

# schema

## 2020-2021

smith college museum of art  
the year in review



# SCMA's core values

The following are values SCMA staff strive to uphold in our internal work culture and in interactions with our visitors, partners and collaborators.

## Connect art and people

We embrace the intellectual and creative potential of art and artists to open dialogue and inspire curiosity.



## Listen actively

We endeavor to listen actively with a commitment to continued transformation.



## Share authority

We prioritize opportunities to elevate and amplify diverse perspectives and voices—especially those of young people and students of all ages.



## Learn and adapt

We support a culture of ongoing and proactive learning for staff and seek to explore critical histories about art in dialogue with our audiences.

## Question and change our practices

We acknowledge that, historically, art museums, including ours, have centered on the lives and creations of a few to the exclusion of the many and have been built through colonialism and exploitation. We engage in active self-reflection and change to develop practices that resist racism, white supremacy and inequality within our museum and the broader field.



## Be compassionate

We strive to practice compassion in our interactions with fellow staff, museum visitors and other collaborators.

[Information on how these core values were developed.](#)

# schema

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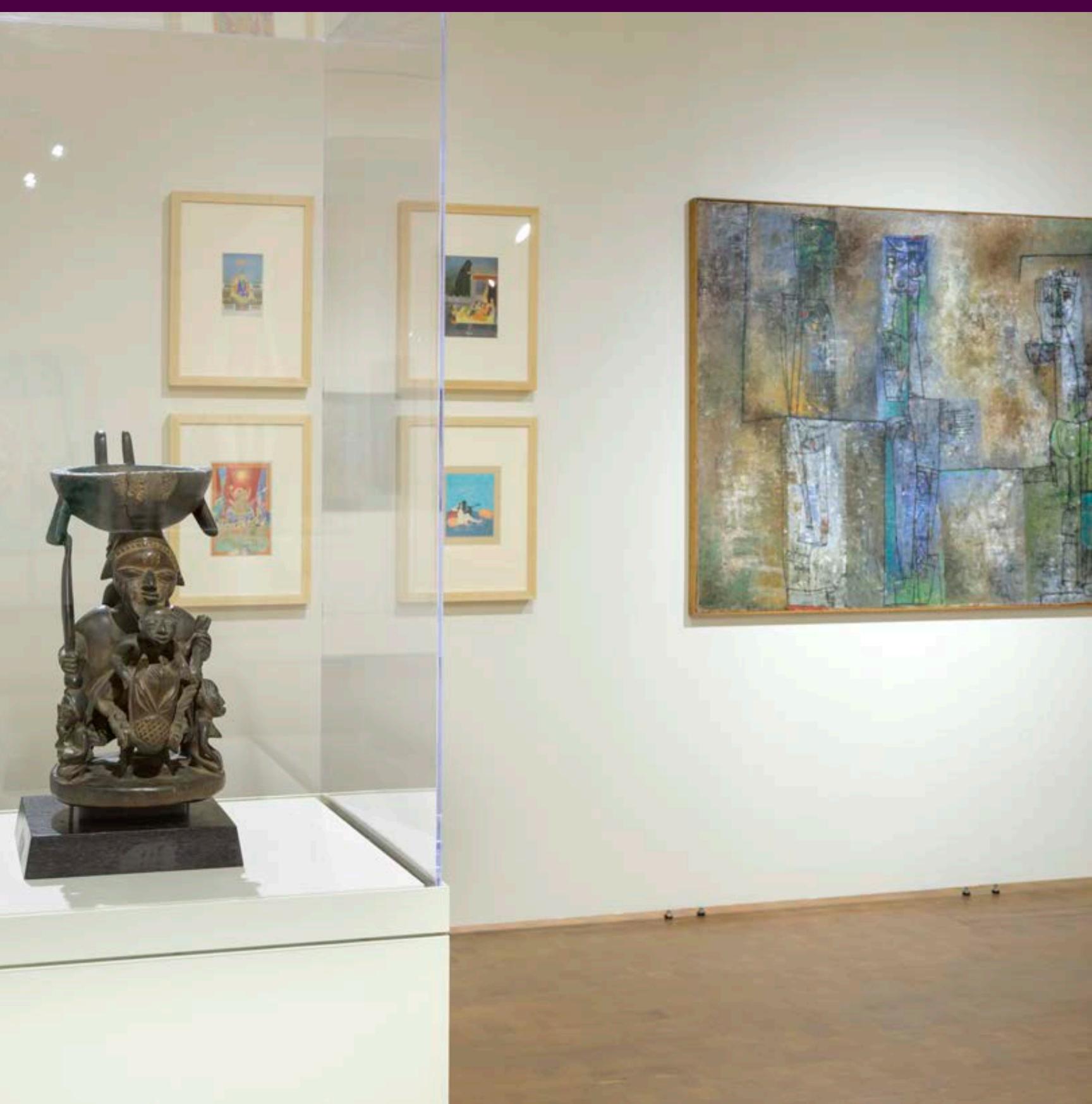
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# the making of a museum



# from the director

**THIS TIME LAST YEAR,** we found ourselves in new territory, asking the question: What is a museum when it's not a physical place? Like everyone everywhere, SCMA spent much of 2020 and 2021 adapting, reimagining and innovating as we interrogated our identity and existential issues like this one.

Today, although we continue to adapt, reimagine and innovate, we also have a new perspective. We have experienced how, regardless of brick-and-mortar status, a museum is very much about community—about shared commitments and connection, access and participation, and coming together in ways that spark inquiry and delight. This year's SCHEMA recognizes some of the many ways we maintained our community during the pandemic that were not only true to our mission but in fact advanced us as an institution.

In addition to learning how to function as a digital museum, we used the disruption to dig even deeper into the idea of "making a museum" that we talked about last year as we celebrated our first century and launched our second. This involved many hours of critical thinking and meaningful collaboration across all departments. As part of this process, we articulated and published a set of core values for our work—grounding principles that are at once anchor and aspiration.

We continue to devote ourselves to connecting people to art, ideas and each other and have committed, and recommitted, to doing this in ways that reflect and connect with who we want to be. Making sure we are sharing authority and bringing more voices into the conversation is a core value. Learning and adapting is another, and although the





**top:** Students in SCMA Now\Next; **bottom:** Students in SCMA Now\Next–Asian Art



pandemic made this a necessity, we as a staff are committed to maintaining that posture of flexibility and seeing it as a strength rather than a challenge. Active listening, along with a culture of compassion and self-inquiry, enhance our understanding of why we're doing what we're doing and who we're doing it for. Indeed, these are just a few of the critically important things we are thinking and talking about as we emerge from a tumultuous time and develop and deploy tools that can help us build a more equitable, inclusive museum. It is an ongoing process, one that involves every member of the staff, and it has been extraordinary to see us all come together and contribute, with a shared commitment to our audiences and one another.

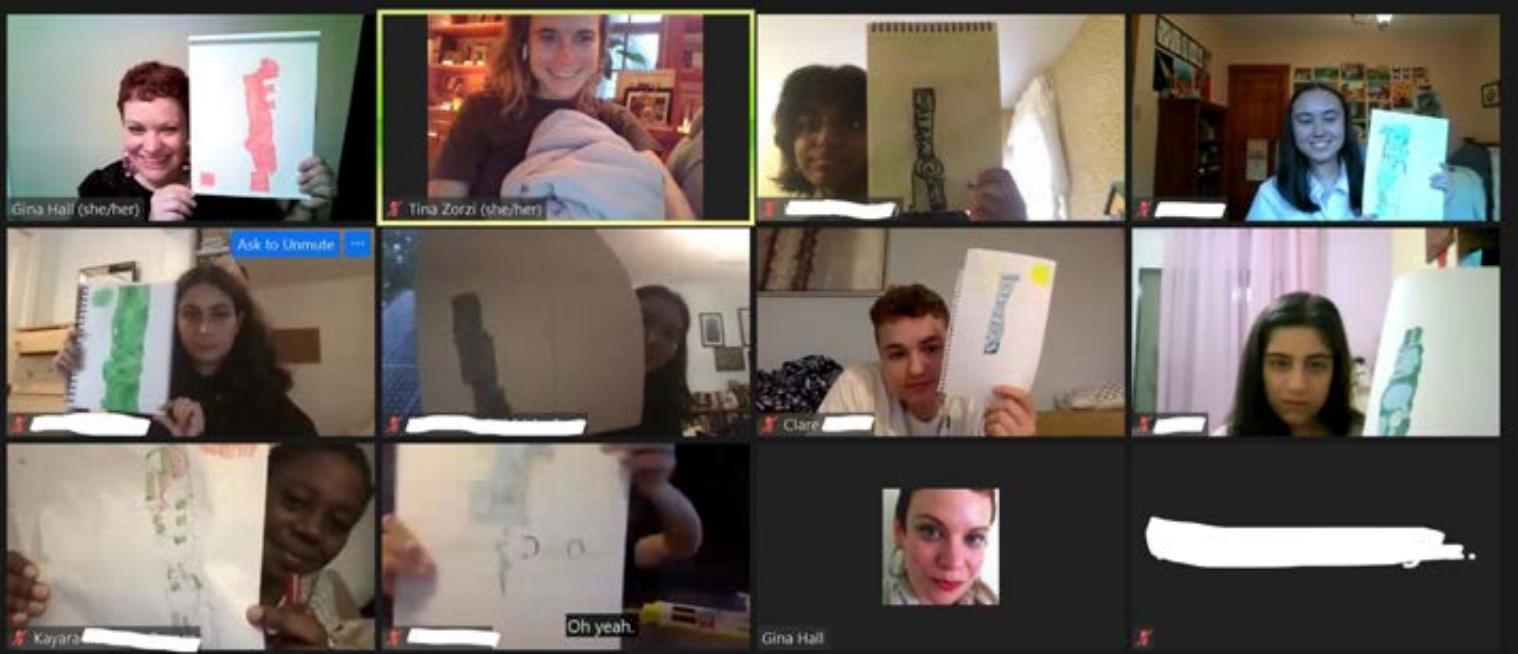
It is striking that this deep connection happened while we were all working remotely and physically apart from each other. Although at first that may seem surprising, we were quite intentional about the need to maintain community during this time. As a staff, we recognized how important this is to the work we do and learned new ways of showing up for each other in the absence of casual conversations and spontaneous encounters.

Similarly, although our access to audiences and programs was limited in the pandemic, it also created new possibilities. It was a delight at the end of a day to attend a program at MoMA or log on and discover our colleagues at another museum doing great work. There was comfort in navigating the unknown in real time with other institutions, all of us learning from each other along the way. And it was a unique opportunity to observe and engage in ways that helped to inform and refine our own approach to visual art in a virtual world, and to the making of our museum.

All of this ties into who we want to be as we reflect on our past and imagine our future—themes explored in **SCMA Then\Now\Next**, our anniversary exhibition installed in the summer of 2020 as soon as some of us were able to get back into the building. We faced real questions about putting up an exhibition that people couldn't come and see, but ultimately we decided that it would enable us to have the galleries ready for whenever we could welcome visitors again and to facilitate virtual teaching in the meantime. In addition, it led to the development of



**top:** SCMA website; **bottom:** CHM100: Chemistry of Art Objects consulting with conservator Jessica Arrista '05 via Zoom



Gina Hall, educator for school and family programs, running a Smith College Precollege Programs online workshop on Art + Intersectionality, November 11, 2020

a [new online exhibition module](#) on SCMA's website. Many thanks to the marketing and communications department's Martha Ebner, who collaborated closely with our web developer, and curators Yao Wu and Danielle Carrabino, who worked to adapt exhibition content from description-driven to a full online experience that allows users to engage with ideas as well as information.

Our ability to adapt quickly was aided by SCMA's redesigned, robust website, which provides an essential platform for sharing information. Associate Director of Marketing and Communications Margi Caplan was instrumental in making this happen; she and Martha moved with alacrity to develop new elements of the site, including "SCMA from Home," which enables people to access and appreciate our content in new, compelling ways. A longtime member of our leadership team, [Margi retired this year after 22 years with SCMA](#). Her impact on the institution is undeniable, and although we are sorry to say goodbye, we are incredibly grateful that she left us so well positioned to do our work in new ways.

In addition to inspiring new facets of our online offerings, *SCMA Then\Now\Next* turned out to be the basis for much of the [museum-based teaching](#) and learning that happened during the academic year. This was especially wonderful and affirming considering that we did not know what to expect, including whether the faculty would have the desire and energy to integrate the museum's collection into their teaching this year. What we found, however,

was that not only did faculty utilize our resources; the demand was on a par with years past, which says so much about the ways the museum is valued as an asset for learning, discourse, scholarship and inquiry at Smith.

