and “Bodies in Transformation.” It not only examined artists’ personal expressions, but also



ABOVE: Yao Wu giving a gallery talk on 体 *Modern Images of the Body from East Asia*



conveyed a strong sense of the collective experience shared across East Asia as ancient societies transformed into modern nation-states.

The artworks, ranging widely in media and culture, were mostly drawn from SCMA's collection, with a few loans from other Five College museums. The exhibition thereby evolved around, and brought visibility to, a significant section of the museum's holdings, which corresponds to the college's global and multidisciplinary curriculum.

During the period under examination (19th–21st centuries), Asia became increasingly enmeshed in the worldwide circulation of objects and ideas. Therefore, a key objective for the exhibition was to look at Asia not as an isolated and static continent but rather in a global context, as a place with flexible boundaries, a source of artistic inspiration and a site of artistic production. In addition to artists from Asia, the exhibition featured a significant number of European and American artists who traveled to and lived in Asia such as Felice Beato, Lilian May Miller and Beat Streuli, as well as Asian-born artists reclaiming their heritages overseas such as Ushio Shinohara, Nam June Paik and Hung Liu. Some of the historical events that the exhibition touched upon, including the Canton trade and the Korean War, were essentially part of American history as much as they were about Asia.

In an effort to make connections throughout the museum's physical space and across geographies and time periods, we put up related installations in other galleries during the run of the exhibition: *The Body: Works on Paper from the Permanent Collection* in Nixon Gallery, *Huang Yan: Chinese Shan-Shui Tattoo* and *This Could be Us, You, or Anybody Else: Modern and Contemporary South and Southeast Asian Art* at Smith n the Carol T. Christ Asian Art Gallery, and *Cinematic Re/Play: Videos by Zhang Peili and Bodies on Screen: Videos from the SCMA Collection* in the Video & New Media Gallery. Works that have been on long-term display in collection galleries, such as Jean-Baptiste Carpeaux's *Bust of a Chinese Man*, were also highlighted in relationship to the theme of the Body exhibition.

The exhibition's accompanying programs were designed to encourage visitors to think of Asia in the



ABOVE: A Student Museum Educator (SME) leading a school group tour in 日本 Modern Images of the Body from East Asia

present tense, rather than a timeless past; enhance awareness of recent East Asian history in relation to the United States, as well as the complex relationships among countries represented in the exhibition through a focus on social and political events; and deepen appreciation and understanding of the art by including multiple perspectives.

One interpretive strategy was the creation of a timeline on the introductory exhibition wall with key events relating to the objects presented. A digital Asia-centered map, created by education intern Tara Sacerdote '18 with support from staff in the Spatial Analysis Lab and the Imaging Center, was projected onto the floor at the exhibition entrance to situate visitors geographically. The exhibition design focused on navigation through chronology and themes and sections were delineated by color-coded graphic elements on introductory panels and object labels. Ideas generated by Museums Concentrators and Student Museum Educators contributed to the creation of a "Visitor Insight" station, which posed the question "Which work of art took you by surprise? Share why." Visitor responses were posted on the wall for public viewing and reflection. Curatorial student assistant Julia Xu '19 contributed to the design of the station. Maia Erslev '18 assisted the curator with conceptualizing the first grouping of objects in the exhibition, for which she developed a prototype interpretive project using aug-

mented reality for her Museums Concentration senior capstone project. Student Museum Educator Natalie Sandstrom '19J created "Discovery Cards" for family audiences to engage them in various activities with objects in the exhibition.

The programs offered the opportunity to expand on themes in the exhibition and present different voices and ideas. Collaboration was key, and helped strengthen our relationship with the East Asian languages and literature department and the East Asian studies program, connect with relevant student organizations and engage the community with this collection through various learning strategies. The lecture "Bodies in Earth: Postwar Japanese Ceramics, Photography and Installation Art" by Bert Winther-Tamaki, chair of the art history department and professor of visual studies at the University of California, Irvine, was co-sponsored by the Five College History of Art Faculty Seminar and the East Asian Studies Program at Smith College.

A Multidisciplinary Five College Symposium revealed faculty interests and scholarship through responses to objects in the exhibition. For many of the 13 faculty participants, their interactions with works of art in class visits with students informed their presentations. The teaching and learning that occurs through

working with Asian art in the collection is varied and crosses disciplines. Not surprisingly, though, East Asian languages and literature and East Asian studies courses used the exhibition the most, including History 222: The Place of Protest in Early Modern and Modern Japan, EAL 245: Writing, Japan and Otherness, and EAL 281: Revising the Past in Chinese Literature and Film. The faculty for these and other classes that visited the exhibition participated in our symposium, having engaged in close looking and interpretation of works of art with their students.

Artist Mina Cheon's extended time on campus provided various levels of engagement beginning with her public performance of *UMMA's Cleaning Lesson II* in the role of Kim Il Soon, a North Korean mother figure, which took place in the gallery where 日本 Modern Images of the Body was on view. As the speaker for the 15th annual Miller Lecture in Art and Art History, she discussed her intellectual and artistic interests and practice in her lecture "North Korean Awareness and Global Peace Projects." Mina Cheon also conducted critiques with senior studio art majors, talked with local middle and high school teachers and met students for conversation in the galleries which continued over tea as she shared her video projects.



"The 日本 Modern Images of the Body from East Asia exhibition provided an excellent opportunity for students in my EAL 245 class (Writing, Japan and Otherness) to engage with photographic images of Japan from the late 19th century. Students enjoyed working with these images and discussing ideas about the photographic gaze, power and "otherness." In their final project for the course, students were tasked with re-envisioning works we had discussed in the course, and several students used the photographs as inspiration for their own photographs revisiting ideas of identity and otherness in the 21st century. The exhibition also introduced me to a number of works which I had not realized were in the Smith collection, and I hope to integrate them into other classes in the future."

— Professor Kimberly Kono, associate professor of East Asian languages and literatures





# CONNECTING PEOPLE TO IDEAS

体 *Modern Images of the Body from East Asia* was accompanied by a wide variety of programs, including members' First Looks, the annual Miller Lecture, a symposium, an artist residency and Night at Your Museum.

1. Participants in the Five College Symposium

2. Artist Mina Cheon delivering the 15th annual Miller Lecture

3. Students at Night at Your Museum

4. A museum member at the 体 *Modern Images* First Look program

5. Performance artist Mina Cheon aka Kim Il Soon, performing *UMMA's Cleaning Lesson II*

6. Mina Cheon meeting with Smith students

7. 体 *Modern Images* exhibition graphic timeline (detail)



ACADEMIC ENGAGEMENT

LOOK CLOSELY, THINK DEEPLY:  
TEACHING AND LEARNING AT SCMA

THE MUSEUM PROVIDES ONGOING OPPORTUNITIES for students and our broader communities to think critically about art and the institutions that present and interpret collections. Through academic programs, we engage, inspire and support students as they discover the world of museums and their own potential to influence the cultural sector as professionals and participants. Likewise, students provide fresh perspectives on our collection and its evolving relevance, and push us to align our practices with emerging practices.

This year, hundreds of students studying topics from across the college curriculum visited the museum to look closely, think deeply and share with one another their own interpretations and reflections. These visits are carefully designed to support faculty learning goals and to make specific connections to course material. Museum Grants for Curricular Integration offer additional opportunities for faculty to develop more extensive course components that integrate collection-based teaching, as well as opportunities to bring the work and practice of museums into college-level learning.

The Museums Concentration continues to provide intellectual space for considering the role of museums in society and the responsibilities these institutions face in a changing world. Through a combination of academic and experiential learning, students examine how museums function and every year they produce ambitious projects that advocate for ways in which collecting institutions can continue to be relevant moving forward. This year, such critical thinking was opened up to our full campus community through a new series of programs presented under the header of “Museums Today” and facilitated in collaboration with Museums Concentrators.

Smith College alumnae working in museums and other cultural organizations serve as key partners in supporting the experiential learning goals of the Museums Concentration by sponsoring internships and generously meeting with students. SCMA has the potential to also serve as a strong point of connection for this network of Smith professionals—something we will be exploring in the coming years in collaboration with the Office of Alumnae Relations.

BELOW: Associate Educator Charlene Shang Miller teaching a Smith class in the Art After 1800 gallery



YOUNG ALUMNAE TASK FORCE:  
CAMPUS VISIT AND PANEL DISCUSSION

This year, with support from The Brown Foundation, the museum brought together a group of young alumnae working in museums and cultural organizations to share their experiences and serve as advisers as we think about ways to build connection between this professional network and current Smith students exploring museum practice. Participants included:

Candace Kang '15

Conservation Technician for Special Collections, Harvard University, Cambridge, MA

Camille Kulig '13

Public Program Specialist, National World War I Museum and Memorial, Kansas City, MO

Suzie Oppenheimer '11

Assistant to Ann Goldstein, Art Institute of Chicago, Chicago, IL

Sara Ottomano '15

Art Educator, Eric Carle Museum of Picture Book Art, Amherst, MA

Jessica Magyar '10

Community Engagement Coordinator, Institute of Contemporary Art, Boston, MA

The panel was facilitated by Museums Concentration students Audrey Trossen '19, Adela Goldsmith '19 and Isabel Cordova '19.

ABOVE: Young Alumnae Task Force members participating in a panel discussion in April 2018

Shama Rahman '13

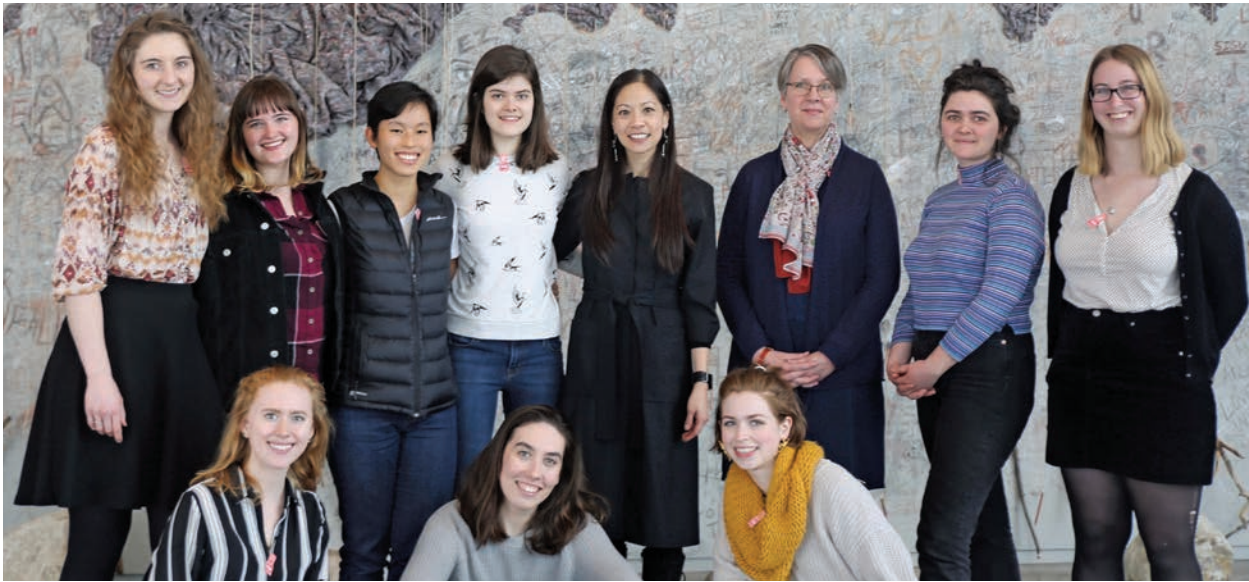
Associate Marketing Manager, The New York Times, New York, NY (formerly Senior Marketing Coordinator, Whitney Museum of American Art)

Leila Tamari '11

Senior Program Officer, ArtPlace America, New York, NY



MUSEUMS CONCENTRATION



ABOVE: Museums Concentration Capstone Seminar participants, with Associate Educator Charlene Shang Miller and Director Jessica Nicoll, visiting the Institute of Contemporary Art, Boston, MA

THE MUSEUMS CONCENTRATION INVITES students to explore theory and professional practice through multilayered connections with museums and academic study. A key part of the program is the Capstone Seminar, which takes the form of a research workshop that supports students in completing independent projects on topics that synthesize previous coursework and practical experiences. For the past three years, the seminar has focused on the topic of museums and technology and provided a forum to think critically

about the implications of technological innovations for the mission and practice of museums in the 21st century. With collaborative support from Smith College colleagues Brendan O’Connell, instructional technology librarian, Jessica Bacal, director of The Narratives Project, and Imaging Center staff, Museums Concentration Director Jessica Nicoll and Associate Educator for Academic Programs Charlene Shang Miller guided students to identify and research their topics and render their projects in a digital format.

2018 AND 2019J MUSEUMS CONCENTRATORS AND CAPSTONE PROJECTS

<b>Annabella Boatwright ‘18</b> Show Me Stuff! A Model of Online Discovery in the SCMA Collection	<b>Laura Green ‘18</b> SCMA Teen Audio Guide: Stories/ Perspectives of College Students and Recent Grads	<b>Tara Sacerdote ‘18</b> Indians in Art Museums
<b>Amanda Bolin ‘18</b> The Deaccessioning Conflict: An exposition into the modern museum plague	<b>Kate Hanks ‘18</b> Being Kids in Museums	<b>Natalie Sandstrom ‘19J</b> Customizing Accessibility: An Interactive Digital SCMA Tour for Families and Adults
<b>Samantha Bryce ‘18</b> Museums as Institutions of Scientific Research	<b>Alice Matthews ‘18</b> SCMA TagCloud: Creating Personally Relevant Museum Experiences	
<b>Maia Erslev ‘18</b> Augmented Reality in Museums: A New Reality	<b>Katherine O’Hara ‘18</b> Digital Ephemeral Exhibits	

MUSEUMS CONCENTRATION  
ALUMNAE PERSPECTIVE: JESSICA MAGYAR ‘10



WHEN I TRANSFERRED TO SMITH AS A SOPHOMORE, I knew that I was interested in helping people connect with art but I had not heard of or considered a career in museum education. At my previous college, I worked at a hospital where I made art with patients and their family members and when I arrived at Smith, I looked for a similar experience. I found the application for the Student Museum Educator (SME) program on the SCMA website and applied, hoping for an opportunity to engage with the community and art. Little did I know the impact this program, and eventually the Museums Concentration program, would have on my Smith experience and my career.

I found the most wonderful mentors in the education department at SCMA, including the late Ann Musser, former director of academic and public programs. Through weekly SME trainings and meetings with the museum educators, I soon fell in love with giving tours and the opportunity to hear what young people thought and felt about the artwork in the galleries, creating a space where open dialogue and creative thinking were welcomed and encouraged. SCMA’s museum educators provided support but also the opportunity to take risks and deeply explore my interest

in connecting people with art. I will forever be grateful for my three years as a SME, when I not only honed my skills in gallery teaching but also my ability to facilitate deep and meaningful conversations through art.

In my senior year, Smith introduced the Concentration in Museums and I graduated among its first class of students. Ann was my adviser and she always encouraged interdisciplinary thinking. By that time, I was planning a career in art therapy and applying to graduate programs, but Ann encouraged me to think more broadly about the skill set I would gain and how I could apply that to working with communities in art museums. I have always felt strongly that Smith is a place where students can truly explore all their interests and create opportunities to engage in collaborative, interdisciplinary projects. For me, SCMA and the Museums Concentration was that place where I could explore, experiment and think big about how to make the museum a more inclusive, open and radical place for connection and growth.

I did ultimately earn my master’s in art therapy and went on to work with children and families, but I continued to think about museum education and community engagement. I returned to school and earned my master’s in education in 2017 and soon after began working as the community outreach coordinator at the Institute of Contemporary Art in Boston. If one were to glance at my CV, one might interpret that as a career change; however, in a conversation I had last spring with Jessica Nicoll, she assured me that I was really coming full circle. My training and experiences as an art therapist have shaped my skills and identity as a museum educator, but I don’t think I would have taken that path and returned to museum education without my experiences and mentors at SCMA and in the Museums Concentration program.

Jessica Magyar ‘10 is community outreach coordinator, Institute of Contemporary Art, Boston, MA

MUSEUMS CONCENTRATION

STUDENT PERSPECTIVE: NATALIE SANDSTROM '19J



BEFORE I EVEN  
STARTED AT SMITH

in 2014, I knew that I wanted to be a Museums Concentrator. This program—a chance to merge classes and work experience—was unlike anything I had heard of at an undergraduate institution. Once I arrived on campus, I realized that the concentration was only one of many ways in which SCMA is a student resource.

In my first year at Smith, pre-concentration, I began volunteering at the museum by working at community events like Second Friday. Through this opportunity I learned about the Student Museum Educator (SME) program, in which students work as members of the education team to design and lead K–12 tours. When I became a SME in my sophomore year, I found that there was so much more to the job than leading visitors around the galleries. Soon I was learning about the balance between providing context and allowing people to organically explore the artworks through dialogue. As an English major, art history minor and education-focused Museums Concentrator, I was academically versed in the importance of conversation, and knew of the multitude of interpretations that could emerge from a text or object. Being a SME and working with a range of visitors gave me real-world insight into the value of the process.