Our dedicated education team, led by Charlene Shang Miller, made this possible. In the fall of 2020, when all instruction was off site and remote, Charlene and her student assistant Grace Ettinger '22 spent a lot of nights and weekends compiling resources and doing deep logistical work to support a variety of classes, while Gina Hall and her team of Student Museum Educators did the same for our K-12 audiences. Throughout this time, SCMA found creative ways to connect people with the art and provide meaningful exploration: zooming in on details for a true close-looking exercise, showing work in a physical space (as opposed to a slide) for scale. Much of what we were able to do was thanks to a grant from Art Bridges in support of remote instruction and engagement.

By the spring of 2021, we were facilitating a number of museum-based courses—meaning those taught substantially out of the museum as opposed to a class visiting once or twice over the course of a semester. One such course, CHM100: Chemistry of Art Objects, has been taught for 30+ years and is historically an in-person learning experience focused on art materials and issues of preservation and conservation. As Charlene and Professor Betsy Jamieson worked to figure out how to utilize the museum's

**SCMA**



SCMA FROM HOME VISIT ART TEACH/LEARN CALENDAR SUPPORT DONATE

**A simple process one can do while social distancing inspired by the cyanotypes of Anna Atkins**

July 16, 2020

SCMAInsider Blog post by Matt Cummings, assistant preparator



SCMA's front-of-house team leaders; left to right: David Andrews, Justin Thomas, Ann Mayo and Lily Foster

resources remotely, they found a delightful silver lining: the availability of expert art conservators and scientists around the country, now easily able to join the conversation, who greatly enriched the learning experience. Once again, an obstacle turned into an opportunity.

Prior to the pandemic, I am not sure we necessarily recognized just how limited we were at times by space and place; it has been wonderful to be able to connect virtually with those from around the world who are interested in what we are doing and looking to engage more deeply from afar. One enjoyable aspect of this has been bringing people behind the scenes of the museum, with programs and conversations that shed light on how we do our work. As part of this, we expanded our blog to include a wider variety of viewpoints; one of our most popular posts to date is by SCMA Assistant Preparator Matt Cummings about materiality and technical processes that includes step-by-step instructions for a do-it-yourself project inspired by a cyanotype by Anna Atkins in the collection.

In other behind-the-scenes work, we are in the midst of two significant initiatives with a common goal to improve and maintain access to the collection, albeit in different ways. In late 2019, the Five College Consortium received a two-year planning grant from the Andrew W. Mellon Foundation to assess the consortium's collections database in order to better understand how it is used internally, as a tool by the partner museums, and externally,

by those exploring our collections. Although temporarily thwarted by COVID-19, that project is now well underway and involves a steering committee of collections stewards from the partner museums and other research collections across the five colleges. One goal is to identify the next software system to manage all this rich data, but we also recognize that the system is only as good as the content driving it, and so much of our efforts are focused on creating consistency across collections, understanding the needs of our users and facilitating ease of discovery. How do we ensure we are using culturally specific language to describe culturally specific artwork, for example? And, importantly, how do we make it easier to find? Our cataloguing practices have not kept pace with institutional priorities, and this is an exciting opportunity to align the two.

The other project that will dramatically improve access to the collection is SCMA's storage renovation, which resumed in spring 2021 after being put on hold last year, and we are very grateful to the college for moving forward with this capital undertaking that will improve and expand our storage capacity for the Cunningham Center for Prints, Drawings and Photographs. Our collection has grown enormously in the 18 years since the museum reopened, now numbering more than 28 thousand works, with the majority of those being works on paper. This project allows us to keep the art on site for its continued access and use and also includes the very visible benefit of a beautiful new seminar and study room



*Amanda Williams: An Imposing Number of Times*, façade facing Elm street

with state-of-the-art systems to support teaching and learning. This project was made possible with a lead gift from The Fullgraf Foundation, and we want to thank Jan Fullgraf Golann '71 for her initiative in making it happen. One of the things that we look forward to when we unveil the new Cunningham Center is engaging with treasures old and new, including the extraordinary collection of master drawings received as a [\*\*bequest of Carol Selle '54\*\*](#) that we acknowledged last year but are pleased to highlight in more detail here.

Another way we are working to enhance the visitor experience has to do with what we call our "front-of-house" operations and how to structure safety and guest services in ways that are welcoming and more integrated into the overall work of the museum. We had already begun thinking about these issues, looking at our staffing and working with an outside consultant with expertise in this area, when COVID-19 made it all moot for a time. In preparing to welcome visitors once again, however, we have moved forward and restructured to create

two teams: a safety team, focused on the safety of individuals and art, and a visitor experience team, which includes gallery assistants who provide visitors with an engaging, safe and comfortable experience. We have maintained some part-time unbefited, or "casual," roles for those who value that flexibility and have added new full-time and benefited positions as well. Museum Store Manager Justin Thomas has capably stepped into the role of acting visitor experience manager, bringing incredible customer service skills and energy to the position. He has partnered with Ann Mayo, Security Manager, to hire and train front-of-house staff and help build a work culture informed by our core values.

Our commitment to [\*\*diversity, equity, accessibility and inclusion\*\*](#) figures prominently in the strategic plan adopted in 2017, and yet the racial justice reckoning in the spring of 2020 brought about by the brutal murders of George Floyd, Breonna Taylor and too many others added a new sense of urgency to our work. We have heard the call and embraced the need to look hard at our

own history and practices and make substantive, sustainable change. As part of that, we allocated resources to work with an outside partner to help us audit the work we have been doing. I am pleased to say that we have hired a terrific team of consultants, Tanya Williams and Bari Katz, and are currently formalizing the plan for our work together around building a more equitable and inclusive institution.

Issues of social justice surfaced in *An Imposing Number of Times*, an outdoor exhibition of banners designed by Amanda Williams that was the first phase of a commission that grew out of her 2019 residency. The project explores how campus traditions create and transmit forms of belonging. When we first conceived of this work, we had no idea it would serve as an external display at a time when the museum's galleries were closed. Inspired by and in dialogue with the Black Lives Matter banners that hang prominently on many of Smith's residential houses, *An Imposing Number of Times* delves into questions of identity and expression, prompting a range of online programs and wonderful, rich dialogue that we look forward to continuing when we welcome the artist back to campus for the second and third phases of the project this year. In all, it is a lovely example of the opportunities that online engagement affords and the interplay of site-specific work and the digital space, which will continue as the project unfolds.

Returning to the question of who we are if not a physical place: In one of the most powerful illustrations of how community makes a museum, we had a phenomenally successful membership campaign last fall, thanks in large part to the generosity, leadership and vision of our Museum Visiting Committee. Right from the start of the pandemic, this advisory group, made up mostly of alumnae, has been concerned with everyone's welfare and actively involved in supporting SCMA through this challenging time. They not only helped us think about the making of our museum in big-picture ways, but they also stepped forward with material help in the form of a membership challenge and matching gifts totaling nearly \$60,000. This tangible expression of support boosted both our bottom line and our spirits and affirmed that museum membership is about so much more than free admission for

Among the profound takeaways (of "making a museum") is a reminder that there is a constancy to art and the opportunities it affords us for human understanding, introspection, solace—and, of course, connection—that transcend any building.

a finite period of time. I extend my heartfelt thanks to the members of the Museum Visiting Committee for this greatest of gifts.

So while there were losses this COVID-19 year, and the pandemic persists, there were so many gains and things to be grateful for, including the continuity of our exceptional collection, its value undiminished as we continue to find new and creative ways to help people connect with it. We were able not only to deliver on our mission but to strengthen it in ways that inspire and inform who we want to be. Back when we were planning for SCMA100, our centennial celebration, we had no idea how accurate our rhetoric of "making a museum" would prove to be as we were forced to reimagine our work. Among the profound takeaways is a reminder that there is a constancy to art and the opportunities it affords us for human understanding, introspection, solace—and, of course, connection—that transcend any building.

Many thanks to you, one and all, for being a valuable part of this extraordinary community that is our museum.



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

# **looking forward: diversity, equity, accessibility and inclusion**

**LAST SUMMER**, in the wake of the murder of George Floyd and a listening session with SCMA staff led by David Andrews, Shanice Bailey, Tiffany Cho and Paula Lopez, we reframed and deepened our work on diversity, equity, accessibility and inclusion (DEAI). In order to bridge the gap between the museum's DEAI language and the experiences of staff and visitors, the museum's DEAI working group and museum department heads prioritized a series of initiatives to embed equity and inclusion in our everyday work. The initiatives focused on four primary areas: policies and structures, transparency and feedback, accountability, and ongoing learning and self-reflection. Some of these initiatives were already underway, and others we introduced based on our colleagues' generous feedback.

This summer, roughly a year later, we reviewed the list of initiatives to assess where we have and have not made progress. While some areas have been delayed because we need more help or time, our main priorities have moved forward significantly.

We'd like to share three initiatives that we have identified as central pillars to creating a more inclusive and anti-racist museum:

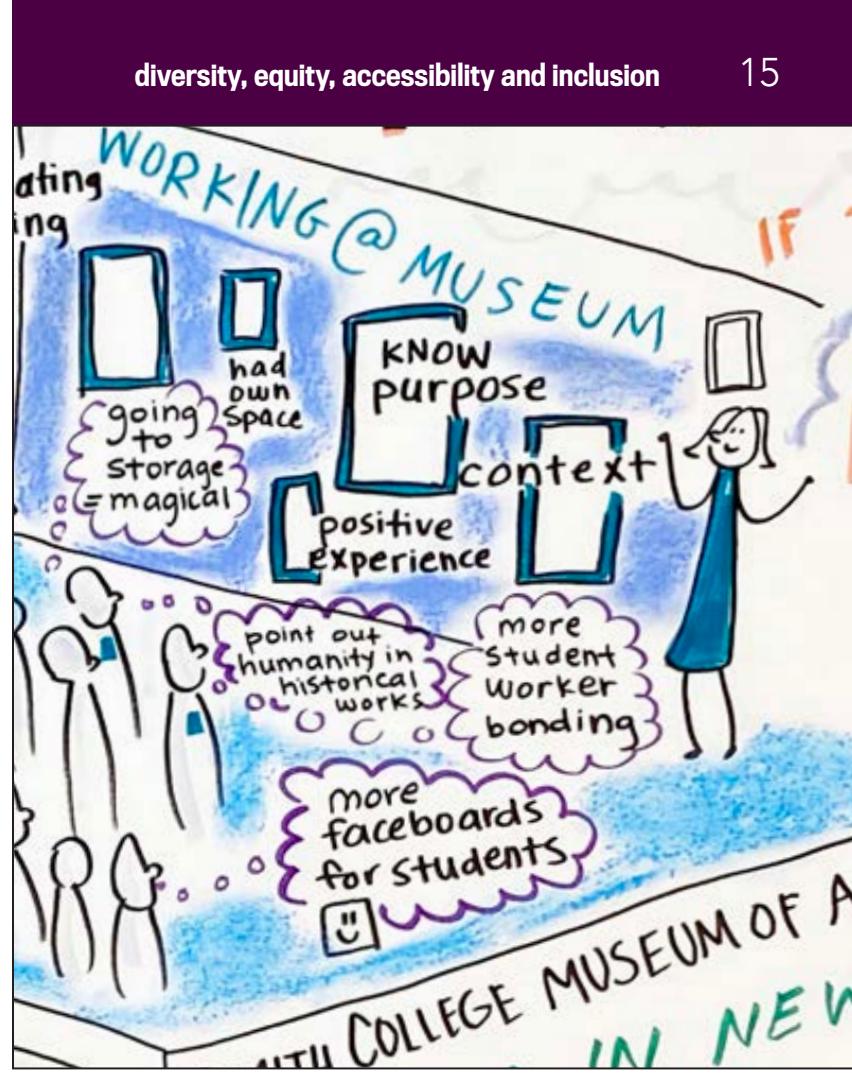
## We developed core values for SCMA

Former education director Maggie Newey led the museum's DEAI working group in an exercise with three prompts:

- 1 In our shared work, we expect to be . . . ,
  - 2 After visiting SCMA, we hope visitors will describe the museum as . . .
  - 3 To achieve our mission of connecting people with art, ideas and each other, we must be . . .



Graphic recording by Sophie Williard Van Sistine '22J of a listening session with Smith students, December 9, 2020





DEAI Working Group: **clockwise from top left:** Louise Krieger, Martha Ebner, Aprile Gallant, Amy Doyel, Justin Thomas, Lily Foster, David Andrews. **Not pictured:** Ann Mayo, Charlene Shang Miller

In just a few minutes, the staff working group generated almost 70 adjectives that create a picture of our hopes for what it could be like to visit or work at SCMA. To give you a sample, the adjectives included: brave, generous, just, creative, empowering, relaxing, thought-provoking and fun.

We distilled these adjectives into **six core values** that we shaped with input from everyone at the museum. Over the past few months, in the lead-up to being able to welcome visitors back to the museum, we have concentrated on putting these core values into practice so that they are present and tangible for visitors and staff. As one example, we created “learning pods” for SCMA staff—interdepartmental groups of three to five colleagues—to identify individual and collective steps we can take to enact each core value in our daily work.

### **We restructured security and visitor services to shift to a more visitor-centered approach**

The first priority in SCMA’s 2017–2022 strategic plan is “Tone & Personality”: reflecting on what it feels like to visit SCMA and how we as staff members can make the museum as engaging and inviting as possible for all visitors. This priority was based on feedback from visitors that the museum at times felt driven by rules and regulations rather than by

what is at the crux of our mission—how our visitors experience artwork in our spaces, both digitally and in person. In addition to feedback from visitors, members of the security and visitor services teams had shared that our staffing structure—which limited the number of hours people could work and made it hard to plan training or communicate regularly with everyone—needed to provide better communication, transparency and support.

During the pandemic, when we were missing the presence of visitors in the building, we spent a lot of time delving into “Tone & Personality.” We started a front-of-house working group with representatives from all departments to talk candidly about what was working well and what we wanted to change. The working group received a wealth of **input from students at a listening session**, read about peer institutions rethinking the experiences of visitors and listened to conference presentations by colleagues from the ICA Boston and Mass MoCA about their visitor experience and security practices.

The recommendations of this group are now being put into practice as we reopen to the public. A number of these changes will be evident when you enter the building or visit our website: We have new community guidelines that speak to how visitors and staff contribute to a great experience for everyone at the museum; we used to have “Guards” and

"Security System Specialists" on staff and now have "Gallery Assistants" and "Safety Team" members; and we have reconfigured the lobby to create an easier and more seamless process for entering the building, whether you are a student, community member, visitor to the area or staff member. Other changes that might not be as visible in the galleries will also, we hope, translate to how you experience SCMA. To name a few examples, we have updated our back offices so that safety and visitor experience staff have more dedicated space in which to take breaks; we reviewed and updated hourly salaries for gallery assistants and safety team members to support equity and living wages; we are doing regular training and exhibition walk-throughs with team members; and we are creating more opportunities for all safety and visitor experience staff to share their expertise and what they notice while working in the galleries with other museum staff members. This collaborative exchange is crucial to making sure that we are prioritizing the actual experiences people have in the museum galleries when planning programs, exhibitions or class visits.

These transitions have been both exciting and hard. One of the important changes we made during the museum's closure was to shift the front-of-house roles to a mix of part-time positions and full-time benefited positions. This approach was based on feedback that some staff members wanted the stability of benefited positions, while others valued the flexibility of part-time roles. Incorporating full-time positions has meant that we now have fewer front-of-house staff roles at SCMA. While many of our former staff members rejoined the museum in these new roles, we did not have enough positions for everyone who wanted to return. These were difficult decisions, but based on what we have heard from colleagues and visitors, we are convinced that they will enable us to create a better environment for staff and visitors.

### We are embarking on an equity review with Tanya Williams and Bari Katz

Underlying all of these initiatives will be an equity review in partnership with Tanya Williams from Authentic Coaching and Consulting and Bari Katz from Bari Katz Consulting. Tanya and Bari will help



Tanya Williams and Bari Katz

us to understand more deeply our current working culture and the further steps we can take to embed inclusion, equity and access in the ways we collaborate and enact the museum's mission.

The equity review will focus on our working culture, since we believe that our mission of connecting visitors with art, ideas and each other depends on ensuring that all visitors feel acknowledged and supported in our space. As the last year has underscored, this needs to start with doing everything we can to promote a respectful and supportive environment for staff members. Some of the first steps of the equity review will be conversations with Tanya and Bari about the DEAI work we have been doing and a survey for museum staff about their perceptions of SCMA.

Much of this work will depend on engaging in honest discussions and acknowledging the experiences we are all living with, at individual and institutional levels. In keeping with the museum's core values, we will be striving to learn, adapt and listen actively to each other and everyone who visits SCMA as we embark on a year of reconnecting in the museum galleries. We hope that the next time you have a chance to wander through the galleries, you will feel the impact of these conversations and will see in action some of the aspirational adjectives we envisioned for SCMA: brave, generous, just, creative, empowering, relaxing, thought-provoking and, last but not least, fun!

# visual art in a virtual world



# on view

July 1, 2020-June 30, 2021

## exhibitions

**September 11, 2020-January 2, 2022**

**SCMA Then\Now\Next**

A museum-wide collaborative project

**November 2020-Spring 2022**

**Amanda Williams: An Imposing Number of Times**

Curated by Emma Chubb

**March 19, 2021-present**

**Arts of Africa, c. 1825-1960**

Curated by Christa Clarke, guest curator

## mobile cabinets for works on paper

**Spring 2021**

**"Fits of Passion:" Visualizing Romanticism  
in the Contemporary**

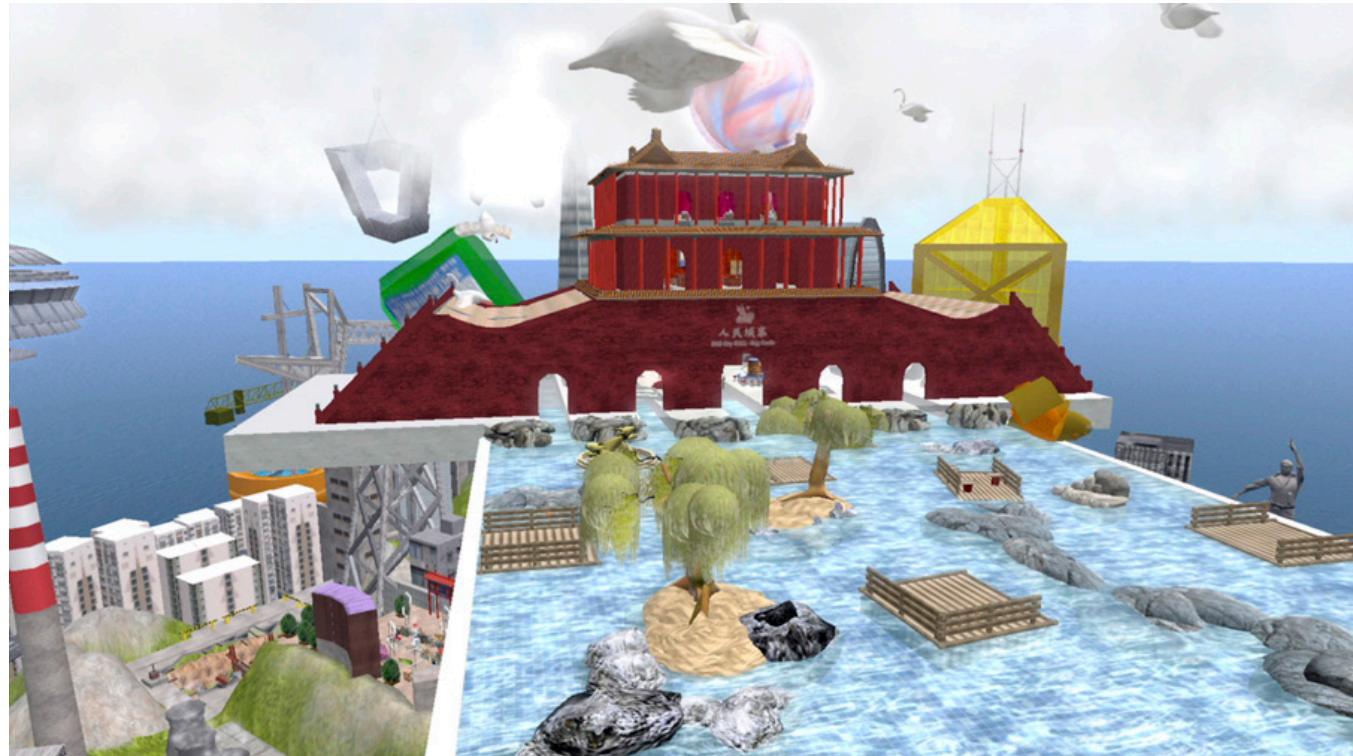
Curated by Lexie Casais '23

## video & new media gallery

**September 11, 2020-August 15, 2021**

**Cao Fei: The Birth of RMB City**

Curated by Lexie Casais '23 as part of  
SCMA Then\Now\Next



**opposite:** Installation image of SCMA Then\Now; **above:** Cao Fei. Chinese, born 1978. Still from *The Birth of RMB City*, 2009. Single-channel color video with sound, 10:30 minutes. Purchased with funds from the Contemporary Associates



## SCMA then\now\next

**ON THE OCCASION** of SCMA's centennial, this exhibition asked what it means to make and continually remake a museum. Smith College began collecting art at its founding in the 1870s, but it was not until 1920 that the collection was recognized as a museum. Through strategic purchases and generous gifts, the majority of which have come from Smith alumnae, the collection continues to grow. The development of the museum's collection over the past century reveals the institution's evolving vision and values. The one hundredth anniversary also provided an opportunity to confront the systematic ways in which museums, including SCMA, have distorted historical narratives by elevating some cultures and histories to the exclusion of others. This reckoning with the past is necessary to creating a vision of a more equitable and inclusive institution in the future.

*SCMA Then\Now\Next* was neither a presentation of collection highlights nor a chronological survey of works of art acquired over the past one hundred years. Rather, it proposed a series of linked

installations organized around the themes of "SCMA Then\Now" and "SCMA Now\Next." Both sections covered historical and contemporary art, encompassed a wide range of artistic media and engaged with the global scope of our collection.

*SCMA Then\Now*, on the first floor, included significant acquisitions from across the museum's history. They were grouped to illuminate key moments, create new viewing contexts and invite reflection about the range of stories the collection reveals.

*SCMA Now\Next*, on the lower level, featured works acquired since 2000 that signal new directions for the collection. Occupying several galleries, it offered an expanded understanding of a 21st-century college art museum. Also on the lower level, *SCMA Now\Next–Asian Art* showcased works acquired over the past five years. With the dedication of the Carol T. Christ Asian Art Gallery in 2015, the museum embarked on a new chapter of collecting and exhibiting art that represents a wider range of Asian cultures. By broadening the scope of our collection, we expanded our understanding of the "global" to



create a learning environment that provokes further thinking and encourages multiple perspectives.

*SCMA Now\Next–Time-Based Media Art* spotlighted SCMA's pioneering commitment to this key form of contemporary artistic production. SCMA began collecting time-based media in 2008 and created a permanent gallery for its display in 2015. To date, SCMA has acquired more than two dozen such works by artists from around the world, making it the largest such collection in our region.

Originally due to open in May 2020, SCMA *Then\Now\Next* was installed in September of that year. While the museum remained closed to the public, a website provided a virtual experience of the exhibition, including descriptions, photos of the galleries, images of selected objects and explanations of significant pairings. In the spring of 2021, some Smith students were the first to see the exhibition in person. With the reopening of the museum to the public in late August, all were welcomed to visit the exhibition, which was on view until the beginning of January 2022.



opposite: SCMA Now\Next; top: SCMA Then\Now  
bottom: SCMA Now\Next–Asian Art

*The exhibition was supported by the SCMA Next Century Fund, the Suzannah J. Fabling Programs Fund, Friends of the Museum and the Tryon Associates.*

# arts of africa, ca. 1825-1960

A NEW INSTALLATION of African art, guest curated by Dr. Christa Clarke, features a selection from SCMA's collection of almost two hundred objects. Located on the third floor of the museum, this display contains works that entered the collection early in the museum's history, such as a ceremonial axe or *Kibiki* (purchased in 1939), as well as those acquired more recently. The objects were created during a period that predates and includes Africa's colonization by European powers and ends with the dawn of independence movements. The installation offers insight into how artists responded creatively to the social and political changes of their times.

This display reflects trends in Western collecting practices, and specifically at Smith, rather than the diversity of artistic creation in Africa. Works by artists from ten different societies in western and central Africa offer opportunities for cross-cultural comparisons across the installation. Nearly half are by Yoruba artists, providing a glimpse of the rich creative practices within this longstanding urban culture. All of the examples on view are by male artists, who historically specialized in woodcarving and, in many parts of Africa, beadworking. However, many of the works on view represent the important roles women played in their communities.

These works were made with aesthetic intent but would have been used—as well as admired—in

public and private contexts quite different from that of a museum. In their original settings, they may have been worn on the body, used during performances for an audience or in rituals or displayed for prestige. Accompanying labels and photographs are intended to help convey this cultural background, although we hope and expect that visitors will also experience the work in new ways. A website related to this display offers additional information for visitors who wish to learn more.

Significantly, Dr. Clarke's installation moved African art out of the Ketcham Gallery and onto the main floor. These objects are now immediately visible upon entering the gallery, and they are illuminated by natural light. African art is now exhibited in close proximity to contemporaneous American and European art. The more prominent location allows viewers to explore relationships between African art and art created elsewhere.