In my more than two years at the museum I have given upwards of 60 customized tours to visitors ages 3 to 83. Perhaps my most memorable was with a group of fourth-graders who debated the landscape status of Ed Ruscha’s screenprint *Mocha Standard*. Watching those students confidently discuss this artwork on the final stop of our tour made me realize the depth to which people of all backgrounds can engage with a work of art

with just a little prompting and support. This led me to hone my interest in museum education to the concept of interpretation. Over the next year I worked on a series of object-specific activity cards for families. Over interterm, I participated in the course *Collecting 101* and thought more deeply about how objects tell stories, and how people can come to hear those stories without needing a guide to explicitly lay them out. Cumulatively, this led to my Museums Concentration capstone, for which I designed and wrote an online self-guided tour based upon my gallery teaching experiences. It was the perfect way to combine my major, minor and practical experiences from the concentration. Using open-ended questions and accessible language, this five-stop tour gave adults and families the tools to move throughout the museum with confidence, without an in-person mediator.

I have had the unique privilege of engaging with SCMA on many levels: in my classes across departments (including English, Spanish, art history and even chemistry), as a staff member and as a Museums Concentrator. This trifecta enriched my academic experience at Smith, gave me a home on campus and led me to a career interest in interpretation by helping me realize that “education” is a dynamic category. For example, this past summer I worked as an editorial intern at *Artforum* magazine, where I had the opportunity to explore interpretation from the outside. I came to realize that critics, like the institutions they write about, disseminate content that helps people understand, acting in their own way as mediators.

During my time at Smith, I have adopted as my own SCMA’s core value of connecting art and people. And through my multifaceted access to the museum, I have learned the invaluable lesson that this mission can be accomplished in many ways.

Natalie Sandstrom '19J is an English language and literature major and Museums Concentrator

ACADEMIC ENGAGEMENT

THE COLLECTION AND COURSEWORK

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



EDC 340: Historical  
and Philosophical  
Perspectives and the  
Educative Process

Taught by **Carol Berner**, lecturer in education and child study, this senior capstone seminar in education and child study focused on diversity, inclusion and equity in teaching and learning contexts. The students experienced SCMA’s collections and gallery spaces to examine the potential of art and the museum in advancing culturally responsive curricula and pedagogy and the construction of inclusive learning environments. In addition to the course’s main text, Beverly Tatum’s *Can We Talk about Race?*, students read articles about inclusion and museum practice to prepare for museum visits planned and facilitated by academic educator Charlene Shang Miller. Discussion and activities focused on the opportunities and challenges for SCMA as an environment for inclusive learning; the opportunities for affirming identity, building community and cultivating leadership through critical assessment of an exhibition’s elements; and strategies for encouraging dialogue across differences through engagement with individual works of art.



AFR 289-01: Race,  
Feminism and Resistance  
in Movements  
for Social Change

“How can centering attention on the experiences, practices and insights of the most marginalized generate a politics and way of being in the world that liberates all people?” Africana studies assistant professor **Samuel Ng** posed this central question to his students in their exploration of black feminism from a theoretical, historical and practical perspective. The original impetus for the museum visit to the Cunningham Study Center was to look at two works by Kara Walker in order to dive into issues of race, gender, sexuality and identity. Additional works by black feminist artists of the previous generation provided further context, deepening students’ understanding of Walker’s work and expanding the dialogue. Since the museum visit immediately followed their focus on incarceration, specifically the case of Angela Davis, students were also able to compare two depictions of Davis—one by Charles White, the other by Wadsworth Jarrell—and explore differing intentions and artistic styles.



AMS 253: Native  
Literacies: American  
Indian History and  
Culture to 1880

**Christen Mucher**, assistant professor of American studies, requested a selection of Native American baskets and textiles such as leggings, bags and a dance apron for consideration by her students, who were exploring networks of literacy within Native communities in the Americas. Although the course “stopped” in 1880, the class was also immersed in current-day debates over



oral history, cultural heritage and scholarly ethics. The museum visit took place in the Mellon Classroom and was team-facilitated by the professor and the museum preparators, who enabled close examination of the objects. The academic educator discussed with the class how the objects came to Smith College and entered the museum’s collection, as well as changes in museum practice and ethical considerations since the passage of the Native American Graves Protection and Repatriation Act.



**PHI/REL 108: The Meaning of Life**  
This course, taught by **Nalini Bhushan**, Andrew W. Mellon Professor in the Humanities and professor of philosophy, and **Andy Rotman**, professor of religion, Buddhist studies and South Asian studies, explored a

variety of forms of philosophical and religious thinking and their relevance to our lives. The unit “What is the Artistic Life?” focused on women artists and their search for meaning through visual expression. Because the large number of students in the class made a museum visit challenging, educator Charlene Shang Miller visited the class in Seelye Hall to discuss women artists from the past, including Honoré Sharrer, the focus of the museum’s fall 2017 special exhibition. Facilitated close looking and small-group interpretive exercises prepared students for an assignment for which they could choose works installed in the museum’s Teaching Gallery. Students provided a careful description and interpretation of the “visual text”; explained how each work illuminates a particular perspective on a meaningful life; and deepened analysis with reference to authors read in class. Each student ultimately wrote an essay addressing the role of an artist to prod a society to rethink its assumptions about what kinds of lives are meaningful to pursue, and how we as viewers experience art in ways that could transform our perspectives on our own lives or societies, rendering them more meaningful.

2017–2018 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. This year’s grant recipients:

**Susan Etheredge**  
Professor of Education and Child Study  
To develop **FYS 145**: Words and Pictures: The Art, Craft and Technology of the Picture Book

**Elizabeth Jamieson**  
Professor of Chemistry  
To redesign **CHM 100**: Chemistry of Art Objects

**Joseph McVeigh**  
Professor of German Studies  
To develop **GER 297**: New Worlds from the Old Order: German Society and Culture in Transition 1900–1933

**Michael Thurston**  
Helen Means Professor of English Language and Literature  
To develop the interinstitutional learning course with **Victor Katz**, Holyoke Community College, **ENG 215**: Free to be Free: U.S. Experimental Art and Poetry at Mid-Century

ACADEMIC ENGAGEMENT  
FACULTY PERSPECTIVE: MICHAEL THURSTON



**IN THE LATE 1950s, THE POET FRANK O’HARA** was working at the Museum of Modern Art in New York and writing for *Artnews*. His experience of paintings by Jackson Pollock, Willem De Kooning, Robert Motherwell, Joan Mitchell, Helen Frankenthaler and Larry Rivers, among others, influenced the poetry he wrote during these years. O’Hara’s “Second Avenue” adapts the collage methods so important for Motherwell and De Kooning, for example, and such “lunch poems” as “A Step Away from Them” attempt to capture in phrases the kind of emotion and action in the world that Pollock’s drip paintings or Frankenthaler’s soaking methods recorded. O’Hara’s campy insouciance and gay sexuality would have been in his poetry in any case, but the specific forms they take—their inflection through references to popular culture and an irreverent attitude toward American history and art—are clearly influenced by Rivers, with whom O’Hara frequently collaborated on both visual and verbal (and visual/verbal) works. So, thinking about a team-taught course on the art and poetry of New York in the 1950s, my colleague Victor Katz and I wanted, as much as possible, to have students look at the art and poetry together. We ordered books with good reproductions.

It is one thing, though, to look at a photograph of, say, Joan Mitchell’s *Keep the Aspidistra*

*Flying*, however high its resolution and however fine its printing, and quite another to stand in front of the painting. How fortunate, for Victor and me, and for our students (from both Smith and Holyoke Community College), that we did not have to content ourselves with photographs. Instead, we all stood in the SCMA Teaching Gallery and stared at the Mitchell painting while we discussed prose about Mitchell by O’Hara and fellow poets James Schuyler and Barbara Guest. And, when the time came to move from Mitchell to Grace Hartigan and to discuss both the mutual appreciation between Hartigan and O’Hara and their collaboration on a series of poem-paintings, we had only to take a few steps and stand in front of Hartigan’s enormous and wonderful *Bride and Owl*. A discussion of collage, including not only the way bits of referential representation can be recontextualized but also the traces of something like violence in the cutting and tearing that produced those bits in the first place? Walk over here to check out quite different collages by Esteban Vicente and Robert Motherwell.

I could go on. Our class met frequently at SCMA, sometimes in the Teaching Gallery, sometimes in the Mellon Classroom, sometimes in the Cunningham Center and sometimes in the downstairs galleries, students carrying notebooks and copies of poems while we stood in front of this Gottlieb or that De Kooning, this Frankenthaler or that Rivers, able to see all that you can never see in a photograph of a painting or collage. Part of what excites O’Hara about Mitchell is the variation of texture on the surface of her paintings. In person, you can see how areas of *Keep the Aspidistra Flying* are heavily impastoed, paint working almost sculpturally, while other areas are smoother, the interaction of colors more fluid. Part of the power O’Hara finds in Hartigan and Rivers is the scale of their paintings. In



## TRYON PRIZES 2018

Each year at SCMA, a jury awards Tryon Prizes for Art to Smith College students for excellent work in writing, as well as installation, performance, video, sound, digital, internet or interactive art. Here are the 2018 Tryon Prize winners and honorable mentions:

**Tryon Prize for Writing / Sarah White '20 (essay)**  
*Border Looking: Politics of Space* in Park Chan-Kyong's *Three Cemeteries*, 2009 (see installation image, no.5) and Clarissa Tossin's *Streamlined Belterra, Amazônia / Alberta, Michigan*, 2013 *Three Cemeteries* was on view in the exhibition, *Body Modern Images of the Body from East Asia*, SCMA (2018).

**Tryon Prize for Art / Julia Xu '19 (audio installation) *To You***  
Recordings of voices describing what they would say to a person who is no longer present in their lives. Xu juxtaposed these with a silhouette of hanging leaves—meant to evoke the presence of people no longer here. The combination of these recordings with the fragile and detailed sculptural element creates a powerful piece that, as Julia writes, “deals with memories and digs into our deepest secrets.”

I have focused here on the value to students of our meetings in the museum, but it was just as important for me—as both teacher and scholar—to have these opportunities to see works in person. O'Hara and Schuyler and Guest—along with John Ashbery—all write wonderfully about Abstract Expressionist painting as well as collage and sculpture. Analyzing artworks themselves rather than reproductions, I could more clearly see something like what these writers saw. I could test their descriptions against my own observations, and I could much more vividly witness the spark of verbal imagination these works (or ones like them) had set off for the poets. My writing about these poets, as well as my teaching of their poems, has been enriched by the hours spent alongside my students in the presence of the art that inspired them.

*Michael Thurston is the Helen Means Professor of English Language and Literature*

**Honorable Mention, Tryon Prize for Art / Clare Altman '20 (animation) *Jimmy***

*“Jimmy ...is based on the theme of loss—a universal human experience—as told through my own story about the death of my friend Jimmy. I think that often when people are confronted with loss, they try to alleviate their pain and grief by repressing feelings of sadness; however, in this piece I wanted to show the more positive aspects of loss: how being able to feel hopelessness and anguish actually allows us to come to a better understanding of ourselves.”*

**Honorable Mention, Tryon Prize for Art / Ratidzo Vushe '21 (video) *Yours Truly***

*“This time-based video talks about moving to a new place and having the longing of returning home. I am from Zimbabwe and I have been away from home since fall 2017; and I will be returning in the Winter of 2019. The video seeks to show how being away from our safe spaces and the ones we love brings about feelings of frustration and fear. I, the subject, crave to return home and find comfort in the counting of days and counting of time. The longing to return comes with the fear of change and coming to a realization that it is inevitable that this safe place one calls home will change; and perhaps so will I.”*



**ABOVE:** The Teaching Gallery, featuring American artist Grace Hartigan's painting (on long wall, right-hand side), *Bride and Owl*, 1954

even the best book reproductions, the images of these paintings are 8 inches by 11 inches. In the Teaching Gallery, students could stand up close and be overwhelmed by the almost life-size figure of Hartigan's bride, by the size and apparent mass of the owl that shares space with her, by the broad color field that Hartigan interrupts with energetic gestures.



1. Brendan O'Connell, Smith Libraries staff member, participating in the Museums Concentration annual Capstone Seminar celebration
2. Katie O'Hara '18 presenting her Capstone Seminar project
3. Aprile Gallant, SCMA's senior curator, enjoying online versions of the Capstone Seminar projects

4. Rebecca Rabinow '88 meeting with Museums Concentrators (left to right), Natalie Sandstrom '19J, Rose Hatem '20, Alice Matthews '18
5. Park Chan-kyong, Korean, born 1965. *Three Cemeteries*, 2009. Installation of photographs, text and sound. Purchased with the Carroll and Nolen Asian Art Acquisition Fund
6. Capstone Seminar projects





# CONNECTING PEOPLE TO EACH OTHER

## COMMUNITY ENGAGEMENT

### STAFF PERSPECTIVE: LILY FOSTER



IN LOOKING BACK AT MY FIRST 12 MONTHS AT SCMA, I'm struck by the impressive variety of programs that have introduced me to the museum's collections and visitors. To share a few:

On one Thursday afternoon in May, I joined students, local visitors and museum staff in our lower level Talk Back space for a discussion of two works by Dania González and Ana Mendieta led by Zarah Ferrari '18, the Brown Kennedy Museum Research Fellow in Art History. Zarah drew us into a thought-provoking and candid conversation that deepened my appreciation of the photographs, and created a sense of commonality among the assembled people.

Once a month, on Second Fridays, we hear a growing buzz in the museum, as dozens of visitors pour into the atrium to dig into art-making projects that explore works on view. Some remarkable creations have emerged, including intricate constructions out of matchboxes and poker chips inspired by the smallest piece in our collection, the 1500-1510 rosary bead on display in the Second Floor galleries.

During one of our new Thursday-evening programs—this one organized by the Latin American Students' Organization—a crowd gathered around the Diego Rivera frescoes installed on the third floor as students spoke about ways in which Rivera's works reflect the often violent histories between museums and indigenous people.

Each of these events brought the museum to life in a distinct way. Providing living contexts for works of art—contexts in which works of art prompt conversation, reflection and new creativity—is, to me, what we mean when we speak about "connecting people to art, ideas and each other." And while the museum is in many ways defined by our collections, it is the last term in our mission statement, the "each other," that is both the prerequisite and the premise of what we do.

A priority of the museum's Strategic Plan is to encourage these connections by ensuring that our visitors have as rewarding and meaningful an experience at SCMA as possible. As our programs have reminded me, this is not simply about the experience of our visitors.





ABOVE: David Andrews, visitor services assistant, greeting museum visitors

## EXTENDED HOURS, EXPANDED OPPORTUNITIES: OPEN THURSDAYS 'TIL 8!

In September 2017, SCMA began offering extended hours on Thursday evenings through the generous support of The Brown Foundation. Staying open until 8 pm provides students with an additional opportunity, outside of class hours, to find their way to the museum for coursework or personal enjoyment. As part of this new initiative, our post-baccalaureate fellows worked as a team to develop a range of targeted student programs for four of these Thursday evenings. In addition, Smith students were invited to apply for museum grants to support development of two additional Thursday-evening programs in collaboration with museum staff. After reviewing a range of proposals, grants were awarded to the Latin American Students' Organization (to develop a program focused on sharing Latinx art and culture) and The Writers Flock (to develop an open-mic night inspired by SCMA's *Un/American* installation).

- **September 28** — *A Dangerous Woman* Mocktail Party; 371 attendees
- **October 26** — Halloween at Your Museum; 102 attendees
- **November 30** — Our Flight is Endless (presented in collaboration with the Latin American Students' Organization, through the support of a museum grant for student programs); 143 attendees
- **January 25** — Zodiac Kickback; 286 attendees
- **March 29** — Wikipedia Edit-a-thon (presented in collaboration with Smith Libraries); 25 participants
- **April 26** — *Un/American*: Open Mic Night at SCMA (presented in collaboration with The Writers Flock, through the support of a museum grant for student programs); 50 attendees

Rather, visitor engagement intersects with how we, the people who work at SCMA, experience the museum. The atmosphere we bring to events transfers to our visitors, and I think for many of us, contributing to the thrilling moments of connection between visitors and artworks in turn motivates our commitment to museum work.

With the goal of enhancing visitor experience, we focused over the last year on developing the internal support and training needed to consistently give our visitors a genuine and inclusive sense of welcome. In addition to articulating visitor services priorities for SCMA and introducing staff trainings focused on visitor experience, we have bolstered staff expertise and support in this area by promoting David Andrews to the position of visitor services assistant. In this role, he will continue to provide the initial welcome to our visitors at the front desk, and he will also participate in staff initiatives focused on improving all aspects of the visitor experience at SCMA, from the look and feel of our entrance spaces to what and how we communicate with our audiences.

Over the next year, as we approach the museum's centennial in 2020, we will continue to focus on strengthening our visitor services team, and will also increasingly turn to the outward aspects of how visitors—including Smith and Five College students and faculty, alumnae, members and local visitors—experience SCMA. Just as we are conceiving of visitor services as encompassing not only visitors but also staff, so too are we defining visitor experience as comprising not just what one might encounter in the museum spaces, but all points of interaction with the museum, including our digital presence on social media and the SCMA website.

Many people have contributed to our current project to update our website and visual identity to more fully convey the museum's mission and activities and how we see them evolving as we enter SCMA's second century. We look forward to seeing these initiatives come to fruition. And ultimately, we hope that our efforts to improve visitor experience at SCMA will build on the vibrancy, complexity and dynamism that you, our visitors, bring to the museum and its collections.