The collection of American Realism (ca. 1875-1915) currently occupies Ketcham Gallery. Paintings of interiors such as still lifes and portraits of women are juxtaposed with views of cities, seascapes and the countryside of the United States and abroad. The works are united by their common subject matter, featuring ordinary people and the beauty of everyday life. The gallery is offset from the rest of the floor, providing an intimate viewing experience. Its low lighting also allows for a rotating display of works on paper, adding different media and creating further context for the collection of late 19th- and early 20th-century American art.

In both sections, many of the works will be familiar to visitors returning to the museum, while others have not been on view in decades. These installations aim to provide new ways of experiencing these two areas of the SCMA collection.

Arts of Africa, ca. 1825-1960 is supported by the Suzanne J. Fabing Programs Fund and the SCMA Publications and Research Fund.

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**left:** Installation view of *Arts of Africa, ca. 1825-1960* with beaded tunic by an unrecorded Yoruba artist in the foreground





**top:** Unrecorded Luba artist. *Ceremonial Axe (Kibiki)*, late 19th century–early 20th century. Iron and wood. Purchased with the Drayton Hillyer Fund. **bottom left:** Unrecorded Yoruba artist. *Royal Headgear (Oríkògbòfó)*, probably early to mid-20th century. Beads and cloth. Given Anonymously. **bottom right:** Unrecorded Kuba artist. *Cosmetic Box*, 20th century. Wood and pigment. Gift of the Herman Copen Trust

# amanda williams: artist-in-residence publication and new commission

**IN JUNE AND JULY 2019,** artist Amanda Williams spent time at Smith College as the inaugural artist in SCMA's Artist-in-Residence Program. For Williams, the residency offered a kind of parenthesis—the time and space to slow down—in the midst of an ever-busier career. It laid the groundwork for two new projects with SCMA: her first monograph and the commission of a new artwork. Co-published with Candor Arts, *the other option is to slow down: Amanda Williams* (2020) is a limited-edition artist's book that provides a cross section of Williams' experiences on campus through her photographs, collages, monoprints and sketchbooks. Designed by Matt Austin and Melanie Bohrer, it includes new essays by Emma Chubb and Grace Deveney; each cover is a unique monoprint by Williams.

As the publication details, during her residency, Williams was drawn to Smith's Black Lives Matter banners and the history of student activism behind them. First created by students in 2017, the ban-

ners were prominently displayed on most of Smith's residential houses in 2019. All of the banners declare BLACK LIVES MATTER on white, twin-size bedsheets suspended vertically on the house façades. Despite their shared message and materials, each banner remains unique in its execution and state of care. The house banners prompted Williams to reflect on language and self-determination at Smith, a place where campus traditions and the house system play a large role in student life. How is the idea—versus the reality—of Blackness valued at Smith? How do public declarations like outdoor banners relate to what occurs inside the buildings they adorn? How do you bring closure to something that lingers? How do you memorialize an injustice that is ongoing?

These are some of the questions that Williams asks with *An Imposing Number of Times* (2020–22), a multipart, site-specific artwork that explores how campus traditions create and transmit forms of

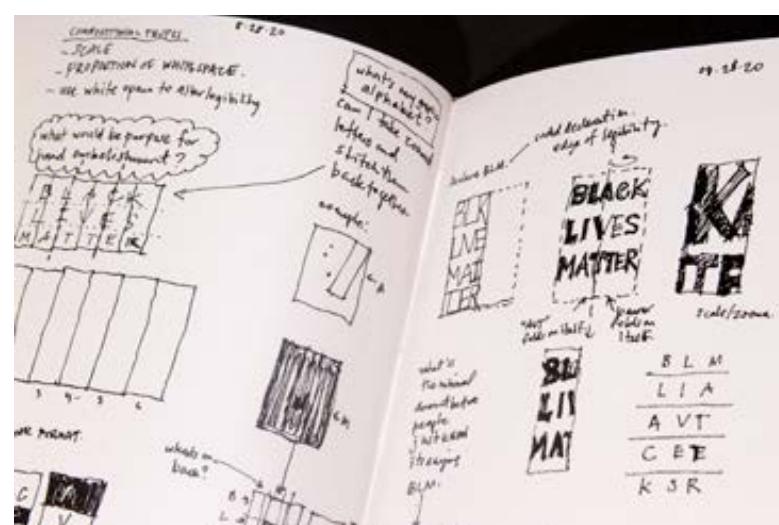


belonging.\* *An Imposing Number of Times* is designed to be realized over a two-year period. In November 2020, two large banners by Williams were installed on SCMA's Elm Street and Neilson lawn façades. These banners adopt and refract the visual language of the house banners in order to test the limits of their legibility. During the 2021–22 academic year, in-person conversations will take place using tea sets that Williams created with Melissa J. Chin of Grey Remedy in Chicago, a reference to Smith's tradition of Friday afternoon tea. The final component is a constructed landscape of more than four thousand black-and-white tulips along desired or remembered paths. Planted in the fall of 2021, the flowers will bloom in the spring of 2022. Under banners, alongside tulips and over tea, *An Imposing Number of Times* extends an invitation to, in Williams' words, "(re)infuse power into a phrase like 'Black Lives Matter' that was indirectly rendered powerless by its unplanned and ubiquitous insertion in an environment that wasn't wholly ready to receive it."

\*The title references the 1991 photograph *Some Theory* by Carrie Mae Weems. Weems' work includes a quote by Antonio Gramsci in which the phrase "an imposing number of times" appears.

*An Imposing Number of Times* is organized by Emma Chubb, Charlotte Feng Ford '83 Curator of Contemporary Art in collaboration with SCMA's campus partners: The Botanic Garden of Smith College, Facilities Management, Office for Equity and Inclusion, Office of Multicultural Affairs, Mwangi Cultural Center, College Archives, Residential Life and the Art Department. Isabel Cordova '19, Raven Fowlkes-Witten '17 and Lexie Casais '23 provided key research and knowledge.

**opposite, top right, middle right:** page spreads from *the other option is to slow down: Amanda Williams*; **bottom right:** *An Imposing Number of Times*, façade facing Neilson lawn



# virtual teaching and learning

**IN A YEAR OF** remote teaching and learning for academic class visits and K-12 school groups, SCMA educators Gina Hall and Charlene Shang Miller created virtual spaces for students to come together to experience art in layered and meaningful ways. A distinct challenge was translating and transforming inclusive pedagogies for in-person engagement with works of art into the virtual sphere, where people with diverse experiences, perspectives and identities are welcome to be their authentic selves, engage with art and connect with others and themselves. The museum remained a hub for human interaction, whether in person or virtual. Our approach for engagement took on additional complexity as the COVID-19 pandemic continued amid calls for racial justice and social reckoning, requiring empathetic, trauma-informed guidelines and practices. Trauma-sensitive teaching prioritizes people; it is essential to fostering

trust, amplifying voices and nurturing empowerment. Through the reflection and interpretation of works of art, both individually and communally with peers, thoughtfully guided with dynamic facilitation by educators, our various learners engaged with new ideas, gained inspiration and found community online.

Experiences with art differ vastly depending on whether they are in person or on the screen. We harnessed an array of resources to enable students' virtual engagement. High-resolution digital images became the surrogates for works of art. Laptops and iPads became the lenses through which students explored the museum's galleries. The collections database public portal became a critical source of information and content about objects. While classes were remote, works of art were installed in the Teaching Gallery as well as in special exhibition and collections galleries, from which educators could

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**left:** Henriette Kets de Vries Zooming from the galleries during a program for deferred first-year students; **right:** Charlene Shang Miller and Deborah Diemente speak to ANT 281 Modern Material Culture students about collecting, preserving, storing and displaying Native American objects





**left:** STEAM Halloween, October 31, 2020; **clockwise from upper left:** Rana Gahwagy '22, Gina Hall, Lella McClintock '21, Amelia Blackmon '21, Tiv Hay-Rubin '21, Rowan Wheeler '21, Kayara Hardnett-Barnes '23; **right:** Nik Asikis and Deborah Diemente Zooming from the galleries for FYS 197: On Display

"broadcast" to students. Collections staff scanned and shared object files digitally. We also downloaded, organized and shared a multitude of images, gallery texts and other resources. The digital experience itself became a subject for critical interrogation as students analyzed what they were seeing through the camera and on their computers. The virtual space thus provided new ways to co-create knowledge and facilitate collaborative student learning.

Professor Barbara Kellum's first-year seminar, *On Display*, met remotely in the fall to explore issues of collecting with behind-the-scenes looks at SCMA and other collecting institutions. Students researched the histories of these collections, analyzed the rationale for display of objects and learned critical skills of visual analysis and interpretation to understand how knowledge is constructed in the context of display and how visual juxtapositions can generate meaning. In the past, a few student-selected pairings of art would have been installed physically in the museum. Instead, a virtual exhibition of all the students' projects was organized within a virtual 3D platform developed in collaboration with Andrew Maurer of Smith's Imaging Center.

The anthropology course *Modern Material Culture*, with Professor Patricia Mangan, met virtually in museum storage with collections manager/registrar Deborah Diemente and educator Charlene Shang Miller to become familiar with some of the Native American objects in SCMA's collection. They learned how these works came to the museum and discussed evolving museum practice around ethical considerations in collecting and display while looking at examples in the galleries.

The Studies in Museums interterm course focused on the acquisition of a work of video/time-

based media for SCMA, an exercise that translated well to remote teaching, since such artworks are usually considered on a screen. Curators Emma Chubb and Aprile Gallant introduced students to the ideas, research and practical matters that determine collecting at art museums. Students then researched and developed acquisition proposals, resulting in the purchase of a work by artist Deborah Jack.

In Professor Kelly Anderson's *Taking the Archives Public* seminar, advanced students explored contemporary issues at the intersection of archives and public history. Since students living on campus during the spring semester were able to visit the museum, seminar participants explored *SCMA Then\Now\Next* in person on their own. They then gathered virtually to analyze the visitor experience, critique aspects of the exhibition's organization and display and discuss how objects become part of a meaningful and usable past for audiences.

Alongside the Design Thinking Initiative and Jandon Center for Community Engagement, SCMA pivoted to transform our annual Community Day from an in-person festival to a festive month of programming related to themes of science, technology, engineering, art and math—a STEAM Halloween! A website became a hub for campus and off-campus communities to watch videos, reserve kits, join Zoom workshops and enter contests. On Halloween day, the Student Museum Educators (SMEs) donned creative costumes and welcomed families and Smith students to celebrate STEAM Halloween LIVE at the Haunted Museum in an online program that highlighted creepy objects and mysterious art in the collection. A spring program with the Center for the Environment, Ecological Design and Sustainability forged another path for connecting art and science through "crochet



**above:** Faculty, staff and students participating in MUX222: Collecting 101–Time-Based Media; **below:** Crocheted hyperbolic corals

a coral reef” workshops with student group Smith Stitchers, inspired by the art of Margaret Wertheim and Christine Wertheim. Hyperbolic corals created by Smith students were mailed off to be part of a collaborative installation at the Tang Museum at Skidmore College in the spring 2022.

In a year that could have been focused on what SMEs didn’t get to do while attending school remotely from all over the country—such as the in-person school visits with K-12 classes that are core to their paid role in the museum—they managed to keep busy, developing new ways to engage and connect. In the spring semester, SMEs met weekly in small teams to add to a series of Discovery Cards used by families to structure their experience of looking at art in the galleries, with prompts organized around the themes of Write, Draw, Color and Pose.



Student Museum Educator and museums concentrator Rana Gahwagy ’22 created a resource packet for schools to use on their self-guided visits to campus, highlighting a “hidden gem” of great interest to young students: the rock and mineral collections in publicly accessible display cases in Burton and Sabin-Reed Halls. The content and activities of this guide connect the science and art in a way that reflects the interdisciplinary spirit of our K-12 programming and collaborations across campus.

SMEs Tiv Hay-Rubin ’21 and Kayara Hardnett-Barnes ’23 responded to a request for support from Teacher Advisory Group member Angela D’Souza (MAT ’18) as she developed curricular materials for her seventh grade humanities class at Veritas Prep Holyoke for their asynchronous learning days. Kayara and Tiv met via Zoom with Angela and her teaching partner Lila Oren-Dahan to assess teacher and student needs and to build their own understanding of seventh grade history standards related to the study of ancient Japan, China and Korea. They then researched objects in SCMA’s collection, met with curator Yao Wu and ultimately produced two videos that reflect the individual skills, experience, academic background and museum training that the SMEs bring to their teaching practice.

While the SMEs worked on remote projects, museum educator Gina Hall was on site to Zoom from the galleries into hybrid classrooms and students’ homes, lead outdoor sculpture walks and

co-design offsite Art in the Field workshops with the Northampton Public School Early Childhood Center. With art teacher Jane Rothberg of the Campus School of Smith College (CSSC), Gina strategized to make sure that students in every grade had access to the museum through engaging close-looking sessions during their remote Wednesday art classes in the fall, plus a virtual visit to collections storage with Deborah Diemente during All-School Assembly. The CSSC community was delighted to get a glimpse of Sandy Skoglund's sculptural cats and goldfish—especially after Matt Donovan, director of the Poetry Center, had recently introduced the poem *Zombie Kindnesses* by Chen Chen, inspired by Skoglund's *Radioactive Cats*. CCS students, caregivers and teachers alike asked many questions of Deborah and Gina about how and why art is acquired, cared for and displayed at SCMA. It was a reminder that while remote learning may create barriers—or perhaps, problems to be solved—when it comes to learning and engagement, it can also open doors and make visible less accessible aspects of the museum that inspire wonder, curiosity and connection.

## faculty quotes

"Our remote class visit at the museum was a highlight of the term. Charlene Shang Miller's careful preparation of high-quality images for us to view and her experience using Zoom features to foster conversation meant that students were able to appreciate the fine details of the works we were studying—despite the online format—and that they felt comfortable engaging in the discussion. I am grateful to have been able to offer students this chance to understand our course materials through a new lens."

### Dawn Fulton, Professor of French Studies

French 230: French Calligraphies: Contemporary Chinese Women's Writing

"Smith students located around the world and on campus in Northampton enjoyed virtual museum visits as a regular part of LSS 245 Photography as Method during the Spring 2021 semester. Broadcast from a museum gallery and interactive and informal in nature, the visits allowed students to examine high-resolution images of photographic works in combination with 'live' views of prints on display. This format brought unexpected benefits

and new learning experiences in a challenging time, drawing attention to differences between print and digital photography as well as highlighting the many modes and media for viewing landscape photography in the 2020s."

### Steven Moga, Associate Professor of Landscape Studies

Landscape Studies 245: Place Frames: Photography as Research Method

"My students' visit to SCMA last spring was essential for their learning. Charlene's deft handling of the remote visit allowed them to dig deep into the course's unit on display, knowledge and authority in museums, and many students communicated to me that it was among the most meaningful moments of their semester."

### Kathleen Pierce, Visiting Assistant Professor of Art Art History 110: Art and Its Histories

## K-12 teacher quotes

"The materials that you have provided for our team this year have been wonderful."

### Melisa Grandison, Dean of Curriculum and Instruction (Humanities), Veritas Prep Holyoke

"Thank you for sharing your time and expertise, for engaging the kids and taking their questions. We are so fortunate to have the deep connection you have helped forge between the museum and our students and faculty/staff. Experiences like the one you provided yesterday are what make a Campus School education truly exceptional."

### Chris Andrews, Director of Development & Alumni/ae Relations, Campus School of Smith College

**below:** Gina Hall and members of the Smith College Campus School kindergarten class interact with Leonard Baskin's Owl on an outdoor sculpture walk in Capen Garden



# zooming in: a focus on virtual programming

**BEING CLOSED** to the public has not stopped the museum from broadening relationships with friends near and far. In fact, the museum developed more than 20 free virtual programs that reached more than 1,100 attendees from as far away as Brazil, starting with our first virtual program, "An Eco-Socialist Garden at Smith College" with artist Zheng Bo in April 2020.

Our goal was to think outside the typical museum box and connect with a more diverse audience, all based on the museum's strategic priority to move "Beyond Four Walls." It was a resounding success, thanks in part to the combination of live and recorded events, many of which can still be seen on SCMA's YouTube channel ([youtube.com/SmithMuseumArt](https://youtube.com/SmithMuseumArt)). With these events, we were able to engage students, alumnae, scholars, teachers, museum members and new supporters across time zones and geographic locations, embracing our distances and differences.

Programming ranged from panel discussions with curators to conversations with students about their experiences during the pandemic. This new virtual approach offered opportunities to view pieces in the collection not typically on view and provided equitable access to our members and the public from around the world. Staff will continue a hybrid-friendly approach to ensure that this same level of connection is offered in the future.

A complete list of 2020-21 programs is available on page 32. Here is a look back at program highlights from the past year:

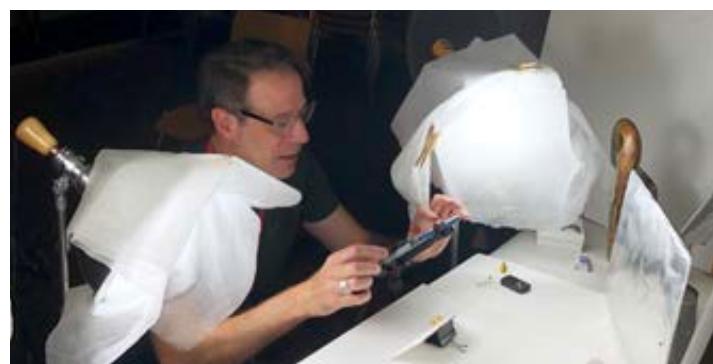
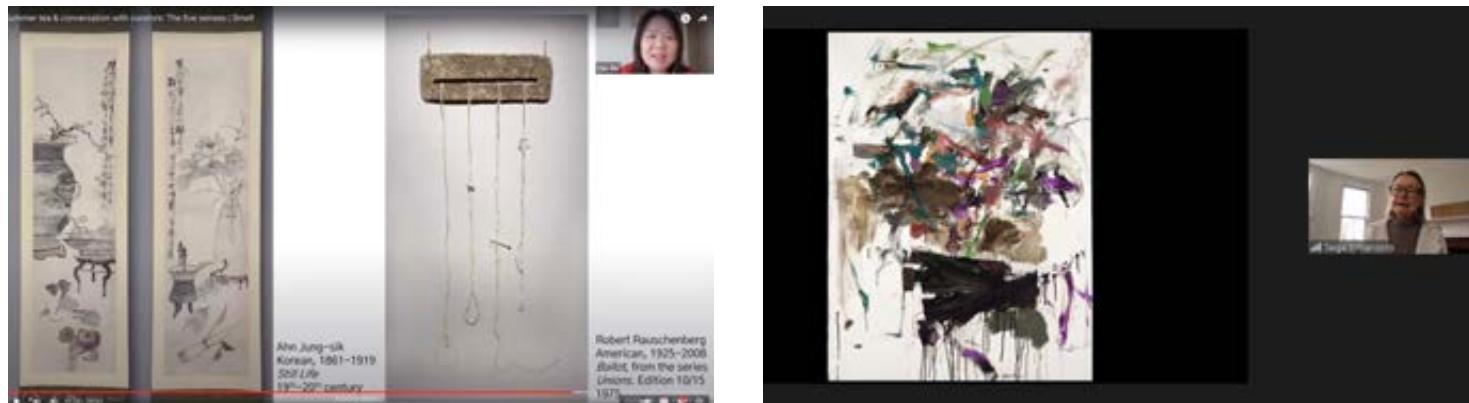
## PROGRAM HIGHLIGHTS

**IN JULY-SEPTEMBER**, Summer Tea with the Curators, a series of collaborations between the membership, education and curatorial departments, featured SCMA curators who explored all five senses—sight, taste, smell, touch and sound—through the lens of the museum's collection.

**IN SEPTEMBER AND OCTOBER**, in celebration of the museum's centennial year and in conjunction with the Boutelle-Day Poetry Center, two programs were created to launch the publication of *The Map of Every Lilac Leaf: Poets Respond to the Smith College Museum of Art*. The first was a conversation with renowned poet Mark Doty, who wrote the introduction to the book. In October, six Smith alumnae, Rebecca Foust '79, Gina Franco '97, Laurie Ann Guerrero '08, Jessica Jacobs '02, Gail Mazur '59 and Abe Louise Young '99, responded to the SCMA collection through poetry.



Page spread of *The Map of Every Lilac Leaf: Poets Respond to the Smith College Museum of Art*



**IN JANUARY**, Associate Educator Taiga Ermansons created a virtual twist on the popular in-person program Open Eyes. Through the use of visual thinking strategies, participants were encouraged to observe and discuss pieces of art in an enjoyable and engaging way.

**IN FEBRUARY**, Membership Engagement and Stewardship Coordinator Lauren Shea-Warner created a four-part series, Student Voices: Inside SCMA. Students Lexie Casais '23, Charlie Diaz '22, Hannah Gates '22, Ariella Heise '22, Grayson Matula '23 and Sophie Poux '21 provided insight into their experience of working virtually with the museum.

**IN MARCH**, audiences from around the world tuned into the Miller Lecture in Art & Art History. Dr. Asma Naeem discussed her experiences at the Baltimore Museum of Art and the National Portrait Gallery in correcting the art-historical canon and telling a broader, more inclusive narrative of a shared history based on the values of equity, diversity and justice.

**IN JUNE**, for Smith's Reunion 2021, representatives from the collections, curatorial, education and marketing departments shared case studies of how they have developed new ways to be true to their mission in the virtual world.

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**top left:** Still image of Yao Wu, Jane Chace Carroll Curator of Asian Art during Summer Tea with Curators: The Five Senses. Part III Smell, August 6, 2020; **top right:** Taiga Ermansons, associate educator, discussing Joan Mitchell's painting *Untitled* (ca. 1960) during an Open Eyes program; **bottom left:** Jessica Nicoll introducing Dr. Asma Naeem at the Miller Lecture in Art & Art History; **bottom right:** Justin Thomas, museum store manager, photographing products for the Museum Shop website.

## Program Calendar

All events took place in 2021 unless otherwise specified

### summer tea with the curators

**July 9: Historical overview of the five senses**, with a focus on sight, with Danielle Carrabino, curator of painting and sculpture, and Henriette Kets de Vries, Cunningham Center manager and assistant curator

**July 23: Taste** with Danielle Carrabino and Aprile Gallant, associate director of curatorial affairs and senior curator of prints, drawings and photographs

**August 6: Smell** with Yao Wu, Jane Chace Carroll curator of Asian art, and Emma Chubb, Charlotte Feng Ford '83 curator of contemporary art

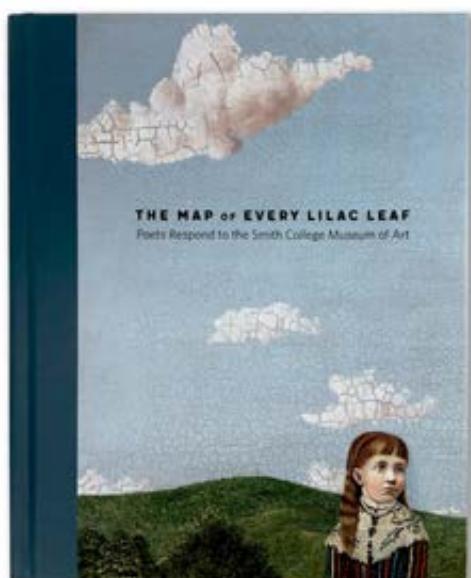
**August 20: Touch** with Henriette Kets de Vries and Yao Wu

**September 3: Hearing** with Aprile Gallant and Emma Chubb

### The Map of Every Lilac Leaf Poetry Reading & Book Launch

**October 6, 2020:** Smith alumnae poets respond to works from the Smith College Museum of Art collection. Readings by Rebecca Foust, Gina Franco, Laurie Ann Guerrero, Jessica Jacobs, Gail Mazur and Abe Louise Young.

**November 17-22: SCMA100 pop-up shop**  
online sale



### student voices: inside SCMA

**February 24:** student assistants Lexie Casais '23 and Sophie Poux '21 and Henriette Kets de Vries

**March 24:** Kennedy Museum Research Fellow in Art History Grayson Matula '23 and Danielle Carrabino

**April 14:** student assistants Charlie Diaz '22 and Ariella Heise '22 and Martha Ebner, acting associate director of marketing and communications

**April 28:** student assistant Hannah Gates '22 and Jessica Henry-Cross, financial and systems coordinator

### open eyes with taiga ermansons, associate educator

**January 21: Danny Lyon.** *BEEKMAN STREET, Sunday Morning: Ginco, Tonto, Frankie, John Jr., and Nelson, after exploring the buildings from the series The Destruction of Lower Manhattan, 1967*

**February 18: Katsushika Hokusai.** *KIRIFURI WATERFALL at Kurokami Mountain in Shimotsuke Province* from the series *A Journey to the Waterfalls of All the Provinces*, ca. 1832

**March 18: Joan Mitchell.** *Untitled*, ca. 1960

**April 22: Ibrahim El-Salahi.** *The Group (#11)*, 2016

**May 27: Ken Heyman.** *Nuns, Manhattan, NYC, 1960s* and **Jerome Liebling,** *Woman and Peaches, Brighton Beach, Brooklyn N.Y., 1980*

**June 24: James Van Der Zee.** *Kate and Rachel Van Der Zee, 1907*

**July 22: Tina Barney.** *Sunday New York Times, August 1982*

### Miller Lecture in Art & Art History

**March 4:** "The Ethics of Canon Correction: Creating New Narratives in Art History" by Asma Naeem

**May 13-16: Members Double Discount Days**

# virtual SCMA shop

## associate-level programs

**October 1, 2020:** "Saying What You See:  
A Conversation with Mark Doty"

## virtual tryon trips

**March 18:** Wadsworth Atheneum Museum of Art

**April 15:** Institute of Contemporary Art Boston

**May 20:** San Diego Museum of Art

## reunion

**June 6:** "Visual Art in a Virtual World," featuring Jessica Nicoll, Director and Louise Ines Doyle '34 Chief Curator; Martha Ebner; Ariella Heise '22; Matthew Cummings, assistant preparator; Charlene Shang Miller, acting associate director of academic programs and public education and Emma Chubb

**BUILDING ON** last year's launch of the newly redesigned and fully integrated SCMA online shop and a fruitful partnership with SCMA's marketing and membership staff, the virtual SCMA Shop came fully into its own in 2020-21. This year saw a 900 percent increase in orders and more than 12 thousand visitors to the online shop.