Lily Foster is associate director of museum administration at SCMA

## MEMBER ENGAGEMENT



ABOVE: Members participating in a First Look at *A Dangerous Woman*

FROM EXHIBITION PREVIEWS AND TALKS WITH curators and artists, to reserved seating at lectures, members-only programs and benefits provide meaningful and valuable ways for our members to engage and connect with SCMA.

This year we were fortunate to offer several First Look programs—exhibition previews for members and other special guests that provided “insider access” to curators and other experts who shared highlights and anecdotes about the exhibition process.

During First Look: *A Dangerous Woman: Subversion & Surrealism in the Art of Honoré Sharrer*, Jessica Nicoll presented a private gallery tour of the work of Honoré Sharrer (1920–2009), who was named “Woman Artist of the Year” in 1949 by *Mademoiselle* magazine. The exhibition was the first to fully reveal the formidable voice of this artist. Yao Wu led the First Look for her exhibition, *Body Modern Images of the Body from*

*East Asia*. And printmaker and retiring Smith College Professor of Art Dwight Pogue shared his artistic process and technical prowess during a First Look for *Flowering Stars: Prints by Dwight Pogue*. Education director Maggie Newey presented a First Look for *She Gone Rogue*, a video by trans artists Zackary Drucker and Rhys Ernst. Another screening, this one for students, was led by contemporary art curator Emma Chubb and several Smith faculty members.

Another highlight and headline from the past year included the Tryon and Director's Associates opportunity to travel to Des Moines, Iowa, with Jessica Nicoll. Participants enjoyed an especially vibrant, diverse and culturally rich experience, visiting art in public and private collections around the city under the leadership of Amy Worthen '67.

### 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 exhibition support, program promotion, as well as bus subsidies for K–12 school visits

**Contemporary Associates** donated essential funding for two video purchases for the museum's growing contemporary art collection: *The Voice is an Archive* by Hu'o'ng Ngô and *Playground* by Yto Barrada

**Tryon Associates** provided critical support for operations, including curatorial research and collections care and management

**Director's Associates** supported the expansion of expertise for new initiatives through professional development opportunities for staff and provided support for security operations

For more information on membership please visit [www.smith.edu/artmuseum/membership-matters](http://www.smith.edu/artmuseum/membership-matters)





1.



2.



3.



4.

OPPOSITE: 1. Artist Mina Cheon presenting the 15th annual Miller Lecture during her residency, March 2018

2. School group visitors exploring a mobile display cabinet

3. A Second Friday visitor working on her art project with help from a student MVP

4. Marilyn Cohen '68 and Anita Wien '62 participating in the Tryon Trip, Spring 2018

5. Art Babes program participants, Winter 2018

6. Second Friday visitors exploring the Ancient World gallery

## MEMBERSHIP PROGRAM HIGHLIGHTS

July 14, 2017	First Look: <i>She Gone Rogue</i> with Maggie Newey
September 20, 2017	Student Member Welcome Gathering and Info Session
September 28+29, 2017	First Look: <i>A Dangerous Woman: Subversion &amp; Surrealism in the Art of Honoré Sharrer</i> with Jessica Nicoll
October 22, 2017	Drawing to Look Closely—Figure Drawing in <i>A Dangerous Woman: Subversion &amp; Surrealism in the Art of Honoré Sharrer</i> with Katy Schneider
November 16–19, 2017	Members Double Discount Days
December 14, 2017	Drawing to Look Closely—Figure Drawing in <i>A Dangerous Woman: Subversion &amp; Surrealism in the Art of Honoré Sharrer</i> with Katy Schneider
February 1+2, 2018	First Look: 体 <i>Modern Images of the Body from East Asia</i> with Yao Wu
March 3, 2018	Please Be Seated (reserved seating) for Miller Lecture with Mina Cheon
April 12+13, 2018	First Look: <i>Flowering Stars: Prints by Dwight Pogue</i> with Dwight Pogue
June 14, 2018	Gallery Talk and Studio Visit with Dwight Pogue
June 14–17, 2018	Members Double Discount Days

## ASSOCIATES PROGRAMMING

November 28, 2017	Evening at Studio Museum Harlem welcoming Emma Chubb
March 18, 2018	A Private Tour—Being: New Photography 2018 at MoMA
June 7–9, 2018	Tryon Trip to Des Moines, Iowa



5.



6.



MUSEUM MEMBERS

WE THANK OUR 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.

Anne Bodnar ’78  
Jane Carroll ’53 and Leo Arnaboldi  
Peggy Danziger ’62 and Richard Danziger  
Georgianna Erskine ’54  
Catherine Freedberg ’64  
Jan Golann ’71  
Janice Oresman ’55  
Betty Sams ’57  
Kristin Servison ’68  
S. Mona Sinha ’88 and Ravi Sinha  
Jane Timken ’64  
Anita Wien ’62 and Byron Wien

Jane O’Sullivan ’68, in memory of Susan Powell ’58  
Bonnie Sacerdote ’64  
Louisa Sarofim ’58  
Joan Schuman ’62  
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  
Ann Wales ’57  
Roberta Weinstein ’67 and David Weinstein  
Melissa Wells ’93  
Elsie Wheeler ’54  
Martha Wright ’60  
Margaret Wurtele ’67

MEMBERS

(Contributor–Patron level)  
Members sustain the museum with fundamental support. All gifts were received July 1, 2017—June 30, 2018. The following individuals gave to SCMA at the Contributor level or above:

Anonymous  
AnnaMaria Abernathy ’50 and Frederick Abernathy  
Joe Ambessi, in honor of staff and students  
Mary Anderson and Harry Anderson  
Naomi Antonakos  
Ann Arthur ’45  
Patricia Ashton ’53  
Alison Awes ’95  
Kathleen Balun ’72  
Dee Bates  
Mary Beck ’56  
Louise Bessire ’58  
Edith Bingham ’55  
Nancy Bissell ’61  
Julia Blaut ’83  
Barbara Blumenthal ’75  
Susan Bourque, in honor of Jill Conway  
Nancy Bradbury ’74 and Scott Bradbury  
Erika Brewer ’86 and William Brewer  
Sally Brody ’54 and Daniel Brody  
Anne Brown ’62  
Evelyn Brown ’72  
Susan Brundage ’71  
Caroline Buchman ’78 and Timothy Buchman  
Lale Burk ’64 and Carl Burk  
Judith Burke and Irene Carew  
Amy Burnside ’95 and Robert Gilmore  
Janet Bush  
Brookes Byrd ’65  
Edith Byron and Frederick Byron  
Mary Callaway ’62  
Ann Caplan and Jeffrey Caplan  
Judith Carroll ’74  
Eunice Chambers ’77  
Kathleen Chartener ’89  
Carol Christ  
Cheryl Cipro ’73

CONTEMPORARY ASSOCIATES

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

Heather Brandes ’89  
Mary Jessie Cosnard Des Closets ’60  
Sara Crawley  
Wendy Cromwell ’86  
Nancy de La Selle ’69  
Louise Eliasof ’87  
Charity Imbrie ’76  
Emily Marks ’59 and Burton Marks  
Lisa Marks ’84  
Joan Noto and Lucio Noto  
Janice Oresman ’55  
Carol Sirot ’54  
Amy Weinberg ’82

TRYON ASSOCIATES

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

Elsie Aidinoff ’53  
Joan Lebold Cohen ’54 and Jerome A. Cohen  
Marilyn Cohen ’68 and L. Robert Cohen  
Elizabeth Cuthbert ’64  
Edith Dinneen ’69  
Elizabeth Eveillard ’69 and Jean-Marie Eveillard  
Nancy Fessenden ’50 and Hart Fessenden  
Margot Freedman ’62  
Susanne Grousbeck ’58  
Eileen Jachym ’75 and Peter Jachym  
Ann Kaplan ’67  
Elizabeth Kelsey ’55 and Thomas Kelsey  
Sarah Leahy ’54 and Richard Leahy  
Phoebe Lewis ’51  
Marilyn Lummis ’54  
Mary Newman ’61 and Fredric S. Newman  
Diane Nixon ’57, in honor of Janice Oresman ’55  
Eliot Nolen ’54 and Wilson Nolen



ABOVE: Melissa Wells ’93 (left, white blouse) leading a tour of Targan Gallery during her 25th Reunion, Spring 2018

“At my 25th Reunion, I led my classmates on a tour of SCMA. It was the first time that alumnae led tours of this kind in conjunction with Reunion—there were five of us from different graduating classes—and it was truly a thrill. I was not a studio art or art history major—I work in health care!—but have been involved with the museum as a Tryon Associate and with the Visiting Committee for a number of years now. Contributing to and working with the museum allows me to be engaged with Smith in a meaningful way that makes a difference in the lives of students, and that’s very satisfying to me.”

— Melissa Wells ’93

Elizabeth Clark ’82  
Robin Clark ’87  
Bonnie Clendenning ’67  
Marilyn Cohen ’68, in honor of Lynn Regenstein ’69 and Jonathan Regenstein  
Susan Cohen ’62  
Andrea Cole and John Kingston  
Ann Collier ’55 and Marvin Collier  
Judith Cook ’58  
Danielle Covatta ’11  
Julie Cowan  
Priscilla Cunningham ’58  
Joan Curhan ’59  
Deborah Cushman ’77  
Jeffrey Dan  
Mary Dangremond ’76  
Robert Delaney, in memory of M. Quinn Ellis Delaney ’50  
Florence DeRose and Peter DeRose  
Greg Desrosiers  
Martha Lyn Dippell ’72 and Daniel Korengold  
Donna Donaghy ’59  
Sarah Dorer and Robert Dorer  
Lilith Dornhuber de Bellesiles ’08  
Candace Drimmer and Gary Drimmer  
Nancy Duck ’63  
Deborah Duncan ’77  
Joan Earley-Wilcox ’92, in honor of Joan Afferica  
Jane Eisner ’53

Elizabeth Enders  
Sandra Enser ’79  
Rosa Esman ’48  
Suzannah Fabing and James Muspratt  
Edward Farrell  
Heather Finan ’90  
Rosalind Fisher ’68  
Susan Flint ’78  
James Flynn  
Jane Fogg ’54  
Joanne Foster ’62  
Meredith Frapier ’58  
Leslie Freudenheim ’63 and Tom Freudenheim  
Jane Freudenheim ’68  
Vanessa Gates-Elston ’02, in memory of Charlotte Spencer ’35  
Jane Ghazarossian ’68  
Celia Gilbert ’54 and Walter Gilbert  
Sarah Given ’48  
Penina Glazer and Myron Glazer  
Thelma Golden ’87  
Alice Goldman ’62  
Janet Griffin ’73  
Margaret Guyer ’90  
Sandra Harris ’82  
Nancy Harvin ’80  
Gail Hecht ’58 and Harvey Hecht  
Katharine Heidlage ’73  
Doris Held  
Camille Helminski ’73  
Sylvia Henderson ’83

Aline Hill-Ries ’68 and Stan Ries, in memory of Georgiana Hill 1914  
Susan Hill ’63  
Ann Hilliard ’59  
Liana Howe ’79  
Anne Hulley  
Olukemi Ilesanmi ’98  
Alice Isenberg ’59  
Patricia Jackson and Will Millard  
Barbara Jakobson ’54  
Linda Janklow ’59  
Catherine Jenkins ’96  
Barbara Judge ’46  
Alice Kaplan ’58  
Nancy Kelly ’56  
Janet Ketcham ’53  
Catherine King ’89  
Elizabeth Kinney ’57  
Camilla Knapp  
Todd Knox  
Louise Krieger ’84 and William Krieger, in honor of Louise Martindell ’02  
Alison Kriviskey ’67 and Bruce Kriviskey, in memory of Alleen Feiss ’30  
Valerie Lafleur ’64  
Deborah Lans ’71  
Rosemary Laporte ’03  
Phyllis Lavine ’87  
Ellen Lee ’71  
Alla Leshko and Jaroslaw Leshko  
Jennifer Levy ’76



Susan Lindenauer '61 and Arthur Lindenauer  
Margot Linton '52  
Laurel Loomis '89 and Lawrence Dulong  
Christopher Loring, in honor of Jessica Nicoll '83  
Heather Macchi '93  
Sarah MacCullough '80 and Glenn MacCullough  
Ruth MacNaughton '68  
Patricia Magner '78  
Patricia Mail '65, in memory of Constance Mail '30  
Ann Mandel '53  
Claire Mansur '76  
Marta Martinez  
Sally Mayer '79  
Elizabeth Mayor '57  
Julia McCabe '77  
Kathleen McCartney and William Hagen  
Tina Miller '68, in honor of Marilyn Cohen '68  
Ann Mitchell '75  
Anne Moore '65  
Rachel Moore and Harry Dodson  
Elaine Morris '58  
Nina Munk '88 and Peter Soriano  
Joanne Murphy '82 and Thomas Murphy  
Priscilla Murphy '69  
Sybil Nadel '57 and Alfred Nadel  
Karen Nelson '62  
Christine Nicolov '73  
Nancy Nitikman '66  
Nancy O'Boyle '52  
Deidre O'Flaherty '70  
Jean O'Neil and Ed O'Neil  
Judy Oberlander '78  
Sophia Ong '12  
Marcia Osborn '53  
Alison Overseth '80  
Elizabeth Parker '76  
Maria Penberthy '77, in memory of Janet Ley '52 and Janet Stearns  
Elisabeth Pendleton '62  
Ellen Perl '77  
Mary Pinney '58  
Jessica Plumridge '93  
Constance Pollak '55  
Helen Porter '46  
Patricia Pratt '51  
Suzanne Priebatsch '71, in honor of Jessica Nicoll '83 and Toni Wolfman '64  
Paola Prins '86  
Beth Pryor '84  
E. Upshur Puckette '57  
Ruth Quigley '53, in memory of Joan Quigley, John Quigley and Zelda Quigley  
Barbara Quilty '75  
Elizabeth Rajam

Sally Rand '47  
Janet Rassweiler '80  
Ann Rawley '44  
Sue Reed '58  
Lynn Regenstein '69, in honor of Marilyn Cohen '68  
Amy Rensko '93  
Alice Robbins and Walter Denny  
Letitia Roberts '64  
Mary Roberts '60 and Donald Roberts  
Katherine Rostand '65 and Stephen Rostand  
Elizabeth Rowe '59  
Barbara Salthouse and Robert Salthouse  
Rita Saltz '60  
Samuel Samuels, in honor of Jessica Nicoll '83  
Ann Sanford '75  
Dorothy Sawyer '55  
Audrey Scher '64  
Walter Schiff  
Cathy Schoen '70  
Deborah Seidel '68  
Joan Seppala '60  
Jane Shang '82  
Adrian Shelby '55 and Edward Bindel  
Mary Siano and Alfred Siano  
Diana Simplair '87  
Nancy Solomon '69  
Estelle Sosland '46 and Morton Sosland  
Laura Spadone '57  
Lee Sproull  
Sallie Stanley '74, in memory of Sallie VanNorden McClure '45  
Ruth Stavis '58  
Joanna Sternberg '91  
Elizabeth Stillinger '60  
Neha Subramanian '06  
Gretchen Swibold and Richard Swibold  
Audrey Tanner '91  
Judy Tenney '49  
Lois Thompson '66 and James Thompson  
Diane Tohn '56  
Barbara Townsend '74, in memory of Lyn Corbett '74  
Regina Tracy  
Victoria True '96  
Ruth Turner '46  
H. Patricia Van Pelt  
Abigail Van Slyck '81 and Mitchell Favreau  
Anne Van Wart '88  
Anne Vernon '53 and Jack Vernon  
Barbara Waite '56  
Janice Walker  
Janet Wallstein '71  
Louise Weed '70  
Kalle Weeks '67  
Vera Weintraub '65

C. Ann Welsh '76  
Noreen White '79  
Heidi Whitesell '87  
Katherine Whittaker '90  
Kathleen Whittenberger '74  
Kathryn Wiener '50  
Amy Williams '76  
Robin Winfield '79 Toni Wolfman '64  
Marlene Wong  
Martha Wood '69  
Nancy Wood '73  
Amy Namowitz Worthen '67  
Christine Yurgelun '78  
Karen Zens '71

Matching Gifts

Boeing Company Gift Match Program  
Jackson National Life Insurance Company

THE HILLYER SOCIETY

Albertine Burget '60  
Jane Carroll '53  
Joan Lebold Cohen '54 and Jerome A. Cohen  
Marilyn Cohen '68 and Robert Cohen  
Elizabeth Force  
Catherine Freedberg '64  
Susan Hill '63  
Judy Wells Hoffman '53  
Sybil Nadel '57 and Alfred Nadel  
Janice Oresman '55  
Susan Quantius '79 and Terry W. Hartle  
Mary Roberts '60  
Susan Rose '63  
Louisa Sarofim '58  
Joan Schuman '62  
Carol Selle '54  
Elaine Slater '47  
Judy Tenney '49  
Jane Timken '64

Every effort has been made to accurately report members.