Replacing the annual in-person trunk shows, the first Virtual SCMA Pop-Up Shop (November 13-17, 2020) featured both perennial favorites and new artisan-made products, and it was a resounding success. Using email marketing, social media and alumnae networking to spread the word, Museum Store Manager Justin Thomas received more than three hundred individual orders over the four-day sale, some from as far away as Switzerland and Wales. In addition to daily visits to the post office to ship more than 50 packages per day, Justin also used a team of SCMA staff volunteers to hand deliver orders to local customers.

Throughout SCMA's closure, the SCMA Shop served as a vital means to stay in direct contact with our members and visitors, keeping people physically connected to the museum.



# student voices



## lexie casais '23

**BEFORE WORKING AT SCMA**, I had never considered a career in museums; studying art history wasn't even on my radar. I spent much of my free time in high school visiting art museums in Boston, but the idea that I could contribute to the narratives they presented had never occurred to me.

When I received a STRIDE scholarship, which places students in research positions for their first two years at Smith, I immediately gravitated toward the position listed as "Research Assistant to the Curator of Contemporary Art." I had no real perception of what this work would entail, but I trusted my instincts and began a two-year position with curator Emma Chubb.

Although I was timid at first, I quickly fell in love with the work Emma and I did. The constant variety, the direct collaborations with artists and the frequent

interdisciplinary engagements were so exciting to me. During those two years, I conducted archival research for visiting artist Amanda Williams and helped create a digital map of public artwork on Smith's campus. I curated my own display cabinet, exploring relationships between Romanticism and contemporary printmaking, and I wrote a blog series on collective memory in contemporary art. I also had the opportunity to be a course assistant for Emma and Aprile Gallant for the interterm 2021 Collecting 101 course, and in the summer of 2021, I worked with Henriette Kets de Vries as a virtual Cunningham Center student assistant.

As my love for art has grown over these past two years, so has my confidence. The relationships I have developed with Emma, Aprile and Henriette—along with daily interactions with SCMA employees across departments—have changed the way I see myself. They've shown me that there is a place for my voice in art and in museums. They've taught me that what I have to say matters, and they've given me the freedom and the platforms to express my ideas. I'm not sure where the next two years at Smith will take me, but I am so grateful to have SCMA as a constant touchpoint.

*Lexie Casais '23 is an art history and English double major. Lexie worked as a research assistant to Curator of Contemporary Art Emma Chubb from 2019 to 2021 and as a Cunningham Center student assistant in the summer of 2021.*

# tiv hay-rubin '21

**MY TIME AS A** Student Museum Educator gave me invaluable skills and mentorships that enriched my time at Smith and opened up opportunities to pursue a career in museum education. As a student, I spent much of my time in history and philosophy classes, where I was passionate about the content but frustrated by the endless papers I was writing without actually applying my ideas in any concrete way. The highlight of every week was my shift at SCMA, when I could get interested in any topic or idea brought forth by a teacher and brainstorm ways the collection could support and further that idea in an engaging way for students. Over the course of my time as an SME I collected tour outlines, reflections, activities, worksheets and "touch objects" that my fellow SMEs and I assembled together in a portfolio. I have continued to look to this experience as a source of inspiration in my work as an educator at Hancock Shaker Village and now at the Rubin Museum of Art.

My supervisor, Gina Hall, created a joyful, challenging and trusting environment where I could learn how to be a leader, work in a team and learn best practices in the field. So many things I learned during my training stick with me and are a part of my inner monologue when I work on education programming now. For example, Gina would always tell us that the main goal for any tour was to create a joyful experience for visitors; that idea guides everything I do as I begin my career. After studying abroad for a year, I was most excited to return to SCMA and continue to learn from Gina, my fellow SMEs and every group we work with. When the SME program went remote, I was heartbroken, but the pandemic gave me the opportunity to figure out new ways to bring the collection into classrooms. Most memorably, SME Kayara Hardnett-Barnes '23 and I worked together to brainstorm, write and produce two videos for a seventh grade class using objects from the collection and inquiry-based strate-

gies. I always felt that my voice was heard and valued at SCMA—from being part of the brainstorming, to improving the visitor experience, to joining faculty on a panel interview for a new position. As I continue in my career, SCMA is my anchor, reminding me of why I love museum education and the kind of impact this work has.

*Tiv Hay-Rubin majored in history and Buddhist studies and was a Student Museum Educator at SCMA for three years, in addition to serving one year as a museum volunteer. She currently works as an apprentice museum educator at the Rubin Museum of Art in New York.*



## ariella heise '22

**ON THURSDAY,** March 11, I returned to the SCMA galleries after a year's absence. Though I love to peruse the galleries aimlessly with a sketchbook in hand, I had a motive to visit the teaching gallery. My roommate Mo and I, conveniently in the same art history course, came to see two artworks set up for our class.

During our visit we were lucky enough to chat with Emma Chubb, Charlotte Feng Ford '83 Curator of Contemporary Art. I always find that guided museum visits enhance my experience by pointing out new things or sharing special stories. Emma graciously shared what she knew about the painting in question, recommended different pieces to look at and drew connections between other artworks across the gallery. Each staff member at SCMA has a stash of knowledge regarding the artworks and the museum itself. Despite the profound silence of most

museum galleries, it can still be a social place, and conversation might be enriching.

Before scurrying out of the museum minutes before our allotted time was up, I had to snap a series of pictures for Mo. She was proud to see in the gallery the labels she had written the previous semester. The satisfying tangibility of seeing your own writing in the gallery is hard to replicate remotely, but Mo's sense of accomplishment lit up the room. I captured upwards of 20 photos with the intention of sharing them only with her mother. Our excitement about the visit peaked at that moment. Yes, the paintings, prints and sculptures alone made the trip from Hadley well worth our time, but it was the sense of familiarity, personal impact and community that really made our experience meaningful. SCMA is not just a place to see fantastic art, but a place to exist and learn alongside our Smith community.



Ariella Heise '22 is an art major. She was a 2020 remote summer intern and 2020-21 student assistant in the SCMA Marketing and Communications Department.



Mo Schweiger '22 is a sexuality, women and gender major and was a student assistant for Curator of Painting and Sculpture Danielle Carrabino in 2019-20.

# mosa molapo '22

**DR. CHRISTA CLARKE**, an independent art curator and researcher of African Art, was hired to curate *Arts of Africa, ca. 1825–1960* for SCMA's third floor. I was immediately absorbed by her labels and plans for the exhibition, which showed attention to and care for the African art in the collection. During my 2020 summer internship at SCMA, I spoke with Dr. Clarke about her approach to curating the exhibition, and for my personal project I was eager to build upon her informative approach and establish an empathetic framework to connect people more intimately with the selected works. My project took the form of a digital story map. Although traditional African art and aesthetics are the foundation of most contemporary art movements, African art is routinely marginalized and misrepresented in Western spaces, often regarded as a craft or trade instead of an intentional art practice. For the project, I selected five artworks from the exhibition that demonstrate a theme of womanhood and femininity and paired



them with a series of contemporary artworks created by American artists that also adhere to these themes. The chosen American works either chronologically follow or were made at the same time as the African pieces and were chosen to situate Africa within an unignorable past and create an inclusive art-historical thread that stretches across time and place. The significance of these interventions is to highlight the dynamism of African thought and aesthetics, place them in conjunction with Western art and further redirect the conversation about African art and art-historical hierarchies.

*Mosa Molapo '22 is an art history and Africana studies major. She was a 2020 remote summer curatorial intern.*

The screenshots show a mobile device displaying a digital story map titled "African Womanhood & Masking". The first screenshot shows a thumbnail of a mask labeled "Pwo Mask, Unrecorded Songo or Chokwe Artist, (Possibly) Angola, Early-Mid 20th Century". The second screenshot shows a map of Africa with red-shaded regions indicating "Sites of Intervention" and a callout for a "Mask (Okuyi or di, Southern Africa, 20th century)". The third screenshot shows a detailed view of the intervention, featuring text about Pwo and Okuyi/Mukudj masks and their historical context in Africa, along with images of the masks.

Pages from Mosa Molapo's online storymap, [Arts of Africa Digital Intervention: A Contemporary Entryway into African Art](#)

## isabel ruiz cano '21



**I HAVE BEEN GOING** to museums since I was four years old: In 2003, my paternal grandmother—a life-long artist—helped found El Salvador's first museum of art with a permanent collection. My little sister and I tagged along to countless openings during those first few years of the museum's existence. We were more interested in inspecting the gravel rocks that paved the sculpture garden than listening to our grandmother and her friends recount their histories as pioneering abstractionists and chroniclers of the spirit of a country recently ravaged by civil war. These early visits rubbed off, though: When we left El Salvador for Mexico in 2014, I dragged my family around to every museum in the area. The history they offered and curiosity they inspired made us feel at home as we settled into a new country and nurtured a growing interest in art history.

When my high school's college counselor suggested I apply to Smith because of its renowned

art museum and unique museums concentration program, I knew I had found the right place. Arriving the following fall sight unseen, the first thing I did was go to SCMA. Walking into the Brown Fine Arts Center Atrium, my parents and I were surprised to find Rufino Tamayo's colossal mural *Nature and the Artist*. We didn't expect to find a Latin American modernist in Massachusetts! That little welcome reinforced my desire to get involved with SCMA. As I went from student volunteer to Five College teaching assistant to senior museums concentrator, the mural inspired me to investigate the art world's cross-continental connections. At SCMA, I've been able to find works of art that bring different cultures together as we discover mutual drives and desires. I've found in my fellow concentrators a community that is eager to think critically and, through its weekly meetings, has brought a sense of joy and stability during this past virtual semester. As a recent graduate, I know that I can call SCMA home, and that Tamayo will always be up for a conversation through those atrium doors.

*Isabel Ruiz Cano '21 majored in the history of art with a concentration in museums. She is currently a graduate student in art history at the University of Massachusetts, Amherst.*

# museums concentration senior capstone projects

## Class of 2021

### **Sofia Canale Parola**

Hypertext

### **Harper Davenport**

Sensory Experiences in the Digital Space

### **Betsey Donham**

Uncovering the Queer History of the Emily Dickinson House

### **Ejona Gjata**

Curate This: Students' Stories at SCMA

### **Lyric Lott**

Unwrapped: The History of Mummies as Museum Objects

### **Molly McGehee**

Museums for Dancers: A Case Study for Public Programming in Museums

### **Mary McGing**

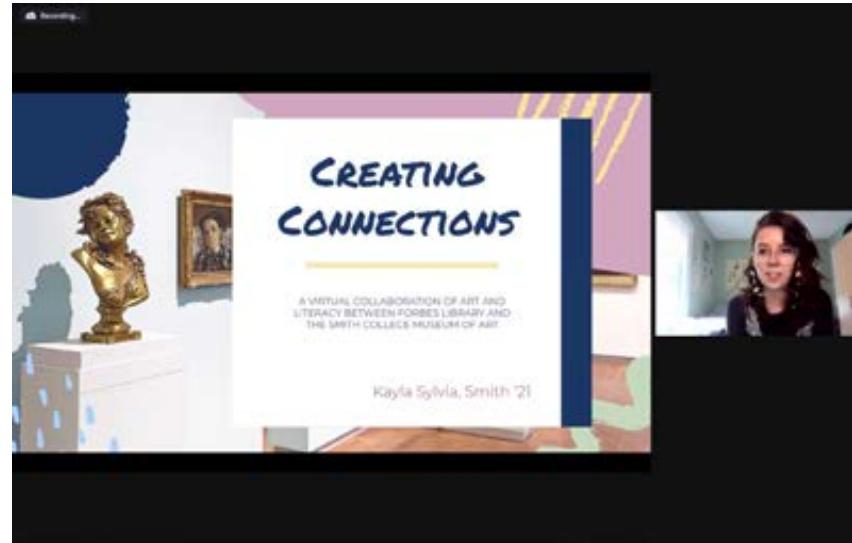
Problematic Arts Funding: The Sacklers

### **Isabel Monseau**

Wearing Histories: A Guide to Some Objects in the Smith College Historic Clothing Collection

### **Isabel Ruiz Cano**

Constelación/Constellation: Curation, Crisis and Critique in Radical Publishing Practices in the Americas



Kayla Sylvia '21 presenting her museums concentration senior capstone project, May 7, 2021

### **Kayla Sylvia**

Creating Connections: A Virtual Collaboration of Art & Literacy with the Smith College Museum of Art and Forbes Library

### **Doris Tang**

Rendering the History of the Chinese Garden: A Digital Recreation of the Astor Court at the Metropolitan Museum of Art

### **Rowan Wheeler**

Art in Bloom: Interpreting Virtual Gardens

# tryon prizes for writing and art 2021



**NAMED IN HONOR** of artist and SCMA benefactor Dwight Tryon (1849–1925), juried prizes are awarded each year to Smith students from all disciplines. Writing submissions may take any form, including a thesis, essay or poem, and must be related to art seen at SCMA. Art submissions are limited to time-based art, including installation, performance, video, sound, digital, internet and interactive. Tryon Prizes were awarded to four students in 2021.