ABOVE: A visitor looking closely at *Tattered and Torn*, 1886, by the American painter Alfred Kappes

ADVISORY GROUPS

MUSEUM VISITING COMMITTEE

As of June 30, 2018

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*  
Sara Bodinson '99  
Anne Bodnar '78  
Victoria Chan-Palay '65  
Robin Clark '87  
Joan Lebold Cohen '54  
Marilyn Cohen '68, *Chair-Elect*  
Wendy Cromwell '86  
Peggy Danziger '62, *Nominations Chair*  
Nancy de La Selle '69  
Elizabeth Eveillard '69  
Catherine Freedberg '64  
Vanessa Gates-Elston '02  
Kemi Ilesanmi '98  
Ellen Lee '71, *Acquisitions Chair*  
Janice Oresman '55  
Shama Rahman '13  
Louisa Sarofim '58  
S. Mona Sinha '88, *South and Southeast Asian Art Task Force Chair*  
Ann Solomon '59  
Judith Targan '53  
Jane Timken '64  
Melissa Wells '93, *Membership Advisory Committee Chair*  
Anita Wien '62  
Martha Wright '60

SUBCOMMITTEES OF THE VISITING COMMITTEE

MEMBERSHIP & ALUMNAE ENGAGEMENT COMMITTEE

As of June 30, 2018

The museum's Membership & Alumnae Engagement Committee is an advisory body whose members provide leadership in strengthening the museum's membership program and engagement with alumnae through outreach and communication.

Melissa Wells '93, *Chair and Associates Coordinator*  
Marilyn Cohen '68, *VC Chair-Elect*  
Wendy Cromwell '86, *Contemporary Associates Coordinator*  
Vanessa Gates-Elston '02  
Jan Golann '71, *VC Chair*  
Janice Oresman '55

NOMINATING COMMITTEE

As of June 30, 2018

The Nominating Committee is responsible for building an annual slate to fill vacancies on the Museum Visiting Committee. It seeks out nominees who bring breadth of expertise, geography and perspective to the Visiting Committee.

Peggy Danziger '62, *Chair*  
Marilyn Cohen '68, *VC Chair-Elect*  
Jan Golann '71, *VC Chair*  
Janice Oresman '55  
S. Mona Sinha '88

ACQUISITIONS COMMITTEE

As of June 30, 2018

The Acquisitions Committee reviews and advises on proposals for the purchase of works of art by the Smith College Museum of Art.

Ellen Lee '71, *Chair*  
Jan Golann '71, *VC Chair*  
Elizabeth Eveillard '69  
Catherine Freedberg '64  
Janice Oresman '55

SOUTH AND SOUTHEAST ASIAN ART TASK FORCE

As of June 30, 2018

The museum's South and Southeast Asian Art Task Force (SSAATF) is an advisory body whose members include alumnae and faculty with expertise in South and Southeast Asian art and studies, and 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*  
Neelum Amin '86  
Nancy Blume '61  
Victoria Chan-Palay '65  
Joan Lebold Cohen '54  
Wendy Cromwell '86  
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



GIFTS TO THE MUSEUM

All gifts were made during the 2018 fiscal year: July 1, 2017–June 30, 2018. Grants listed were awarded or supported current projects during that period. Every effort has been made to accurately report donors.

GIFTS OF FUNDS

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

Marilyn Cohen '68  
Elizabeth Force  
Charlotte Feng Ford '83  
Jan Golann '71  
Margot Linton '52  
Ann Niehoff '75  
Bonnie Sacerdote '64  
Carlyn Steiner '67  
Kristin Servison '68

GIFTS FOR THE PURCHASE OF SANDY SKOGLUND '68 PRINTS

The museum is delighted that the class of 1968 marked its 50th Reunion with a gift to support the purchase of three early still life images from the FOOD STILL LIVES 1978 series by artist and classmate Sandy Skoglund '68. We thank the following donors:

Carolyn Belknap '68  
Mary Ellen Birkett '68  
Karen Bopp '68  
Elizabeth Brady '68  
Anne Brendler '68  
Lucie Campbell '68  
Yer-Ae Choi '68  
Lisa Cohen '68  
Marilyn Cohen '68  
Camille Cooper '68  
Kate de Riel '68  
Arline Epstein '68  
Andrea Gargiulo '68  
Gloria Gurdziel '68  
Aline Hill-Ries '68  
Ingrid Inglis '68  
Elisabeth Judson '68

Sue Klau '68  
Christine Lozner '68  
Ruth MacNaughton '68  
Emily Maitin '68  
Alison McCallum '68  
Elizabeth McGee '68  
Ada McIver '68  
Janet McKay '68  
Revan Miles '68  
Diana Morehouse '68  
Frances Moyer '68  
Susan Richardson '68  
Betsy Rosasco '68  
Nancy Tooke '68, in memory of  
Deborah Beeler '68  
Natalie West '68  
Sharon Zane '68

Matching Gifts

Verizon Foundation

ANNUAL APPEAL

The museum thanks donors of \$1,000 or more for support of this year's annual appeal to shift the museum's overall tone and personality to become an even more welcoming place; to reach beyond our four walls through a re-envisioned website; and to become a hub for an extended creative alumnae network.

Elisabeth Ireland '79  
Elaine Morris '58  
Jane O'Sullivan '68, in memory of  
Susan Powell '58  
Bonnie Sacerdote '64

GRANT SUPPORT

Art Bridges  
The Brown Foundation, Inc., of Houston  
Highland Street Foundation  
Massachusetts Cultural Council,  
a state agency

BEQUESTS

Barbara Budd '57  
Susan Cumming '67  
Judith Harper '59  
Nan Rosenthal '59 and Henry Cortesi  
Sylvia Sleigh

BEQUEST INTENTIONS

Patricia Beckwith '68  
Marilyn Cohen '68  
Catherine Freedberg '64  
Susan Hill '63  
Joan Schuman '62



1–2: Night at Your Museum, SCMA's largest student event, has become a highly anticipated campus tradition. This year's attendees (1,400+) were invited to "Go Big. Go Bold. Push your creative limits" for the 10th annual NAYM. Highlights included a "tattoo" lounge, collaborative art-making, dancing in the atrium and the chance to enjoy the exhibition *Modern Images of the Body from East Asia*. Students tagged photos from the night with "#MyNAYM" and the museum invited alumnae around the world to share in the experience by visiting their own local museums and posting on social media.

3–5: SCMA's public programs, including Free Fun Friday, Second Friday and Community Day allow visitors of all ages to experience the museum's collection and special exhibitions through activities developed by the museum's Education Team and staffed by trained students (SMEs and MVPs) as well as museum personnel. Community Day featured numerous campus and area partners recruited and coordinated by Gina Hall, associate educator for school and family programs.





# ACQUISITION HIGHLIGHTS

## HIGHLIGHT REMBRANDT GIFT AND STUDY DAY



**THE FAMOUS DUTCH 17TH-CENTURY ARTIST** Rembrandt Harmensz. van Rijn captures Christ's ultimate vulnerability in his best-known print, *The Three Crosses*, *Christ Crucified Between the Two Thieves*. This remarkable work exhibits acute attention to human emotions and expresses the artist's search for man's personal connection to the divine.

In 1911, the Smith Studio Club, a student group, had the foresight to select an impression of the fourth state from this series to be the first print added to the museum's collection. Their choice set a high standard. While the print is an incredible work in its own right, we can only fully appreciate the complexity of the creative process and the development of the compositional scheme in *The Three Crosses* when we see states side by side.

The ability to compare different states of a print allows viewers to consider the artist's goals for the work of art, and the techniques used to communicate those goals. Rembrandt's *The Three Crosses* represents a high-water mark in what different states of a print can tell us. Rembrandt intensively worked and reworked the composition of *The Three Crosses*, experimenting with different types of paper, vellum and inking variations. Four versions, or "states," of *The Three Crosses* were produced during Rembrandt's life, with a fifth state printed after the artist's death.

It was not until the third state that Rembrandt considered his print formally completed, as his signature affirms. Using just drypoint, a print technique which allows

for only a limited number of impressions, Rembrandt did something very bold: Instead of destroying his copper plate after it started to wear down, he decided to rework the composition completely by adding and erasing figures in the scene. The most evident compositional changes are found between the third and fourth states.

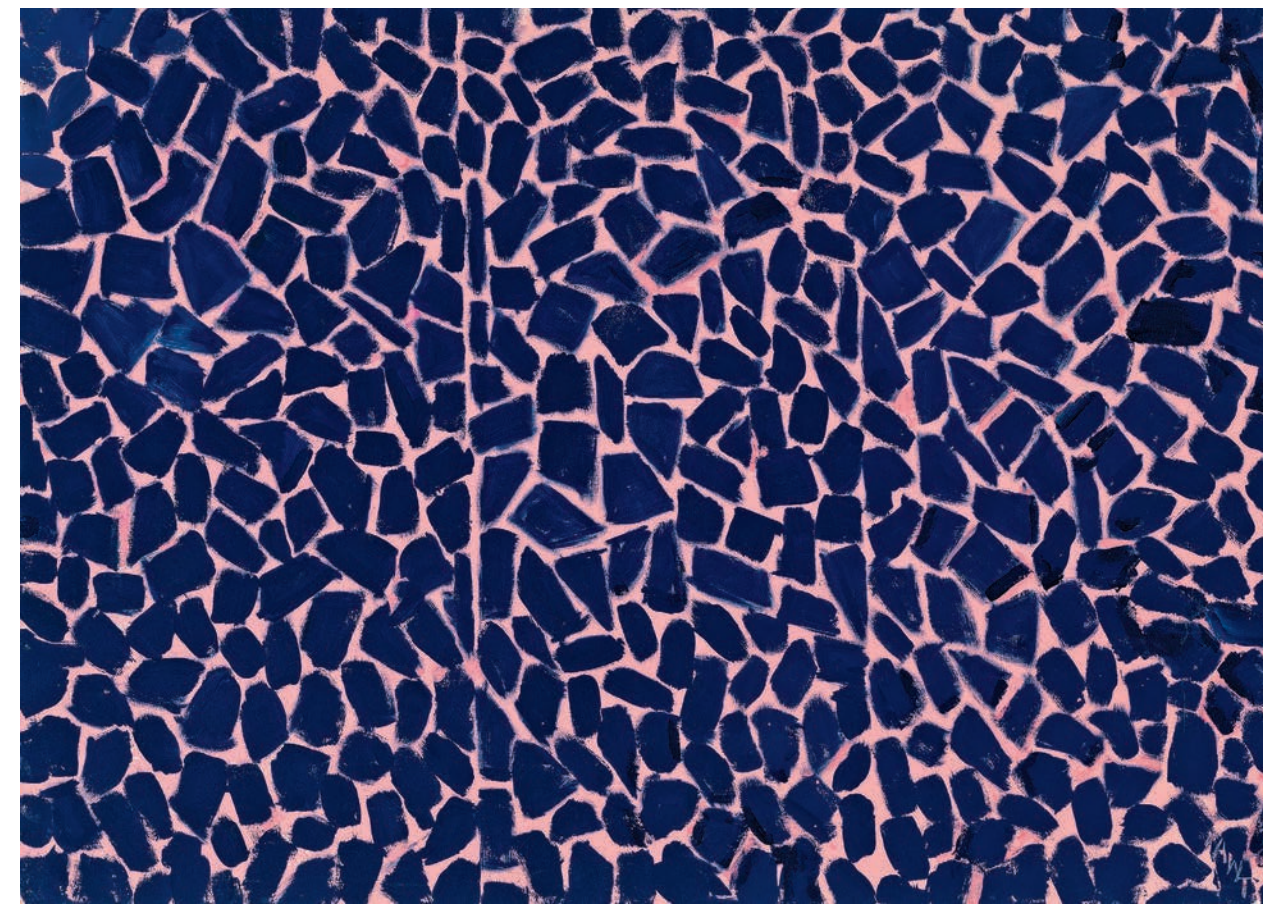
This wonderful comparative experience is now possible thanks to the generous donation of a third and fifth state by Mary Gordon Roberts '60. To celebrate this donation and take immediate advantage of the research possibilities these prints invite, the Cunningham Center for Prints, Drawings and Photographs coordinated a Rembrandt Study Day on April 14, 2018.

Organized by Henriette Kets de Vries, assistant curator and manager of the Cunningham Center, and led by Theresa Fairbanks-Harris, senior conservator of paper for the Yale Center for British Art, and Margaret D. Carroll, professor of art at Wellesley College, the Study Day brought experts together with students, faculty, scholars from various institutions and printmakers for some close looking at these three versions of *The Three Crosses*. Fairbanks-Harris handed out tools—small flashlights and magnifying glasses—to help identify the fine lines and changing figures surrounding Rembrandt's depiction of Jesus on the cross, and extensively discussed Rembrandt's various paper choices and how to identify them. Carroll led a focused reflection on the iconographic variations between the third and the fourth states. The session gave participants a chance to investigate the various printing techniques and speculate about other aspects of the Dutch artist's process.

Barry Moser, Smith's Irwin and Pauline Alper Glass Professor of Art, said he was pleased that the session raised as many questions as answers about Rembrandt's work. "I liked that there were times when the scholars simply said, 'We don't know,'" he noted. "It's good to retain some mystery."

**ABOVE:** The April 2018 Study Day made it possible to compare three states of a print by Rembrandt. **OPPOSITE:** Rembrandt Harmensz. van Rijn. Dutch, 1606–1669. *The Three Crosses*, *Christ Crucified Between the Two Thieves*, ca. 1653. Drypoint and burin printed in black, third state of five. Gift of Mary Gordon Roberts, class of 1960, in honor of the 55th Reunion of her class.





## HIGHLIGHT ALMA THOMAS' *MORNING IN THE BOWL OF NIGHT*

ALMA THOMAS WAS 82 WHEN SHE PAINTED *Morning in the Bowl of Night*, which SCMA acquired in April 2018. The painting showcases Thomas' characteristic and bold approach to abstraction and anchors SCMA's commitment to collecting the work of artists in the United States and around the globe who embraced abstraction during the social, political and technological transformations of the mid-20th century.

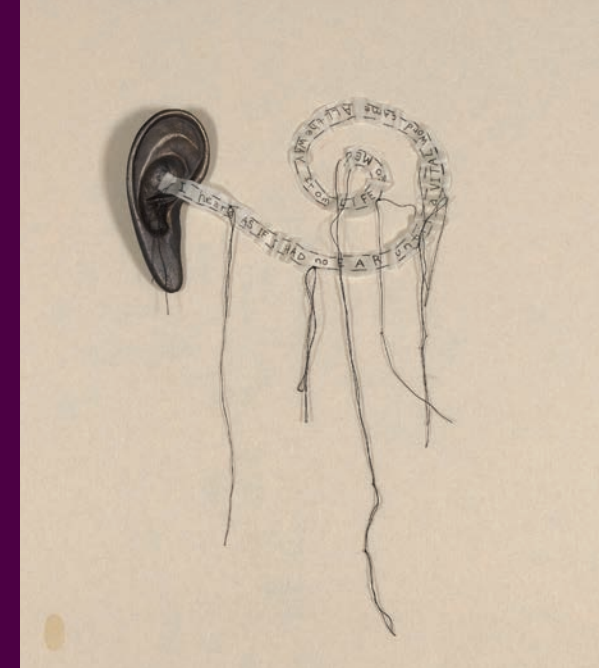
Thomas' paintings were often inspired by the patterns and shapes created by sunlight as it filters through leaves and flowers, and by views of Earth as seen from space. Here, mosaic-like bright, primary colors and geometric royal blue shapes cover the surface of the painting from edge to edge. Attesting to Thomas' interest in Islamic art, the title refers to a verse attributed to the Persian mathematician, astronomer and poet Omar Khayyam (1048–1131) as translated into English in 1859:

*"Awake! for Morning in the Bowl of Night Has flung the Stone that puts the Stars to Flight"*

ABOVE: Alma Thomas. American, 1891–1978. *Morning in the Bowl of Night*, 1973. Acrylic on canvas. Purchased with the Hillyer-Mather-Tryon Fund; the Madeleine H. Russell, class of 1937, Fund; the Kathleen Compton Sherrerd, class of 1954, Acquisition Fund for American Art; and the Dorothy C. Miller, class of 1925, Fund

Born September 22, 1891, in Columbus, Georgia, Alma Thomas moved with her parents and three younger sisters to Washington, D.C., in 1907, shortly after the 1906 Atlanta race riot. Thomas was the first student to earn a degree in fine arts from Howard University. She taught art for 35 years at Shaw Junior High School in Washington, D.C., and received her master's in education from Columbia University in 1934. Thomas was active in the art movement known as the Washington Color School and a founder of the Barnett Aden Gallery in Washington, D.C., a black-owned, integrated gallery in a then-segregated city. Thomas had several solo exhibitions during her lifetime, including at the Carl Van Vechten Gallery at Fisk University in 1971 and the Whitney Museum of American Art in 1972. The latter was the first time the Whitney, which opened in 1930, organized a solo exhibition for a female African American artist.

## HIGHLIGHT GIFT FROM LESLEY DILL M.A.T. '74



IN LATE 2017, BROOKLYN-BASED ARTIST Lesley Dill M.A.T. '74 donated 54 prints to SCMA, making the museum the repository of record for her extensive body of work in multiples. With this important gift, SCMA now owns impressions of all of Dill's prints, and the artist has pledged to donate new works as they are published. The first print donated under this agreement was realized with the December 2017 gift of Dill's latest print, *Hester*, by the Detroit-based publisher Signal Editions. *Wing*, published by the University of the Arts, Philadelphia, was added to the collection in early 2018.

Dill's evocative works center on the relationship between language, spirituality and the human body. She came to the practice of art in her late 20s, although earlier life experiences contributed significantly to the forms of her visual expression. Key among these was a mystical experience in her teens when she became conscious of the underlying connection among all things in a very visual and tangible way. According to Dill: "I felt this sense of hugeness, a sense that there

was a pattern all over everything and it was all right. And this realization was accompanied by a feeling of bliss, which I had never experienced before."

Dill studied English at Trinity College in Hartford, Connecticut, graduating with a B.A. in 1972, and received a master's in teaching from Smith in 1974. An early experience teaching art at a high school in her native Maine solidified this connection among words, imagery and lived experience, so she pursued the study of art, graduating with an M.F.A. from the Maryland Institute of Art in 1980.

Dill began making prints in the early 1990s, shortly after she received a book of Emily Dickinson's poetry as a gift from her mother. Although Dill had not previously been drawn to poetry, Dickinson's words struck a chord: the poet's short evocative phrasing recalled Dill's formative mystical experiences and became a rich resource for artistic inspiration. She also became entranced by the material properties of paper, which she explored further during almost two years living in India. As Dill understood very little Hindi, she experienced language as a tangible visible entity, and was also inspired by the aesthetics of life in India—the colors, fabrics and use of henna for body decoration. These influences would coalesce in the regular production of prints and multiples that combined a wide variety of media printed on different weights and textures of paper, incorporating three-dimensional elements and fragments of poetry. Dill has continued to stretch the boundaries of print media, and has also created sculptural editions, such as *Poem Hands*, that include metal, wire and thread.

This gift joins nine works by Lesley Dill already in the SCMA collection, including prints, photographs and sculpture. Works on paper are available for viewing by appointment in the Cunningham Center for the Study of Prints, Drawings and Photographs.

ABOVE: Lesley Dill. American, born 1950. *Ear Poem*, 1994. Lithograph on Japanese Sugi Tissue with cast bronze and black thread mounted on Okawara paper and opaque Plexiglas (AP 1/3). Gift of Lesley Dill



## HIGHLIGHT GIFT OF MARJ AND MALCOLM WRIGHT IN MEMORY OF ANN WRIGHT MEERKERK



54

A BOAT SAILS ACROSS A RIVER AGAINST A sweeping rainstorm. As the boatman paddles hard to drive his craft forward, a passenger huddles under his umbrella while another passenger hides inside the little thatched shelter on board. The slanting angle of tree leaves, reeds and the boatman's straw raincoat, as well as the passenger's umbrella, all effectively suggest a strong wind. In *Two Boaters in the Rain*, the signature and seal on the upper-left corner purport to be those of Zhang Lu, a 16th-century Chinese painter associated with the Zhe School—a style of painting in the Ming dynasty (1368–1644) that revived the Southern Song (1127–1279) academic mode. Although the painting is most likely a later work by one of Zhang's followers, the sketchy brushwork is representative of the unrestrained approach of the Zhe School.

Malcolm Wright, a Vermont-based potter who had apprenticed in Japan and whose own ceramic work

is in the SCMA collection, donated the painting to the museum upon his retirement. Marj and Malcolm Wright also contributed to the recent conservation work carried out by the Williamstown Art Conservation Center to stabilize the painting's surface.

This fine painting has already proven to be a useful teaching resource in the SCMA collection. Assistant Professor of East Asian Art and Architecture Yanlong Guo included it on the museum object list for his spring 2018 art history colloquium, *Playing with Ink and Brush (600 CE to Present)*. Professor Guo reflects: "I think the *Two Boaters in the Rain* attributed to Zhang Lu is a gem added to the SCMA collection of Chinese art, as it significantly benefits my teaching on East Asian art. The students were able to conduct close visual analyses of this well-preserved painting so as to learn how to 'read' a Ming landscape painting, including the brush-stroke and composition, as well as the artist's intent."

ABOVE: Unknown. attributed to Zhang Lu. Chinese, ca. 1490–ca. 1563. *Two Boaters in the Rain*, 16th–17th century. Ink and color on paper. Gift of Marj and Malcolm Wright in memory of Ann Wright Meerkkerk

## HIGHLIGHT NEW MEDIA

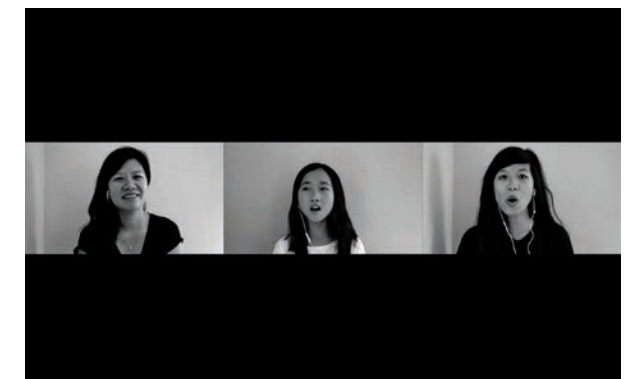


THANKS TO THE CONTEMPORARY ASSOCIATES, SCMA has acquired video works by Yto Barrada and Hu'o'ng Ngô. Both artists employ a variety of media—including video, performance, photography, sculpture and installation—to make assiduously researched works that explore representation, power and memory. The works join the museum's growing collection of time-based media work, which is already the largest in the region and includes Contemporary Associates-funded purchases by the artists Candice Breitz, Cao Fei, Andrea Fraser, Kimsooja, and Beat Streuli.

Abstract and poetic, the three-channel installation *Playground* expands on Yto Barrada's work in photography, sculpture and film, including her most iconic work, *The Strait Project: A Life Full of Holes* (1998–2004). Barrada, who was born in Paris in 1971 but grew up in Tangier, is an artist deeply concerned with the transformations that her hometown has experienced since King Mohammed VI took the Moroccan throne in 1999. *Playground* brings to life Tangier's changing landscape and the many people, animals and plants who call Morocco's northernmost city home. In a nod to the city's popularity with film-

makers both Moroccan and foreign since the advent of cinema, Barrada shot *Playground* on 16mm film. Yet, while the work retains much of film's visual texture, its depiction of everyday labor and leisure shows a Tangier far different from the city mythologized by nationalist, colonialist and Orientalist visual culture.

*The Voice is an Archive* is emblematic of Hu'o'ng Ngô's interest in archives, feminist history and the places where the personal and the political intersect. Ngô, who now lives in Chicago, was born in 1979 in Hong Kong, where her family took refuge after the Vietnam War before they immigrated to the United States. In the six-minute-long documentation of a performance by Ngô, her sister and her niece, the two women and the girl appear with white earbuds, as if on a video call. At moments laughing and at others quietly tearing up, each tries to sing along in Vietnamese to a recording of Ngô's mother. The video reflects on how individual bodies transmit language and culture across generations and tells a story of the familial bonds and archival materials that survive forced migration.



55

TOP LEFT: Yto Barrada. Moroccan, born 1971. *Playground*, 2010. Three-channel video installation, digitized 16mm film, color, mute, 21 min., dimensions variable, edition 1 of 5 (artwork © Yto Barrada, image provided by Yto Barrada). Purchased with funds from the Contemporary Associates  
BOTTOM RIGHT: Hu'o'ng Ngô, American, born 1979. *The Voice is an Archive*, 2016. Single-channel digital video, black-and-white, sound, 6 min., dimensions variable, edition 1 of 5 (artwork © Hu'o'ng Ngô, image provided by Hu'o'ng Ngô). Purchased with funds from the Contemporary Associates



## HIGHLIGHT KOREAN HANGING SCROLLS



IN 19TH-CENTURY KOREA, STILL-LIFE PAINTINGS of dishes and vessels with flowers and fruits developed into a distinctive genre known as *gimyeong jeoljido*. These two hanging scrolls display an abundance of plum branches, lotus flowers, lotus root, cabbage, grapes, loquats, water caltrops, Buddha's hand citron, and more, most of which carry auspicious symbolism. The vessels depicted are based on Chinese prototypes that reflect an increasing antiquarian interest in the late Qing dynasty (1644–1911). Knowledge of these antiquities was disseminated to Korea through Chinese paintings and prints, or directly through imported collectibles. The inscriptions of two poems from China's Ming (1368–1644) and Qing dynasties further reveal the popularity of Chinese culture and its influence.

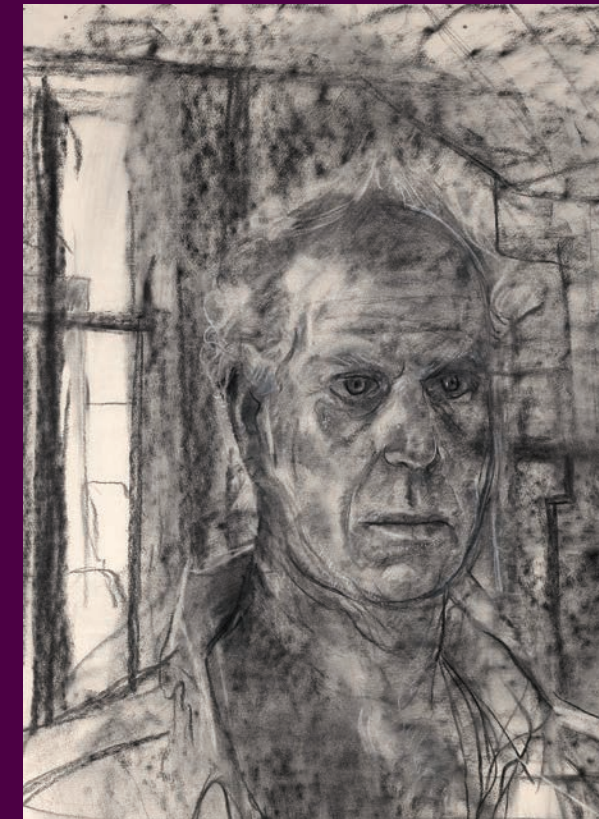
One of the most important Korean artists at the turn of the 20th century, Ahn Jung-sik was among the last painters employed by the royal bureau of

painting at the court of the Joseon dynasty (1392–1910). He was sent to China as an envoy-painter before the collapse of Joseon, and would have learned about the Chinese cultural trends and painting styles. Now in the format of a pair of hanging scrolls, the paintings may originally have been part of a multipanel screen.

In 2017, SCMA finished a survey requested by Korea's Cultural Heritage Administration and the National Research Institute of Cultural Heritage on Korean art collections and galleries in U.S. museums. The results show that while SCMA has been steadily building a Korean art collection, the premodern holdings are not as strong as contemporary art holdings. The acquisition of the still-life paintings, along with a number of other Korean traditional paintings, signals the ongoing efforts to fill this gap in our collection and the museum's goal of expanding the ink painting discourse in a pan-East Asian context.

ABOVE: Ahn Jung-sik. Korean, 1861–1919. *Still Life* (details), 19th–20th century. Two hanging scrolls, ink and color on paper. Purchased with the Carroll and Nolen Asian Art Acquisition Fund

## HIGHLIGHT MICHAEL MAZUR DRAWINGS



BOSTON-BASED ARTIST MICHAEL MAZUR (1935–2009) was a consummate draftsman, with strong ties to the Pioneer Valley. A New York City native, Mazur graduated from Amherst College in 1958, studying with Leonard Baskin, who was then on the faculty at Smith. Like Baskin, Mazur embraced a humanist approach, incorporating the deep study of literature, art, social issues and everyday life into his art. His focus on expressive figuration was cemented by his graduate study at Yale University (M.F.A. '61). He worked actively in print-making, drawing, painting, sculpture and illustration throughout his long and productive career.

ABOVE LEFT: Michael Mazur. American, 1935–2009. *Self Portrait*, 1989. Charcoal and pastel on medium thick, rough, cream colored paper. Gift of Gail Mazur, class of 1959. ABOVE RIGHT: Michael Mazur. American, 1935–2009. *Three Trees*, 1960. Brown ink and wash on medium thick, smooth, white paper. Gift of Gail Mazur, class of 1959

In 2018, SCMA received an extraordinary gift of 32 drawings and pastels from the artist's wife, the poet Gail Mazur '59. These works represent a range of Mazur's subjects and techniques from the early 1960s to the late 1980s including figure studies, portraits and landscapes.



The earliest dated work in the gift, a sensitive sepia ink drawing from 1960, captures Mazur's keen skills of observation and the virtuosity of his use of line. The dramatic self-portrait of 1989 demonstrates the psychological nature of his work with the human figure, as well as his use of color and facility with charcoal and pastel.

*Drawing is for me a way of being in a place  
as well as remembering it.*

— Michael Mazur





# GIFTS AND PURCHASES OF ART

July 1, 2017–June 30, 2018

ABOVE: Edward Burtynsky. Canadian, born 1955. *Manufacturing #10a & #10B*, Cankun Factory, Xiamen City, China, 2005. Digital dye coupler prints mounted on board. Gift of Deborah E. Lans, class of 1971

## BOOKS

VARIOUS ARTISTS. American, 20th century  
Seventeen artist's books in various media by Dana Asbury, Betsy Damon, Marcia Hafif, Linda James, Ellen Lanyon, Joyce Lightbody, Melissa Meyer, Barbara Pollack, Jenny Snider and Ann Sperry  
Gift of Joyce Kozloff

## COLLAGES

RUFF, Donna. American, born 1947  
1.15.16, 2016  
Hand-cut deacidified newspaper  
Purchased

VARIOUS ARTISTS. American, 20th century  
Twenty-one collages in various media by Holly Badgley, Rachel bas-Cohain, Rebecca Farnum, Rochelle Feinstein, Hermine Freed, Nancy Fried, Judy Gerowitz (aka Judy Chicago), Sue Johnson, Morgan Rachel Levy, Joyce Lightbody, Jennifer Plamann, Julia Randall, Layne Redmond, Judith Rose, Nathalie Ryan, Miriam Schapiro, Sharon Siskin, Susan Troy and Meryl Vladimer (BELOW)  
Gift of Joyce Kozloff

WATT, Marie. American, born 1967  
*Companion Series (Fortress)*, 2017  
Reclaimed wool blankets, thread and embroidery floss  
Purchased with the Dorothy C. Miller, class of 1925, Fund



## DECORATIVE ARTS

AGEE, Ann. American, born 1959  
*Cup*, 1990  
Hand-painted overglaze on porcelain  
Gift of Joyce Kozloff

FIRESTONE, Susan. American, born 1946  
*Untitled*, 2015  
Metal  
Gift of Joyce Kozloff

KAUFMAN, Jane. American, 20th century  
Two untitled textiles, n.d.  
Velvet, satin, thread and beads  
Gift of Joyce Kozloff

SWEENEY, Megan. American, 20th century  
*Cup*, n.d.  
Earthenware  
Gift of Joyce Kozloff

TESSER, Julie. American, 20th century  
*Untitled (tiles)*, 1987  
Five glazed earthenware tiles  
Gift of Joyce Kozloff

VARIOUS ARTISTS. American, 20th century  
Nineteen pieces of silver by Elizabeth Ethel Copeland, Emily A. Day, Kalo,

Mary Catherine Knight, Katherine Pratt, Julia Munson Sherman, Mildred G. Watkins, Mary Peyton Winlock and Marie Zimmermann (ABOVE)  
Gift of Delight Wing Dodyk, class of 1959

WOODMAN, Betty. American, 1930–2018  
Twelve ceramic objects  
Glazed earthenware  
Gift of Joyce Kozloff

## DRAWINGS

BORGATTA, Isabel Case. American, 1921–2017  
*Lullworth Cove [sic]*, 1981  
Graphite on medium thick, smooth, cream-colored paper  
Gift of Paola Borgatta, Mia Borgatta and Francesca Borgatta

FESHBACH, Oriole Farb. American, born 1931  
*In the Parish of Cristo Rey*, 1994  
Pastel on medium thick, slightly textured, black paper  
Gift of Oriole Farb Feshbach



MILES, Jeanne. American, 1908–1999  
*Sketch for Homage to J.F.K.*, ca. 1963–64  
 Watercolor, ink, crayon and metal leaf  
 on thick, smooth cardstock mounted on  
 medium weight, smooth, cream-colored  
 paper  
 Gift of Oriole Farb Feshbach

SCHILLE, Alice. American, 1869–1955  
*Beach Scene*, ca. 1916–18  
 Watercolor on thick, moderately textured, cream-colored paper  
*Nocturne: Franklin Park South*, ca. 1920  
 Watercolor and charcoal on thick, smooth, tan board  
*Colorful Trees (aka Row of Trees)*, ca. 1925–30  
 Watercolor on medium thick, rough, cream-colored paper  
 Gift of Thomas H. Horner in memory of Virginia J. Horner, class of 1954

VARIOUS ARTISTS. American,  
20th century  
Twenty-seven drawings in various media  
by Elaine Badgley Arnoux, Angela  
Bustamante, Marina Cappelletto,  
Moriah Cooper, Maria de Los Angeles,  
Paula Foresman, Abby Goldstein,  
Grace Grape-Pillard, Judith Henry,  
Gilah Hirsch, Valerie Holman, Luchita  
Hurtado, Hwa Hyun Kim, Barbara Novak,  
Yoko Ono, Renée Petropoulos, Erika  
Rothenberg, Ann Margaret Russ, Edith  
Schloss, Arlene Slavin, Nancy Spero,  
May Stevens and Alison Thor  
Gift of Joyce Kozloff

BARTLETT, Jennifer Losch. American,  
born 1941  
*Winter, 1991* (OPPOSITE)  
Oil on canvas  
Gift of Margot Tishman Linton,  
class of 1952



MEYER, Melissa. American, born 1946  
*Montauk*, June 1979  
 Oil on thick, smooth, cream-colored  
 paper  
 Gift of Joyce Kozloff



PORTER, Fairfield. American, 1907–1975  
*Oak Tree*  
Oil on canvas  
Gift of Susan S. Small, class of 1948