## TRYON PRIZE FOR WRITING

### Alyssa Schams '22

"Anton Romako and Jewishness: Girl on a Swing and Beyond"

Written for the course Women and Gender in Modern Europe 1798–1918.

“‘Enchanted’ was the word that came to mind for me when I first saw Anton Romako’s painting *Girl on a Swing*. The painting looks like a scene out of a fairy tale and suggests an idyllic, carefree childhood of days past. However, what this painting does not show is the subject’s [Olga von Wassermann’s] Jewish identity, which drastically altered her life’s course.”

## TRYON PRIZE FOR ART

### Lucy Xiao Chuan Liu '21

*Testimonial Loudspeakers*

Installation created for Studio Art Honors Thesis

“*Testimonial Loudspeakers* is a social experiment: an attempt at using artistic intervention to evoke the psychology of a place. . . . I want my work to take on a life of its own, to reveal societal truth through demanding interaction.”




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**top:** Anton Romako. Austrian, 1832–1899. *Girl on a Swing* (*Olga von Wassermann*), ca. 1882. Oil on canvas. Purchased; **bottom:** Lucy Xiao Chuan Liu '21 and *Testimonial Loudspeakers*

**Yingke Wang '23***World in an AI's Eyes*

A generative artwork and video installation created for a self-directed Special Studies in Computer Science

"With my own interpretation, I show a relation between humans and AI [artificial intelligence] and encourage the audience to think about the nature of cognition and consciousness."

**Liliana Wollheim-Martinez '23***Together*

Film created for Intermediate Digital Media

"In my short film *Together*, I create a picture of what it means to coexist separately yet in parallel as neighbors during a time in which so many of us are more isolated than ever before. . . . I also aim to make *Together* universal, so that even as we move beyond the quarantine, it can still perhaps be relevant. The film explores the broader themes of solitude, time, and connection to those around us."



**top and middle:** Two views of Yingke Wang's *World in an AI's Eyes*; **bottom:** Still from Liliana Wollheim-Martinez's *Together*

# improving access to the collection

As the museum continues the important work of creating a more accessible institution, we are in the midst of two important initiatives designed with this in mind: the physical renovation of our on-site storage space and the digital renovation of our shared Five Colleges and Historic Deerfield museum consortium collections database. While these projects are separate and very different from one another, they share a common goal of supporting the museum's mission of teaching and learning in the most sustainable and meaningful of ways.

## storage renovation project: “not your grandmother’s attic”

**SCMA’S COLLECTION** is growing rapidly, with 30 percent of the museum’s holdings acquired since 2000. Three-quarters of the collection comprise the Cunningham Center for the Study of Prints, Drawings and Photographs, which includes more than 24 thousand original works of art on paper dating from the 15th century to the present day.

“The Cunningham Center storage, a big part of the museum’s second floor, is pretty much full,” says Deborah Diemente, SCMA’s collections manager and registrar. “We felt there could and needed to be a better, more efficient use of space before we found ourselves in a storage crisis.”

In 2017, the museum hired architect and museum storage specialist Larry Bauer at the Boston-based firm Schwartz/Silver, who began doing research and taking a comprehensive look at the collection: what we have, the range of materials and sizes, how and where it is all currently stored and more. In early 2018, the team members presented their findings and recommendations for a phased project, which was approved by the college and set to begin in 2020 before COVID-19 came and shut everything down.

But, as became the norm, SCMA turned the pandemic pause into a pivot: Assistant Registrar Amy Doyel, hired just weeks earlier to facilitate the project, took this opportunity to do the paper collection inventory on the front end, rather than following the renovation. “While we were offline, Amy was able to verify locations, check conditions and flag ‘problem objects,’ among other things,” Deborah says. “This allowed us to keep going without losing too much momentum and, as it turns out, was probably a more efficient process.”

In the spring of 2021, the college gave the green light to resume the project. The first phase, completed this summer, paves the way for the upcoming renovation of the Cunningham Center space by preparing the downstairs spaces to house the paper collection during that time. By the end of 2022, everything is expected to be back in its newly renovated place.

In addition to more—and more efficient—storage, this project also aims to create new and better-functioning classroom space. As a teaching museum, SCMA’s priority is providing ease of access for Smith faculty and students. Once a request is

made, the museum determines whether the object is in good enough condition to be moved and displayed safely. "Each request requires thorough planning and consideration. Does the object need a mount for support? A cover? Who will handle the object and keep it safe? Do we need labels made? All of this takes time, and we often start weeks in advance," says Deborah. Sometimes the museum gets a last-minute request or cannot show an item, she says, but it is almost always able to give students and faculty what they need.

If storage is set up as ideally as it can be, access to objects can be quick and safe. "The museum's storage spaces may look good at first glance, neat and organized, but what makes a good storage situation is more complicated than that, with lots of considerations," says Deborah. "It's about storing art in the proper ways for the materials, having good climate and security systems, ease of access that doesn't require moving 10 things to get to what you need," she says. "A bad storage space doesn't necessarily look like your grandmother's attic."

The project has illuminated issues of accessibility but also collection management in general,



**above:** Deborah Diemente; **below:** Landing page for the Five Colleges and Historic Deerfield Museum Consortium collections database

raising important questions related to rates of acquisition and deaccessioning, and new strategies around both. While this two-phase storage renovation project is focused primarily on the Cunningham Center's works on paper, there is currently talk of a third phase that would focus on creating better conditions and space for painting and object storage. Says Deborah, "There's still a lot of study going on about available space and the approach to take."

## Collections Database

Five Colleges and Historic Deerfield Museum Consortium

Amherst College | Hampshire College | Historic Deerfield | Mount Holyoke College | Smith College | UMASS Amherst

We need your help to make the Collections Database meet everyone's needs! Please click on this [LINK](#) to take our 10-minute survey.  
Survey-takers will have a chance to enter a drawing for a \$100 VISA gift card.

[Keyword Search \(Home\)](#) | [Advanced Search](#) | [Login/Create Group](#) | [Help](#) | [Privacy Policy](#)

### Keyword Search

All Museums

Search

For more options, use [Advanced Search](#)

Select the collection you would like to search and enter one or more keyword(s). Searches are not case sensitive.  
Examples: still life, Monet, graphite, Africa, Madonna

Keyword searches are automatically inclusive, so when you search for a term the results will include all of the variations that exist within the collection you have selected.

Example: ink returns results for cufflinks, drinking cup, Chimu-Inka, and Albert Pinkham Ryder

### About the Collections' Records

This searchable database contains information about catalogued objects from the collections of seven museums in the Pioneer Valley of Massachusetts: the Mead Art Museum at Amherst College, Hampshire College Art Gallery, Historic Deerfield, Mount Holyoke College Art Museum, Joseph Allen Skinner Museum of Mount Holyoke College, the Smith College Museum of Art, and the University Museum of Contemporary Art at the University of Massachusetts, Amherst. This is a working database and is constantly being updated as new information becomes available. Not all of the records have images, nor have they all been recently reviewed by curatorial staff; some may require revision. Also, please note that a small percentage of the museums' collections are not currently searchable online. Please contact the appropriate museum with your inquiries and feedback.

# collections management commons project: creating an efficient and equitable resource

**THANKS TO A** generous \$800,000 planning grant from the Andrew W. Mellon Foundation, the museums of the Five College Consortium, as well as Historic Deerfield, are working together to update their shared database of cultural assets to be more efficient and accessible. Administered by Five Colleges, Inc. (FCI) and led by project manager Erin Richardson, this initiative is designed to evaluate the database platform as well as the data it supports and develop a plan for streamlined, standardized collections discovery and management across institutions and the region as a whole.

"The goal of the grant is to help us understand the problem we need to solve and then create a plan to solve it," says Erin. This involves user studies, a report on the state of the data in the database and preparing for the process of soliciting a new database supplier.

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Erin Richardson



"Thus far, the specific problem is unification and structure of data as well as the inadequacy of the current database system," says Erin, adding that museums do not typically share databases with one another, which contributes to the intricacy of the project. "Our six organizations have collaborated in this way since the mid-1990s, so we're talking about a very complicated piece of software that has had countless customizations over 20-plus years."

She likens it to having all institutional information in a box, "except the box is old and the contents themselves could stand to be improved. We're asking questions like 'what is the artwork being described and who is describing it? And, importantly, how are those decisions even made?' These are just a few of the many things we're grappling with."

In 2020, following the murders of George Floyd and Breonna Taylor, says Erin, students in particular were motivated to find and work with material from previously underrepresented communities—but they soon realized that the artworks and objects in the database are not described in ways that make these works easy to find. "We need to be sure that things are being described in a way that is accessible and in sync with the user experience."

This is not as easy as it may first seem, Erin explains. "How do we identify the gender or sexuality or ethnicity of artists in the present but also the past? For example, if we know from personal papers held in archives that a deceased artist was probably gay, and yet didn't publicly state that during their lifetime, is it appropriate to identify the work of that

## What's in a keyword?

artist as LGBTQ-related?" And although each museum manages its own collection, the Five College Consortium is working to ensure that all the partner museums are using common, consistent terminology (see sidebar).

The pandemic provided institutions with an opportunity to do a significant amount of data cleanup remotely, so there are already small improvements to be found, but the big impact for public users will come in 2022 and 2023. Still, a new database is not likely to be fully operational until 2024 or after, says Erin.

Although the planning grant is scheduled to end in the spring of 2022, the Five College Consortium has applied for additional support to enact the changes recommended and supported by this project. Says Erin, "Ultimately we want collections database users to have a fulfilling experience that is equitable, ethical and accessible."

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"The goal of the grant is to help us understand the problem we need to solve and then create a plan to solve it."

**One goal of the** Collections Management Commons Project is to create unified descriptive standards and commonly used vocabularies, like keywords, that promote accessibility and inclusivity. While all six museums must agree on these standards, choices about how art information is recorded also must align with standards used by libraries and other museums to prepare for a future that includes unified searching.

Museum and library leaders, including curators and registrars from the five colleges and Historic Deerfield, have dedicated time to understanding what is appropriate for a keyword based on their collections and communities, and how to record it to make search results trustworthy.

"It comes down to the difference between 'of-ness' and 'about-ness,'" says project manager Erin Richardson. For example, she explains, imagine an oil painting that depicts a church with a woman in front of it and some trees. The keywords for this picture might be trees, church and woman; that is what the picture is *of*. The picture is *about* religion and spiritual life; those are the subjects of the work. Those descriptors, when recorded consistently, can help students, faculty and staff discover works in the museums' collections.

Other information, such as object type ("oil painting"), materials ("gold leaf") or title (*Portrait of the Artist, Seated at Her Easel*) are captured in different fields. Agreeing on where and how to record each kind of information is the key to linking resources together. This is the challenge and reward of the Collections Management Commons project: In the case of keywords, using standard vocabularies helps link pictures containing similar images or themes across museums and will make it possible to connect users to resources in the libraries and beyond.

# record keeper of the art: SCMA's assistant registrar amy doyel

**AS A REGISTRAR** hired to facilitate the storage renovation project at SCMA, Amy Doyel knew her work would involve some unexpected finds. But just weeks after starting in February 2020, she got the biggest surprise of all when the museum was forced to close its doors due to COVID-19, and the job she imagined was put on pause. Original plans called for the physical rebuilding of storage space for the museum's 24 thousand works on paper, followed by a full inventory of the collection, but pandemic construction constraints prompted a change in sequence and an accounting of everything in the collection prior to moving it.

Now more than halfway through her three-year contract, funded by a generous grant from the Institute for Museum and Library Services, Amy has inventoried 16 thousand works of art. Among the most memorable moments was her discovery of a Picasso print, *Le Crepaud (The Toad)*, from the portfolio *L'Histoire Naturelle*. "The dazed and confused look on the toad's face really seemed to sum up my

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Amy Doyel



own feelings about the pandemic and made me laugh," she says.