SCHILLE, Alice. American, 1869-1955  
*Mother and Child*, n.d. (RIGHT)  
Oil on canvas  
Gift of Thomas H. Horner in memory of Virginia J. Horner, class of 1954

SEONG Jae-hyu. Korean, 1915-1996  
*Mountains*, 1970s (BELOW)  
Ink and color on paper  
Purchased with the Carroll and Nolen Asian Art Acquisition Fund

SLAVIN, Arlene. American, born 1942  
*Untitled*, n.d.  
Two-panel screen, acrylic on canvas  
Gift of Joyce Kozloff

SLEIGH, Sylvia. Welsh, 1916–2010  
*Self Portrait at Dressing Table (aka Self-Portrait at Pett, Sussex)*, 1953  
Oil on canvas wrapped around and stapled onto paperboard  
*Untitled* (seated male nude on a yellow chair), ca. 1976–1980  
Oil on canvas  
Gift of the Estate of Sylvia Sleigh



STUART, Michelle. American, born 1938  
*Coral Light*, 1985  
Encaustic on panel  
Gift of Joyce Kozloff

SYMONS, George Gardner. American, 1861–1930  
*Landscape, April 29*, 1888  
Oil on cardboard  
The Gladys Engel and Kurt Lang Collection

THOMAS, Alma. American, 1891–1978  
*Morning in the Bowl of Night*, 1973  
Acrylic on canvas  
Purchased with the Hillyer-Mather-Tryon Fund; the Madeleine H. Russell, class of 1937, Fund; the Kathleen Compton Sherrerd, class of 1954, Acquisition Fund for American Art; and the Dorothy C. Miller, class of 1925, Fund

UNKNOWN, attributed to ZHANG Lu. Chinese, ca.1490–ca.1563  
*Two Boaters in the Rain*, 16th–17th century  
Ink and color on paper  
Gift of Marj and Malcolm Wright in memory of Ann Wright Meerkerk

UNKNOWN. Japanese  
*Folding Screen with Ōtsu-e Figures*, early 20th century  
Ink and color on paper  
Gift of Anne Hollis Reese, class of 1959



UNKNOWN. Korean  
*Chaekkori (Books and Scholar's Accompaniments) Screen*, 18th–19th century  
Ink and color on paper  
Gift of Kang Collection Korean Art

UNKNOWN. Tibetan  
*Tangka Painting*, 19th-20th century  
Pigments on cloth  
Gift of Marj and Malcolm Wright in memory of Ann Wright Meerkerk

YANKOWITZ, Nina. American, born 1946  
*Cantilevered Painting—Partial Picture Series*, 1997  
Acrylic on wood  
Gift of Joyce Kozloff

PHOTOGRAPHS

ALBEE, Becca. American, born 1973  
*Aura-Soma Equilibrium*, 2015  
Archival pigment print in painted artist's frame  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

ALONSO, Su. Spanish, born 1968  
MARFUL, Inés. Spanish, born 1961  
*Untitled*, 2015  
Digital archival inkjet print  
Gift of Joyce Kozloff

ARSTARK, Dru. American, born 1958  
*Untitled (Yaddo)*, 2011  
Archival digital print  
The Meredith S. Moody Collection. Gift of Sarah Goulard, class of 1967, and Hiram Moody

BURTYNSKY, Edward. Canadian, born 1955  
*Manufacturing #10a & #10b, Cankun Factory, Xiamen City, China*, 2005  
Digital dye coupler prints mounted on board  
Gift of Deborah E. Lans, class of 1971

CUMMINGS, Linda. American, born 1954  
*Ex-Change Values*, 1996  
Gelatin silver print  
The Meredith S. Moody Collection. Gift of Sarah Goulard, class of 1967, and Hiram Moody

DUGAN, Jess T. American, born 1986  
FABBRE, Vanessa. American, born 1978  
*To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*, 2018  
Twelve pigment prints on Hahnemühle FineArt Photo Rag Pearl paper and ink-jet printing on Canson Edition Etching Rag paper  
Purchased with the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

ESS, Barbara. American, born 1948  
*No Title [Birds, Book and Trees]*, 1998  
C-print face-mounted to Plexiglas  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

FAURER, Louis. American, 1916–2001  
*New York, NY [man and woman]*, 1949 (printed 1981)  
*New York, NY [two women]*, 1951 (printed 1981)  
Gelatin silver prints  
Gift of Joan and George Violin

FERNANDEZ, Shannon. American, 20th century  
*Untitled*, 2010  
Inkjet print on medium thick, slightly textured, cream-colored paper  
Gift of Joyce Kozloff

FLAHERTY, Fran. American, born 1973  
*Untitled*, 2015  
Digital archival inkjet print  
Gift of Joyce Kozloff

GREENFIELD, Lauren. American, born 1966  
Twenty-nine images from *Girl Culture*, 1995-2001  
Dye destruction prints mounted on Plexiglas  
Gift of Ann Weinbaum Solomon, class of 1959

HARPER, Sharon. American, born 1966  
*Night Vision: Untitled No. 1*, 2004  
Inkjet printed in color on medium thick, moderately textured, white paper  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

JIMMY PHOTO STUDIO. Sierra Leone, 20th century  
*Studio Portraits*, 1970s  
Vintage gelatin silver prints  
Purchased with the Carol Ramsay Chandler Fund

JONES, Sarah. English, born 1959  
*The Living Room (Curtain 1)*, 2003 (printed 2009)  
C-print  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

KARADY, Jennifer. American, born 1967  
*Former Staff Sergeant Andrew Davis, 75th Ranger Regiment, U.S. Army, veteran of Operation Iraqi Freedom and Operation Enduring Freedom, with wife, Jodie, and Iraq war veterans and friends Tom and Andy, Saratoga Springs, NY*, from the series *Soldiers' Stories*, October 2009  
Chromogenic color print  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

KERTÉSZ, Andre. Hungarian, 1894-1985  
*Women at Counter, Israel*, 1980  
Vintage gelatin silver print  
Gift of Joan and George Violin

LEE, Jin. American; born South Korea, 1961  
*Untitled*, ca. 1998  
Archival pigment print  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

LEVY, Morgan Rachel. American, born 1985  
*Joshua Underwater*, 2008  
Archival inkjet print  
Gift of Joyce Kozloff



MATTHEW, Annu Palakunnathu. American; born England, 1964  
*An Indian from India, Portfolio I*, 2001  
Fourteen inkjet prints on medium weight, smooth, cream-colored Legion Concorde Rag paper  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

MILLER, Sara Cedar. American, 20th century  
*Untitled* (diptych), 2004  
Gelatin silver prints  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

MOODY, Meredith S. American, 1958–1995  
*Untitled (Balloons man)*, ca. 1984 (ABOVE) (printed 2017)  
Archival pigment print  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

MOSENI, Arezoo. American, born Iran, 1958  
*Human Stream #15*, 2002  
Vandyke print  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody



NEWMAN, Arnold. American, 1918–2006  
*Alexey Brodovich*, 1946  
*Eugene O'Neill*, 1946  
*Lee Krasner*, 1973  
Gelatin silver prints (modern)  
Gift of Joan and George Violin

PEARLMAN, Debra. American, born 1953  
*Carousel*, 2012  
C-print  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

PIENE, Elizabeth Goldring. American, born 1945  
*Descent*, 2001 (printed 2017)  
Archival pigment print on thick, rough, white paper  
Gift of Elizabeth Olson Goldring Piene, class of 1967

REYNOSO, Antonio. Mexican, 1923–1966  
*El Temor (Fear)*, 1941  
Vintage gelatin silver print  
Purchased with the Dorothy C. Miller, class of 1925, Fund

RUBENSTEIN, Meridel. American, born 1948  
*Untitled [orange leaf]*, 2010  
*Untitled [yellow leaf]*, 2010  
Archival inkjet prints on thick, very smooth, white paper  
Gift of Joyce Kozloff

SHADFORD, Carol. American, born 1966  
Three images from the series *Soaking Metal*, 2000  
*Untitled Flying Object* from the *Ballarama Project*, 2001  
C-prints mounted on Plexiglas  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

SIEGEL, Leah. American, born 1945  
*Revision #4c*, 2016  
Pigment print on aluminum  
Gift of Leah Siegel, class of 1967

SKOGLUND, Sandra Louise. American, born 1946  
Three images from *Food Still Lives*, 1978 (printed in 2018)  
*Cookies on a Plate*  
*Luncheon Meat on a Counter*

*Peas and Carrots on a Plate*  
Archival inkjet prints  
Purchased with gifts from members of the class of 1968 in honor of their 50th Reunion

SODERHOLM, Rebecca. American, born 1972  
*Swimmers, Hudson River, Lake Luzerne, New York*, 2011 (printed 2017)  
Inkjet print on medium thick, smooth, glossy white paper  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

SOLOMON, Rosalind Fox. American, born 1930  
*Blind Girl with Dolls, South Africa*, 1990 (printed 2004)  
Gelatin silver print  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

STOCKTON, Yola Monakhov. American, born Russia, 1974  
*Wheelhouse, Fort Edward*, 2010  
Gelatin silver print  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody



VAN DER ZEE, James. American, 1886–1983  
*The Van Der Zee Women*, 1909 (BELOW)  
Vintage gelatin silver print  
Purchased with the Margaret Walker Purinton Fund

VONG, Jean. American, 20th century  
*Yaddo*, 2001  
Inkjet print on medium thick, smooth, matte white paper  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

WEGMAN, William. American, born 1943  
*Hansel and Gretel*, 2007  
Polaroid triptych  
Gift of Deborah E. Lans, class of 1971

WIGGINS, Myra Albert. American, 1869–1956  
*Laverne*, 1902  
Gelatin silver print  
Gift of Joyce Kozloff

WILSON, Letha. American, born 1976  
*Water Line*, 2011  
Unique C-print, lasercut Plexiglas, metal  
The Meredith S. Moody Collection.  
Gift of Sarah Goulard, class of 1967, and Hiram Moody

POSTERS

FAIREY, Shepard. American, born 1970  
*We The People Are Greater Than Fear*, 2017 (RIGHT)  
*We The People Defend Dignity*, 2017  
Inkjet on medium weight, smooth, beige paper  
Gift of Amanda Ragalevsky Humphrey, class of 2004, and Alan Humphrey

LEVRANT DE BRETTEVILLE, Sheila. American, born 1940  
*"Pink" Poster*, 1974  
Offset photolithograph on medium weight, smooth, beige paper  
Gift of Joyce Kozloff

SABOGAL, Jessica. American, born 1987  
*We The Indivisible*, 2017  
Inkjet on medium weight, smooth, white paper  
Gift of Amanda Ragalevsky Humphrey, class of 2004, and Alan Humphrey

SHAHN, Ben. American, 1898–1969  
*Years of Dust, Resettlement Administration, Rescues Victims, Restores Land to Proper Use*, 1937  
Offset lithograph printed in color on medium weight, smooth, buff-colored paper  
Gift of Helen L. and Daniel Horowitz

YERENA MONTEJANO, Ernesto. American, born 1986  
*We The Resilient*, 2017  
Inkjet on medium weight, smooth, white paper  
Gift of Amanda Ragalevsky Humphrey, class of 2004, and Alan Humphrey

PRINTS

AIRY, Anna. English, 1882–1964  
*A Case of Dice*, before 1915  
Etching on medium thick, slightly textured beige paper  
The Gladys Engel Lang and Kurt Lang Collection

ALBERS, Rita. American, 1914–1974  
*Pennsylvania Landscape*, 1940  
Lithograph on medium weight, slightly textured, cream-colored paper  
Purchased with the Rita Rich Fraad, class of 1937, Fund for American Art

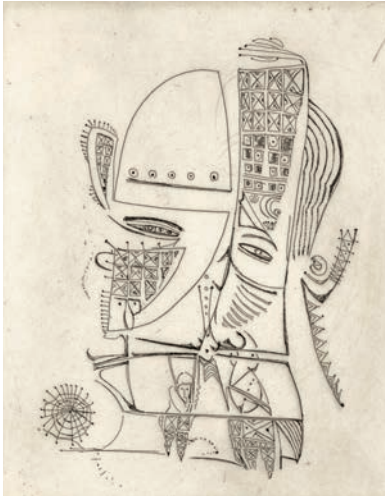


BACON, Peggy. American, 1895–1987  
*Lunch at the League*, 1918  
Drypoint on medium weight, slightly textured, cream-colored paper  
Purchased with the Katharine S. Pearce, class of 1915, Fund

BASKIN, Leonard. American, 1922–2000  
*The Sea* Illustration from *Voyages: Six Poems from White Buildings* by Hart Crane, 1957  
Wood engraving on medium weight, smooth, cream-colored paper  
Gift of Molly Gayley Gnichtel, class of 1958

BASKIN, Leonard. American, 1922–2000  
*Beham*, 1962  
*L.V. Leyden*, 1963  
*Hung*, 1968  
Etchings printed in black on medium thick, slightly textured, cream-colored Rives BFK paper  
Gift of the Estate of Judith Hover Harper, class of 1959





BLACKADDER, Elizabeth. Scottish, born 1931  
*Still Life with Pagoda*, 1998  
Twelve-color screenprint on Somerset UK Textured 300gsm paper  
Gift of Catherine V. Dawson, class of 2008

BODMER, Karl. Swiss, 1809–1893  
*Indian Utensils and Arms (Tab 48)*, 1839–1842  
Etching printed in black with hand coloring on medium thick, smooth, cream-colored paper  
Gift of Susan S. Small, class of 1948

BORGATTA, Isabel Case. American, 1921–2017  
Two untitled prints, ca. 1983  
Soft-ground etching and drypoint on medium thick, moderately textured, cream-colored Rives BFK paper  
Drypoint on medium thick, moderately textured, cream-colored paper  
Gift of Paola Borgatta, Mia Borgatta and Francesca Borgatta

BOURNE, Emma Cartwright. American, 1906–1986  
*Head of a Man*, ca. 1940  
Lithograph printed in black on medium thick, slightly textured, cream-colored paper  
Purchased through the efforts of students in the class Collecting 101, January 2018

CARRINGTON, Leonora. Mexican, born England, 1917–2011  
*Drue*, 1992  
Lithograph printed in color on medium thick, slightly textured, cream-colored Arches paper  
Bequest of Alphonse E. Leure-Dupree

CASTAÑEDA, Alfredo. Mexican, 1938–2010  
*Nosotros*, 1990  
Lithograph printed in color on medium thick, slightly textured, cream-colored Arches paper  
Bequest of Alphonse E. Leure-Dupree

CATLETT, Elizabeth. American, 1915–2012  
*Rebozos*, 1968  
Lithograph on medium thick, slightly textured, cream-colored paper  
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

COE, Sue. English, born 1951  
*Second Millennium*, 1997  
Sixteen-color screenprint on Velin Arches 300gsm paper  
Gift of Catherine V. Dawson, class of 2008

COE, Sue. English, born 1951  
*Stop Violence*, 2016  
*Birth of Fascism*, 2017  
*Bringing into Conformity*, 2017  
*Grenfell Tower (Corporate Murder)*, 2017  
*Ideas*, 2017  
*Total Eclipse of Rationality*, 2017  
*Tweeter in Chief*, 2017  
*Union*, 2017  
*Unpresidential*, 2017  
Linocuts printed in black on medium weight, slightly textured, cream-colored Rives paper  
Purchased with the Eva W. Nair, class of 1928, Fund

DAVIES, Hanlyn. English, born 1942  
*Pale Bands*, 1974  
*Jumble*, 1975  
Offset lithograph and screenprints in color on medium thick, moderately textured, cream-colored Arches paper  
Gift of Oriole Farb Feshbach

DIEBENKORN, Richard. American, 1922–1993  
*Seated Woman on a Sofa*, 1965  
Lithograph printed in black on medium weight, smooth, cream-colored BFK

Rives paper  
Gift of Roberta R. Weinstein, class of 1967, and David M. Weinstein

DILL, Lesley. American, born 1950  
Fifty-three prints in a variety of media, 1994–2016  
Gift of Lesley Dill

DILL, Lesley. American, born 1950  
*Hester*, 2017  
Woodcut, relief printing, letterpress, gold leaf and thread on Gampi tissue and Rives Heavyweight paper  
Gift of Signal-Return Press and printer Lee Marchalonis

DILL, Lesley. American, born 1950  
*Wing*, 2017  
Offset lithograph, letterpress, embossing and screenprint with handsewn thread on medium thick, smooth, white paper  
Gift of MFA Book Arts and Printmaking, University of the Arts, Philadelphia

EL-SALAH, Ibrahim. Sudanese, born 1930  
*The Group*, 2016 (LEFT)  
Twelve etchings with chine collé on 300gsm Velin Arches Blanc paper  
Purchased with the Dorothy C. Miller, class of 1925, Fund

FANTIN-LATOURE, Henri. French, 1836–1904  
*Untitled (sketch of a dancer)*, ca. 1903  
Lithograph on thin, smooth, cream-colored paper  
Gift of Francesca D. and John S. Bowman



FEININGER, Lyonel. American, 1871–1956  
*Church and Houses*, 1920s  
Woodcut printed in black on very thin, smooth, cream-colored paper  
Gift of Susan S. Small, class of 1948

FESHBACH, Oriole Farb. American, born 1931  
*Wendy Watson*, 1977  
Offset lithograph printed in color on medium thick, moderately textured, cream-colored Arches paper  
*In Time VI (Nina Pratt & Robin Karson)*, 1985

Offset lithograph printed in color on medium thick, moderately textured, cream-colored Rives BFK paper  
Gift of Oriole Farb Feshbach

FISH, Janet. American, born 1938  
*Ordering Spring*, 1996  
Screenprint on Rives BFK paper  
Gift of Roberta R. Weinstein, class of 1967, and David M. Weinstein

HAGIWARA Hideo. Japanese, 1913–2007  
*Flower Garden*, 1982  
*No. 8 Star on the Sand*, 1983  
Woodcuts printed in color and metallic ink on medium thick, slightly textured, cream-colored paper  
Gift of Molly Gayley Gnictel, class of 1958

HELFOND, Riva. American, 1910–2002  
*Going Down*, 1937  
Etching and aquatint on medium thick, slightly textured, tan paper  
Purchased with the Rebecca Morris Evans, class of 1932, Acquisition Fund and the Rita Rich Fraad, class of 1937, Fund for American Art

HELFOND, Riva. American, 1910–2002  
*Custom Made*, 1938  
Lithograph on moderately thick, moderately textured, beige-colored paper  
Purchased with the Katharine S. Pearce, class of 1915, Fund

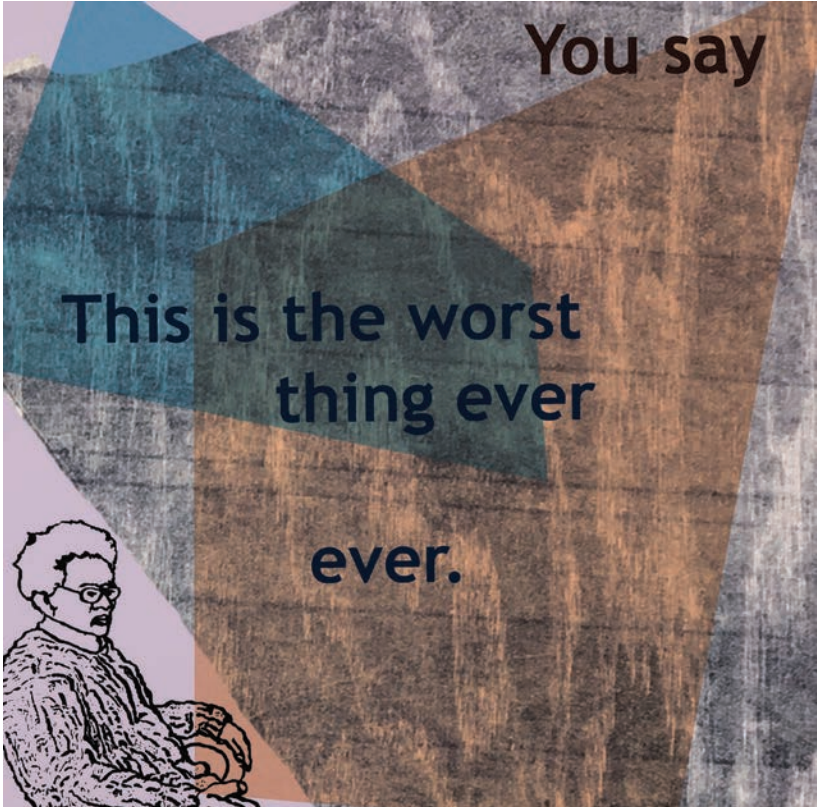
IBUKI Kōshū. Japanese, active early 20th century (LEFT)  
*Sino-Japanese War: Illustrated Report of the Nation-in-Arms, First Series*, 1937  
*Sino-Japanese War: Illustrated Report of the Nation-in-Arms, Second Series*, 1937  
Two sets of three woodblock prints on paper, each set with an illustrated cover  
Purchased with the Carroll and Nolen Asian Art Acquisition Fund

JACQUETTE, Yvonne Helene. American, born 1934  
*Nightscape Woodcut*, 1998  
One-color woodcut on Queen Anne Handmade 140gsm paper  
Gift of Catherine V. Dawson, class of 2008

JARRELL, Wadsworth. American, born 1929  
*Revolutionary*, 1972 (OPPOSITE BELOW)  
Screenprint in color on medium weight, smooth, cream-colored paper  
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

KARHU, Clifton. American, active in Japan, 1927–2007  
*Lord Norman*, 1986  
Woodcut printed in color on medium thick, slightly textured, cream-colored paper  
Gift of Hilary Tolman, class of 1987





LANYON, Ellen. American, 1926–2013  
*Naumkeag*, 1998  
Eight-color screenprint on Moulin du Gue 300gsm paper  
Gift of Catherine V. Dawson, class of 2008

LEVY, Beatrice S. American, 1892–1974  
*New Mexico Mood*, 1920s  
Aquatint printed in color on medium weight, slightly textured, cream-colored laid paper  
Gift of Oriole Farb Feshbach

MASSON, André. French, 1896–1987  
*Méchoui [roasted lamb]*, 1962  
Etching and aquatint printed in color on medium thick, slightly textured, cream-colored Rives BFK paper  
*Le Legende Inca*, n.d.  
Lithograph printed in color on medium weight, slightly textured, cream-colored Arches paper  
Bequest of Alphonse E. Leure-Dupree

MATTA, Roberto Sebastian. Chilean, 1911–2002  
*Il explose from Hom'mere III—L'Ergonaute*, 1976-77

Etching and aquatint printed in color on medium thick, moderately textured, cream-colored Arches paper  
Bequest of Alphonse E. Leure-Dupree

MILLER, Melissa. American, born 1951  
*Fossil*, 1998  
Four-color lithograph on Rives BFK 280gsm paper  
Gift of Catherine V. Dawson, class of 2008

MIRÓ, Joan. Spanish, 1893–1983  
*Le Lézard aux Plumes d'Or (The Lizard with Golden Feathers)*, plate VIII, 1971  
Lithograph printed in color on medium thick, slightly textured, white paper  
Bequest of Alphonse E. Leure-Dupree

MOTHERWELL, Robert. American, 1915–1991  
*The Stoneness of the Stone*, 1974  
Lithograph printed in black on light-gray handmade Twinrocker paper laminated to medium-gray handmade Twinrocker paper  
Gift of Joan Sigel Schuman, class of 1962


PAINTER, Nell. American, born 1942  
*You Say This Can't Really Be America*, 2017  
(DETAIL LEFT)  
Eight inkjet and screenprints on Sunset Cotton Etching paper  
Purchased with the Janice Carlson Oresman, class of 1955, Fund

PICASSO, Pablo. Spanish, 1881–1973  
*Avant la Pique*, 1959  
Linocut printed in color on medium thick, slightly textured, cream-colored paper  
Bequest of Barbara Tews Budd, class of 1957, and John Marshall Budd Jr.

PIRANESI, Giovanni Battista. Italian, 1720–1778  
*Veduta del Mausoleo d'Elio Adriano (ora chiamato Castello S. Angelo) nella Parte...*, 1754  
Etching printed in black on medium thick, moderately textured, cream-colored laid paper  
From the Muriel K. Pokross, class of 1934, and David R. Pokross Collection

REGO, Paula. Portuguese, born 1935  
*Mother and Daughter*, 1997  
Eight-color screenprint on Somerset UK Textured 300gsm paper  
Gift of Catherine V. Dawson, class of 2008

REMBRANDT, Harmensz Van Rijn. Dutch, 1606–1669  
*The Three Crosses, Christ Crucified Between the Two Thieves*, ca. 1653  
Drypoint and burin printed in black on medium thick, cream, smooth paper  
Gift of Mary Gordon Roberts, class of 1960, in honor of the 55th Reunion of her class



REMBRANDT, Harmensz Van Rijn. Dutch, 1606–1669  
Reworked and printed by Frans Carelse (active 1665–1683)  
*The Three Crosses, Christ Crucified Between the Two Thieves*, ca. 1665  
Drypoint and burin printed in black on moderately thick, cream, smooth paper  
Gift of Mary Gordon Roberts, class of 1960, in honor of the 55th Reunion of her class

SAAR, Alison. American, born 1956  
*Coal Black Blues*, 2017  
(OPPOSITE BELOW)  
Intaglio on stained cotton shop rag  
Purchased with the Janice Carlson Oresman, class of 1955, Fund

SAAR, Betye. American, born 1926  
*The Long Memory*, 1998  
Eighteen-color screenprint on Somerset UK Textured 300gsm paper  
Gift of Catherine V. Dawson, class of 2008

SAN MARTÍN, María Verónica. Chilean, born 1981  
Seven prints from *Memory and Landscape Series*, 2013  
Woodcut printed in black and blind printing on thin, slightly textured, white paper  
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

SHAHN, Bernarda Bryson. American, 1903–2004  
*Unemployed Madonna*, 1929  
Lithograph on thin, smooth, beige paper  
Purchased with the Eva W. Nair, class of 1928, Fund

SHAHN, Bernarda Bryson. American, 1903–2004  
*Scoville Avenue, SE*, 1929  
Lithograph on medium weight, slightly textured, cream-colored paper  
Purchased with the Rebecca Morris Evans, class of 1932, Acquisition Fund

SMITH, Kiki. American, born Germany, 1954  
*little chicks*, 1998  
One-color etching on Ruscombe Mill Girtin 180gsm paper  
Gift of Catherine V. Dawson, class of 2008

TACHIBANA Sayume. Japanese, 1892–1970  
*The Actor Sawamura Tanosuke*, ca. 1930–1933 (LEFT)  
Woodblock print on paper  
Purchased with the Carroll and Nolen Asian Art Acquisition Fund

TAMAYO, Rufino. Mexican, 1899–1991  
*Dos Figuras (Two Figures)*, 1973  
Lithograph printed in color on thick, slightly textured, cream-colored Guarro paper  
*Máscara Roja (Red Mask)*, 1976  
Mixographia on thick, rough, cream-colored Arches paper  
*Hombre en la Ventana (Man at the Window)*, 1980  
Etching printed in color on thick, rough, cream-colored paper  
Bequest of Alphonse E. Leure-Dupree


TANNING, Dorothea. American, 1910–2012  
*I Love Max* from *Bonjour Max Ernst*, 1976  
Aquatint, sugar-lift and roulette printed in color on medium thick, slightly textured, cream-colored Arches paper  
Bequest of Alphonse E. Leure-Dupree

THIEBAUD, Wayne. American, born 1920  
*Meringue*, 1995  
Drypoint and aquatint on thick, slightly textured, cream-colored wove paper  
Gift of Roberta R. Weinstein, class of 1967, and David M. Weinstein

TOULOUSE-LAUTREC, Henri de. French, 1864–1901  
*Guy et Mealy dans "Paris qui Marche,"* 1898  
Lithograph on medium weight, smooth, cream-colored paper  
Gift of Sally Brudno Wyner, class of 1948, and Robert Wyner

UTAGAWA Kokunimasa. Japanese, 1874–1944  
*The Great Victory of the Imperial Navy at the Great Battle off Daikozan*, 1894  
Woodblock print on paper  
Purchased with the Carroll and Nolen Asian Art Acquisition Fund

VARIOUS ARTISTS. American, 20th century  
Fifty-eight prints in various media by Judith Bernstein, Elena Berriolo, **Sandy Dixon** (BELOW), Elise Engler, Judy Fiskin, Cynthia Fusillo, Jacqueline Gourevitch, Harmony Hammond, Judith Henry, Heresies Collective, Gilah Hirsch, Valerie Hollister, Valerie Jaudon, Sarah Keeling, Kate Manheim, Ann Messner, Simonetta Moro, Barbara Nugent, Debra Pearlman, Julia Randall, Elaine Reichek, Jacklyn St. Aubyn, Miriam Schapiro, Ann Leda Shapiro, Harriet Shorr, Amy Sillman, Joan Snyder, Judith Solodkin, May Stevens, Michelle Stuart, Lilah Thayer Toland, Debra Werblud, Nina Yankowitz and Michele Zackheim  
Gift of Joyce Kozloff







WENGER, Susanne. Austrian, active in Nigeria, 1915–2009  
*Untitled (Ibeiji figures)*, 1960  
Screenprint on medium weight, smooth, cream-colored paper  
Gift of Margaret Jane Army

WILDE, Christopher K. American, born 1972  
*Goya's Disasters of War*, 2013  
Eight pigment prints on Moab Entrada Natural paper  
Purchased with the Katharine S. Pearce, class of 1915, Fund

WORLEY, Taj Diffenbaugh. American, 1947–1987  
*Augury*, 1975  
Soft-ground etching printed in color on medium thick, slightly textured, cream-colored paper  
Gift of the Estate of Virginia Smith Harvey Dawson, class of 1972

WORTHEN, Amy. American, born 1946  
*Rialto, Acqua Alta, Correr*, 2001  
Engraving and roulette printed in white on medium weight, moderately textured, blue paper  
Gift of Amy Worthen, class of 1967

YAN Shanchun. Chinese, born 1957  
*Dream of the Red Chamber*, 2017  
Etching on paper  
Gift of Yao Wu, courtesy of Chambers Fine Art

YANKOWITZ, Nina. American, born 1946  
*Puckered*, 1968–1976  
Lithograph and embossing on medium thick, slightly textured, cream-colored paper  
Gift of Nina Yankowitz

YAYANAGI Tsuyoshi. Japanese, born 1933  
*Le Corps Féminin (A)*, 1970  
*Le Corps Féminin (B)*, 1970  
Screenprints on thick, smooth, cream-colored paper  
Gift of Joan and Lucio Noto

SCULPTURE

ABISH, Cecile. American, born 1930  
*Boxed Monuments*, 1969  
Paper, ink and cardboard  
Gift of Joyce Kozloff

BORGATTA, Isabel Case. American, 1921–2017  
*Athena*, 1993  
Red marble  
Gift of Paola Borgatta, Mia Borgatta and Francesca Borgatta

COYNE, Petah. American, born 1953  
*Untitled #1428*, 2015–16  
Specially formulated wax, pigment, silk flower  
Gift of Joyce Kozloff

CROSBY, Jeannie. American, 20th century  
*Untitled*, n.d.  
Tissue paper and pigment  
Gift of Joyce Kozloff

DILL, Lesley. American, born 1950  
*Copper Poem Hands*, 1994  
Copper, brass, patina and wire  
Gift of Lesley Dill

DRANEY, Sarah. American, born 1942  
Three untitled sculptures, n.d.  
Glazed ceramic  
Gift of Joyce Kozloff

FERBER, Herbert. American, 1906–1991  
*Wall Sculpture*, 1985  
Metal, wood and fabric  
Gift of Barbara Caplan

FRIED, Nancy. American, born 1945  
*Untitled*, n.d.  
Earthenware  
Gift of Joyce Kozloff

GRAVES, Nancy. American, 1939–1995  
*Ancient Stupidity Transfixed*, 1990  
Painted bronze with polychrome patina  
Gift of Margot Tishman Linton, class of 1952

LIGHTFOOT, Cathy. American, born 1959  
*Xmas tree ornament*, n.d.  
Clay, acrylic, wooden beads and cord  
Gift of Joyce Kozloff

PEPE, Sheila. American, born 1959  
*You've Got to Have Eyes All Over Your Head*, 1990  
Cotton, thread and mixed media  
Gift of Judith Antevil Nygren, class of 1959, and Edward Nygren

SAAR, Betye. American, born 1926  
*Edge of Forever*, 1984  
Assemblage with wood, paint, paper and plastic buttons  
Gift of Molly Gayley Gnichtel, class of 1958

SCHAMA, Gabriel. American, born 1985  
*Tangram*, 2016  
Laser-cut wood  
Gift of Jessica Nicoll, class of 1983, through the generosity of Gwen and Peter Norton

UNKNOWN. Mossi people, Burkina Faso  
*Stool*, 19th century  
Wood with metal studs  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

UNKNOWN. Tusyan or Win peoples, Burkina Faso  
*Ionakê (face mask)*, n.d.  
Wood with polychrome  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

UNKNOWN. Huetar people, Costa Rica  
*Kneeling Man*, ca. 1000–1500 CE  
Volcanic stone  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

UNKNOWN. Baule people, Côte d'Ivoire  
*Female Figure* (possibly Blolo Bla, a female spirit spouse), n.d.  
Wood and beads  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

UNKNOWN. Baule people, Côte d'Ivoire  
*Mblo (portrait face mask) with bird*, late 19th–mid-20th century  
Wood  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

UNKNOWN. Kota (Bakota) people, Gabon  
*Mbulu Ngulu (Reliquary Guardian Figure)*, n.d.  
Wood, tin, copper and brass  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

UNKNOWN. Asante people, Ghana  
*Akua Ba (Female Fertility Figure)*, n.d. (OPPOSITE)  
Wood and beads  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

UNKNOWN. Krahn people, Liberia  
*Kaogle Mask (monkey mask)*, n.d.  
Wood  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

UNKNOWN. Bamana peoples, Mali  
*Ci Wara* (antelope headdress) with Mother and Child, 20th century  
Wood and shell  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

UNKNOWN. Dogon peoples, Mali  
*Stool*, 19th century  
Wood  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

UNKNOWN. Tlatilco, Mexico  
*Standing Female Figure*, ca. 1000–500 BCE  
Terracotta  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

UNKNOWN. Tarascan peoples, Nayarit, Mexico  
*House with Four Seated Figures*, 100 BCE–250 CE  
Terracotta with polychrome  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi



UNKNOWN. Mayan, Campeche, Mexico  
*Seated Figure Holding Birds*, 550–950 CE  
Terracotta with polychrome  
Gift of the Estate of Nan Rosenthal, class of 1959, and Henry B. Cortesi

YANKOWITZ, Nina. American, born 1946  
*The Present*, n.d.  
Copper wire and metal  
Gift of Joyce Kozloff

ZUCKER, Barbara. American, born 1940  
*Sculpture*, n.d.  
Doorknob and fabric  
Gift of Joyce Kozloff

TIME-BASED MEDIA

BARRADA, Yto. Moroccan, born 1971  
*Playground*, 2010  
Three-channel video installation, digitized 16mm film, color, mute, 21 minutes; dimensions variable, edition 1 of 5  
Purchased with funds from the Contemporary Associates

NGO, Hu'o'ng. American, born 1979  
*The Voice is an Archive*, 2016  
Single-channel digital video, black-and-white, sound; 6 minutes; dimensions variable; edition 1 of 5  
Purchased with funds from the Contemporary Associates

RAHMOUN, Younès. Moroccan, born 1975  
*Habba (Seed)*, 2008–2011 (DETAIL BELOW)  
Video animation; 7 minutes  
Purchased with the Carol Ramsay Chandler Fund



PARTING WORDS

NAN FLEMING, MUSEUM STORE BUYER AND MANAGER



72

SCMA’s Museum Shop has been called a work of art in itself, which makes Nan the artist whose vision made it so. In addition to a keen eye, Nan brought business acumen and production experience to the job of founding manager 16 years ago, and she credits Jan Golann ’71, a member of the Visiting Committee and museum retail consultant, with helping her get things up and running. Since then, the shop has become a popular destination and resource for Smith and the general public. As Nan turns over managerial duties, she looks forward to redirecting that creative energy to her work as a sculptor and volunteer in the arts community.

NOT YOUR TYPICAL MUSEUM SHOP

I was hired in 2002 to create SCMA’s first shop, so I had the privilege and the challenge of building from the bottom up. From the beginning, I knew this was as much about relationships as it was about retail. I loved the idea of creating a space that was fun, interesting and educational, where a 5-year-old could find a \$2 Mother’s Day gift alongside the alumna splurging on a keepsake.

GENERATING INCOME AND GOODWILL

About 10 years ago, longtime SCMA champion Jan Oresman ’55 had the idea to do a trunk show in New York City in order to present the museum to the alumnae community there. It was a wonderful way to bring people together. We have since expanded these gatherings to LA and Boston, and it’s really reinforced the role of the shop as a community connector.

WHAT SHE’LL MISS

It comes back to relationships—with longtime vendors, my colleagues and especially the Smith community. In recent years I started to do more product development such as creating bracelets using images from our collection and porcelain dishes imprinted with sayings like “Smithie.” I’ll particularly miss the students I had the pleasure of working with all these years. Seeing them grow and blossom is an extraordinary thing.

PEDAL TO THE METAL

I took a welding class on a whim while at UMass Amherst in 1992. Manipulating a shape with heat continues to be pure magic to me, and I’m excited to get back to my own work as an artist. I just curated my first exhibition, and am grateful to my experience at Smith for helping me understand how to make a cohesive and compelling show. I have lots of ideas, but I want to be careful about over-committing with this newfound freedom!

OLD TIES, NEW BEGINNINGS

I’m happy to be leaving the shop in the very capable hands of Justin Thomas—I actually hired him for his first job when I was general manager at a designer/maker studio. Decades later, I have no doubt that he’s the perfect person to carry the shop forward: He’s smart, friendly, creative, optimistic and has a great eye. I can’t wait to see what he has planned.

PARTING WORDS

LOUISE KOHRMAN MARTINDELL ’02, MEMBERSHIP AND DONOR COORDINATOR



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Prior to joining the museum’s membership team in 2006, Louise worked at various studios as a master printer, a passion she discovered while an art major at Smith. Her attentiveness and attention to detail permeate her work as an artist as well as an administrator. In August 2018, Louise left her role as SCMA’s membership and donor coordinator to return full time to teaching and art making. Though she is dearly missed on staff, Louise’s ties to the museum remain strong—as an educator in the community, a dedicated supporter and devoted parent to Lula, 4, and Milo, 2.

FULL CIRCLE

During my time as a student at Smith, Dwight Pogue was my most influential professor, inspiring me to become a printmaker. One of the last membership programs I organized as a museum staff member was related to *Flowering Stars*, an exhibition showcasing his work and commemorating his retirement from the college after 40 years. The timing of it all felt very powerful and personal to me.

FIVE THINGS SHE CAN’T LIVE WITHOUT

Chocolate, coffee, red wine – I’d consider those just one vice! Also my beloved family, my printing press, my garden and my meditation practice, which grounds me through it all.

PURSUING HER PASSION

Even as I worked full time at SCMA, I continued to teach at art studios and as an adjunct professor at local colleges. I am excited to devote myself full time as an educator, but will really miss the wonderful relationships I developed over the years with members and donors, and of course, my colleagues. My love of working with people was very much nurtured at the museum.

DANISH INSPIRATION

Although I’ve spent most of my life in Northampton, I was born in Denmark and didn’t speak a word of English until we moved here when I was 7. My mother is Danish, and it’s a culture that really values simplicity in shape and form, and subtlety with light and color. This aesthetic has certainly influenced my work as an artist and my desire to be present in a given moment.

A NEW PERSPECTIVE

Recently I brought my high school ceramics class to the museum to engage in some close looking and critique. As I walked into the galleries it hit me that these students really have no idea of all that happens behind the scenes to make even this simple exercise possible! From the installation crew and curatorial choices, to membership, marketing and fundraising... there is so much that goes into creating the visitor experience. I’m very grateful to have been part of it.



INTRODUCING  
JUSTIN THOMAS, MUSEUM SHOP  
BUYER AND MANAGER

JUSTIN THOMAS HAS DEEP ROOTS AT SCMA.

As a native of Western Massachusetts and a serious art student starting when he was in high school, he has fond memories of visiting the museum as a teenager. “I remember vividly the Cézanne landscape and the Louise Nevelson sculptures. Both made strong, early impressions on me.”

His long-standing friendship with Nan Fleming, his predecessor at the Museum Shop, began when both worked with the designer Janna Ugone. “Nan was my manager then! When she joined SCMA as Museum Shop buyer/manager, she invited me to accompany her on her first buying trip to NYC.”

Justin has worked in design-related fields—including product design and development and web-site design — since receiving his B.F.A. in painting and ceramics from UMass Amherst. “Essentially, I’m a creative person who also has a strong business, sales and marketing background. I enjoy the finer qualities of a good spreadsheet!”

He also has extensive experience working with the public and loves to engage with people from all over the world. Most recently he was co-owner,



with Janna Ugone, of Ugone & Thomas Company, an artisan/design firm that designed and hand-crafted fine lighting and home décor. Their work was represented by numerous galleries across the United States and online.

Justin believes that thoughtfully designed, well-crafted objects can enhance our daily lives for the better, profoundly impacting the way in which we engage with our surroundings. “I’m very excited about being a member of the SCMA staff and Smith College community. I look forward to continuing the warm, welcoming tone of the Shop that Nan nurtured over the years, and to bringing my own style and tone to it as well.”

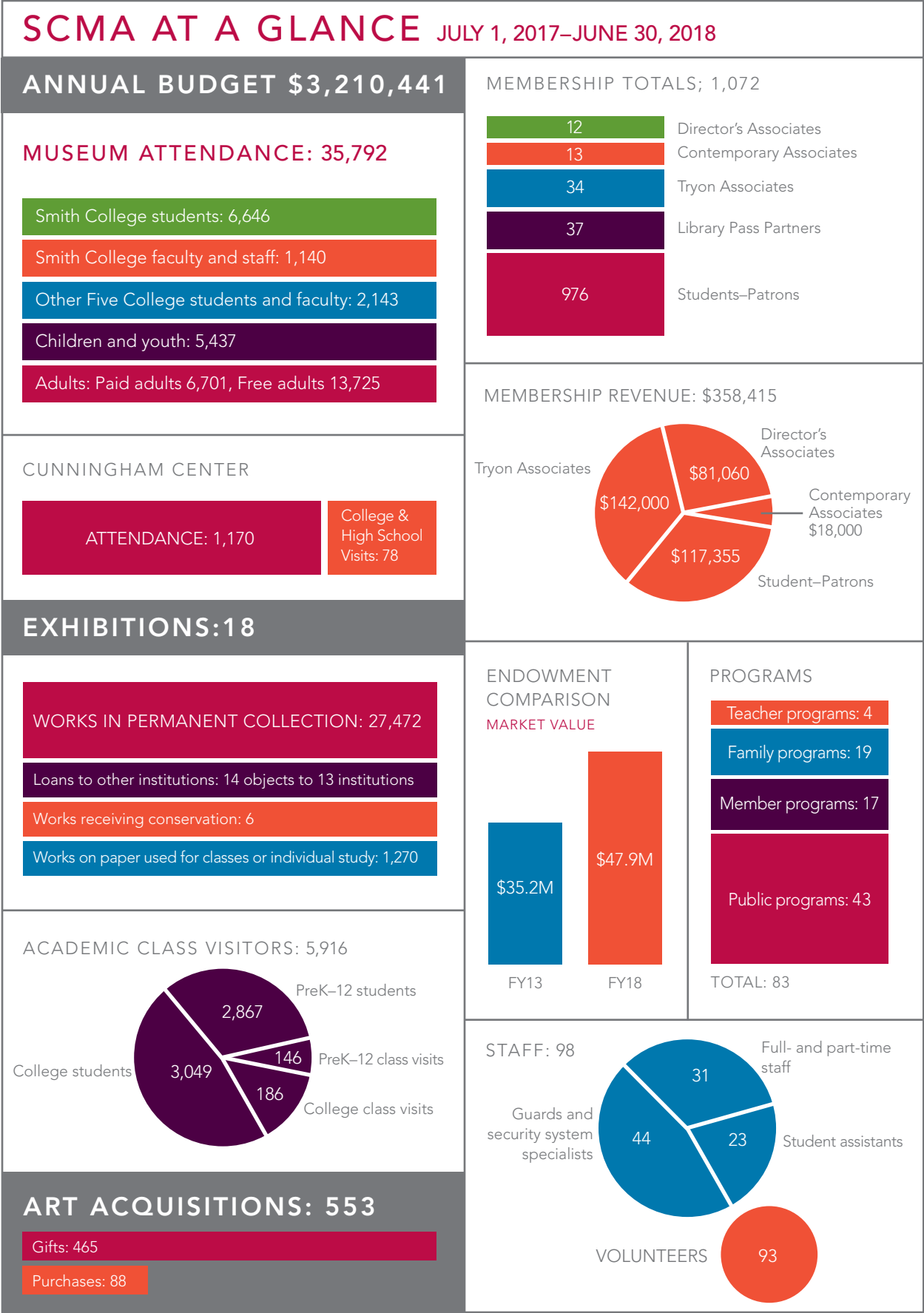


ABOVE: Smith students enjoying the Museum Shop during Night at Your Museum

MUSEUM STAFF July 1, 2017–June 30, 2018	Aprile Gallant <i>Associate Director of Curatorial Affairs and Senior Curator of Prints, Drawings and Photographs</i>	Maggie Newey <i>Associate Director for Academic Programs and Public Education</i>	Bryan Larkin Michael Lee Matthew Mayer Brendan McCauley Lourdes Morales Charles Mosley Ryan Murray Jolis Ortiz Julian Parker-Burns Ashley Paskov Sharon Raskevitz Ben Shohan Sharon Stanton Wendy Stayman Kasha (Kate) Toone Lisa Westervelt
Jessica Nicoll '83 <i>Director and Louise Ines Doyle '34 Chief Curator</i>	Gina Hall <i>Associate Educator for School and Family Programs</i>	Maya Rivera '16 <i>Museum Shop Assistant</i>	
Russel Altamirano <i>Sacerdote Post-Baccalaureate Fellow in Museum Education</i>	Anna Jean Hamel <i>Assistant Preparator</i>	Tess Rock <i>Museum Shop Assistant</i>	
David Andrews <i>Visitor Services Assistant</i>	Charlotte Hecht <i>Brown Post-Baccalaureate Fellow in Museum Marketing and Communications</i>	Justin Thomas <i>Museum Shop Manager (as of June 2018)</i>	
Nikolas Asikis <i>Preparator</i>	Jessica Henry-Cross <i>Financial and Systems Coordinator</i>	Richard Turschman <i>Assistant Manager for Security</i>	
Shanice Bailey <i>Brown Post-Baccalaureate Curatorial Fellow</i>	Kelly Holbert <i>Exhibition Coordinator</i>	Janet Weber <i>Museum Shop Assistant</i>	
Margi Caplan <i>Membership and Marketing Director</i>	Henriette Kets de Vries <i>Cunningham Center Manager and Assistant Curator of Prints, Drawings and Photographs</i>	Yao Wu <i>Jane Chace Carroll '53 Curator of Asian Art</i>	
Danielle Carrabino <i>Curator of Painting and Sculpture</i>	Louise Krieger '84 <i>Assistant to the Director</i>	MUSEUM SECURITY July 1, 2017–June 30, 2018	
Emma Chubb <i>Charlotte Feng Ford '83 Curator of Contemporary Art</i>	Louise Martindell '02 <i>Membership and Donor Coordinator</i>	SECURITY DEPUTY Deb Kowal	
Deborah Diemente <i>Collections Manager/Registrar</i>	Ann Mayo '83 <i>Manager of Security and Guest Services</i>	MUSEUM GUARDS Anna Arthur Polly Cassel Carla Cooke Faith DeWick Pamela Ferrechio Jill Greenberg Dave Hart Carlotta Hoffman Cynthia Karukin Charlotte Kingswood Donna Kurkul John LaChapelle	
Martha Ebner <i>Communications Coordinator</i>	Charlene Shang Miller <i>Associate Educator for Academic Programs</i>		
Taiga Ermansons AC '03 <i>Associate Educator</i>	Abigail Moon <i>Post-Baccalaureate Fellow in Museum Registration</i>		
Nan Fleming <i>Museum Shop Manager</i>			
Lily Foster <i>Associate Director of Museum Administration</i>			

MUSEUM ASSISTANTS July 1, 2017–June 30, 2018	Museum Volunteer Program (MVPs) Olivia Baldwin '21 Nicole Bearden '19 Emma (Jamie) Boraks '19 Lena Bossler '21 Margaret (Grey) Bratt '19 Olivia Carbone '20 Elizabeth Carney '21 Megan Carrera-Raleigh '18 Kiana Clark '21 Elisabeth Dixon '21 Morgan Dolmatch '20 Anna Dragunas '21 Hannah Elbaum '19 Ana Escobedo '21 Rachel Estrera '21 Sarah Evantash '20 Julia Fondiller '21 Lauren Forando '21 Chloe Ford '20 Emma Fuchs '21 Audrey Gibson '18 Dayln Gillentine '21 Kate Ginder '21 Angela Gregory AC Bethaney Gulla-Devaney '18 Rose Hatem '20 Tiv Hay-Rubin '21 Kayla Heine '20 McKenna Hendrickson '21 Izabella Hildenbrand '19J Selina Ho '21	Madeleine Hoecklin '20 Aliza Horowitz '21 Luyao Hou '20 Pinn Janvatanavit '18 Juliet Jarrell '21 Audrey Jiang '20 Fiona Jicha '21 Jeny Kwon '20 Kathie Li '20 Karina Lieb '21 Lyric Lott '21 Ratnasari Lusiaga '18 Leela McClintock '21 Mary McGing '21 Molly Megan '19 Fatemma Moll-Amego '21 Grace Moore '20 Yeiny Moreno '20 Olwyn Moxhay '19 Yansi Murga '20 Deirdre Murphy '18 Maria Mutka '21 Emma O'Neill-Dietel '21 Ana Porro '19 Sophie Poux '21 Claire Rand '20 Lauren Reeves '18 Laura Richards '21 Isabel Ruiz '21 Julia Sagaser '20 Nina Sajankila '19 Grace Scott-Hiser '21 Autumn Shenko '20J	Sandy Shi '20 Rose Silverman '18 Katelyn Smalley '21 Jamaya Smith '21 Charlotte Somerville '19 (Hampshire College) Katy Rose Sparks '20 Sara Springle '21 Garcia Sun '20 Kayla Sylvia '21 Chris Tan '21 Doris Tang '21 Yaqian Tang '21 Venice Teeter '20 Corina Vernon '20 Erin Walsh '21 Elizabeth Walton '21 Rowan Wheeler '21 Jeanette Wintjen (Smith College Staff) Nichole Yao '21 Sowon Yoon '21 Julia Xu '19 Iris Zhang '21 Xinyue Zou '21	MARKETING AND COMMUNICATIONS  Student Assistants Ellena Erskine '19 Emma Guyette '20 Sophia Meacham '18 Rebecca Tibbitts '19 Aurora Grant Wingate '20  Student Museum Advisory Council (SMAC) Samantha Bryce '18 Ellena Erskine '19 Sophie Lei '20 Katie O'Hara '18 Sophie Poux '21 Isabel Ruiz '21 Tomika Sales '19 Kiki Teshome '19 Julia Xu '19  MUSEUM SHOP  Student Assistant Gracie Kinsey '19
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CONNECTING PEOPLE TO ART, IDEAS AND EACH OTHER



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Smith College Museum of Art  
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