Working from the collections database, Amy ensures that every work on paper in SCMA's Cunningham Center has its own record, and that there is consistency in the way the art is catalogued and stored. "It's a great way to learn the collection," she says, "and you never know exactly what you'll find when you pull a particular box, which is pretty exciting."

Amy came to SCMA having just overseen the completion of another collections move at the Yale University Art Gallery. Prior to that she worked for six years at the Smithsonian American Art Museum, assisting with temporary and traveling exhibitions. After spending time in bigger cities, Amy liked the idea of living and working in a small town that still has a cosmopolitan feel. In addition, she is attracted to the teaching and learning aspect of a college art museum.

As an undergraduate at Mary Washington University in Fredericksburg, Virginia, Amy majored in business administration because "it seemed very practical"; however, an art history survey class inspired her to declare a second major in art history. She met a few registrars at a college gallery opening during her senior year, which got her thinking about it as a potential career consistent with her interests and detail-oriented personality. Following graduation, Amy landed an internship with the Smithsonian in collections management and went on to earn her master's in museum studies from Johns Hopkins University.

"I love the varied nature of what I do," says Amy. "One minute you're with the art itself, and the next you're doing data entry or paperwork—and I'm one of those weird people who doesn't mind that part!" When she is not steeped in SCMA's inventory, Amy enjoys exploring local walking trails, reading and managing her own collection of 40-plus houseplants.



Pablo Picasso. Spanish, 1881-1973. *Le Crapaud (The Toad)* from the portfolio *L'Histoire Naturelle*, 1936. Sugar-lift aquatint and drypoint.  
Gift of Selma Erving, class of 1927. © 2021 Artists Rights Society (ARS), New York

# acquisition highlights



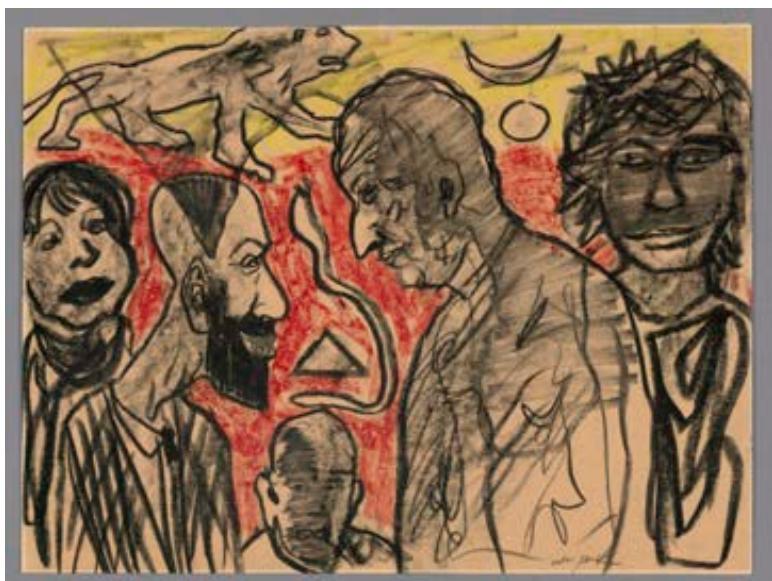
# the carol o. selle, class of 1954, drawing collection

**THE GENEROUS BEQUEST** of Carol Osuchowski Selle '54 has significantly transformed SCMA's drawing collection. Consisting of 142 artworks dating from the seventeenth through the twenty-first centuries, The Carol O. Selle Drawing Collection will give students and visitors the opportunity to study works of unparalleled quality assembled by a discerning collector with a scholar's mind and eye.

A native of Chicago, Selle began her artistic education in drawing classes at the Art Institute of Chicago. This early inspiration may account for the large number of exemplary figure drawings that would later form the backbone of her collecting.

[A detailed, early study by Georges Seurat, Nu mains écartées \(Nude with Hands Apart\)](#) speaks to this interest.

After graduating from Smith, Selle earned a master's degree in art history from the University of Chicago. Her first job was in the education department of the Art Institute of Chicago, where she led tours and delivered lectures to hundreds of visitors daily. As her direct knowledge of drawing and collecting grew, she played an active role in organizing exhibitions at the Guggenheim, the Staatsgalerie



**opposite:** Ernst Ferdinand Oehme. German, 1797-1855. *Märchenbaum* (Fairytree), ca. 1820s. Graphite on tan paper. The Carol O. Selle, class of 1954, Drawing Collection. Gift of Carol O. Selle

**top right:** A. R. Penck. German, 1939-2017. *Untitled (Group Portrait)*, 1983. Colored wax crayon on paperboard. The Carol O. Selle, class of 1954, Drawing Collection. Gift of Carol O. Selle

**bottom right:** Patricia Hill Burnett. American, 1920-2014. *Portrait of Carol O. Selle*, ca. 2000. Watercolor and graphite on paper. Gift of Elizabeth Aguilera in honor of Carol O. Selle, class of 1954



Stuttgart, the Art Institute of Chicago, and the Morgan Library and Museum, among others. Working on exhibitions and with dealers put her in touch with artists, scholars and collectors, allowing her to expand her interests and expertise.

The Selle Collection is particularly rich in 19th- through 21st-century German drawings, including Ernst Ferdinand Oehme's intricate landscape *Märchenbaum (Fairytree)*, Max Beckmann's exceptional *Portrait of Elsbeth Goetz* (left) and a range of images charting the career of East German artist A. R. Penck.

The collection is also a testament to the friendships Selle developed with artists. In 1970, she organized an exhibition of drawings by Larry Rivers after sitting for a portrait by him, and the Selle Collection includes a study for *The Burial*, the first painting by Rivers to enter a museum collection (the Fort Wayne Museum of Art), and a portrait of painter Joan Mitchell. Friendships with the German artist Georg Baselitz and the American painter Tom Goldenberg have resulted in deep holdings of their work.

SCMA is honored to have been entrusted with the care of this important collection. We look forward to sharing these drawings with students, scholars and visitors, allowing us to learn more about the extraordinary artists represented as well as the woman who brought them all together.

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Max Beckmann. American, born Germany, 1884-1950.  
*Portrait of Elsbeth Goetz*, ca. 1924. Graphite and conté crayon on paper. The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle



## isaac julien

**LESSONS OF THE HOUR** is emblematic of the signature aesthetic of Isaac Julien, one of the most important artists working in time-based media (film and video) today. Julien creates stunning films about the worlds in which key African diasporic historical figures moved and the ways these histories connect to our present moment. With *Lessons of the Hour*, Julien dramatizes episodes from the life and writings of the abolitionist Frederick Douglass (1818–1895) with a focus on the women who were key to his professional accomplishments and personal life. They include Anna Murray Douglass, his first wife; Helen Pitts Douglass, whom he married following Anna's death; Susan B. Anthony, suffragist and friend; Ottolie Assing, who translated *My Bondage, My Freedom* into German (published in 1860); and Ellen and Anna Richardson, British Quakers who raised the money to purchase Douglass' freedom.

Royal Shakespeare Company actor Ray Fearon expertly portrays Douglass as he travels from the

United States to England, Scotland and Ireland, where he lectured between 1845 and 1846. *Lessons of the Hour* builds its script not from the speeches Douglass gave while abroad, but rather from three speeches he subsequently delivered: "Lessons of the Hour" (1893), from which the film's title is taken; "Lecture on Pictures" (1861); and "What to the Slave Is the Fourth of July" (1852). They build the structure for Julien's deep dive into Douglass' participation in the fundamental crises and debates of the 19th century, from chattel slavery and lynching to the new forms of self-making and representation enabled by photography. The extensive research conducted by Julien and his team, who worked closely with scholars of Douglass' work and 19th-century transatlantic and abolitionist histories, is tangible throughout the film.

*Lessons of the Hour* is presented at SCMA during the 2021–22 academic year in conjunction with the campus-wide "Year on Democracies."

# japanese musical instrument— *shō*



**THIS EXQUISITELY** crafted musical instrument is known as *shō*. Descending from the Chinese *sheng*, *shō* is a Japanese free-reed mouth organ. It consists of slender bamboo pipes, which the player holds up straight while playing. No more than 18 inches long, the pipes are arranged symmetrically, in the form of a pair of folded phoenix wings. One theory has it that the instrument is supposed to imitate the phoenix call. Because of the varying lengths of the pipes, each of them has a different pitch. When the player inhales and exhales through the projecting mouthpiece, air activates tiny metal reeds mounted inside the bottom of the pipes to make sound. The player also needs to cover the finger hole on each pipe to allow the sound to resonate. The bamboo pipes are set into a cylinder wind chamber decorated with gold lacquer. Ornamental imagery of other musical instruments—two drums, a flute and a lute known as *biwa*—allude to *shō*'s harmonic function in the *gagaku* orchestra.

Despite this particular *shō* being a 20th-century object, *gagaku*, literally meaning elegant music, was imported to Japan from China and Korea no later than the seventh century. Through its fusion with indigenous Japanese music, *gagaku* peaked in the Heian period (794–1185), when it reached its near-current form. Associated with the entertainment and ceremonies of the Imperial Court, *gagaku* ensembles would perform on occasions such as emperor enthronement, royal weddings, the gathering of the first rice and the completion of Buddhist temples. The standard *gagaku* orchestra includes three categories of instruments—woodwinds, strings and percussion—with *shō* being one of the essential wind instruments.

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Unknown. Japanese, 20th century. *Bamboo and Lacquer Mouth Organ (Shō)*, 20th century, Shōwa period (1926–1989). Bamboo and gold lacquer with silver mouthpiece and fittings. Gift of John C. Weber

# gift of dr. katherine gabel '59



**IN 2020,** Dr. Katherine Gabel '59 offered a gift of 24 objects of Native American art to SCMA. After graduating from Smith in 1959, Gabel earned a master's degree in social work, a PhD in criminology and a law degree. She returned to the college from 1976 to 1985 as the dean for the School for Social Work. She later was west regional director for Casey Family Programs and west regional director of Lambda Legal, the oldest legal organization working for LGBTQ rights. She expanded her collection of Native American art while living in Arizona.

Dr. Gabel previously gave works to the museum in 1981, 1982 and 1985. With the addition of this gift, about a third of the entire collection of Native American objects at SCMA have come from Dr. Gabel's collection. Thanks to her contributions, the works of Indigenous art cover a wide time range, from antiquity to today, and comprise various media and cultures, mainly from the Southwestern United States.

The 2020 gift includes pottery, ceremonial objects, baskets and one print. Curators consulted

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**left:** Guen Patricio. Native American, Ancoma, 20th century. Seed Jar, late 20th century. Clay. Gift of Katherine Gabel, class of 1959, and Dean of the School for Social Work, 1976-1985



Dana Leibsohn, Alice Pratt Brown professor of art and director of Latin American and Latino/a studies at Smith, to identify works of art that would be useful for teaching. In making her selections, Professor Leibsohn stressed the importance of including identified artists. Among the fifteen named artists who are part of this group, many of them are women, most of whom are entering the collection for the first time.

Dr. Gabel's collection represents several Indigenous artists from American cultures, such as Ancoma, Hopi, Northwest Coast, Papago and Zuni. Two cultures previously not present in the collection until now are the Jemez Pueblo and Kwagiulth Nation. This gift also features three Kachina dolls, including those by Justin Lomatewama and Randy Howato, to add to our preexisting collection of 40. The third Kachina doll is by Celestino (Tino) Youvella, bringing the total works by this artist in the collection to 24.

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**right:** Celestino (Tino) Youvella. Native American, Hopi, active since 1962. *Koyemsi Mudhead Kachina*, 20th century. Painted cottonwood root. Gift of Katherine Gabel, class of 1959, and Dean of the School for Social Work, 1976-1985

# truman lowe

*Moving water fascinates me more than lakes or ponds. It's the idea of where rivers come from and where they're going. It symbolizes our lives in a real sense. Humanity has continued for generations and we're alive for a brief part of it. It's similar to standing along a river's edge: You know the river comes from someplace. You look upstream: You see and hear it, and then you watch as it moves past you. Eventually, it moves out of your sight. It's like your life. That's how much you contribute to life: spending as much time as you can enjoying the stream, as much as is visible to you.*

—Truman Lowe

**IN HIS** Water Spirit series, Truman Lowe evokes water flowing through the grassy shorelines of rivers. *Water Spirit #15* combines peeled willow sticks and milled lumber, some painted in primary colors, to create a meticulously assembled abstract sculpture in which each component balances the others. *Water Spirit #15* juxtaposes the animation and natural variations of the willow to the homogeneity and linearity of the industrially milled planks used for the base. In her monograph on Lowe, art historian Jo Ortell '83 argues that although the works in this series appear straightforward and representational at first, they are layered with references to time, history and place.

Although Lowe experimented with a variety of styles and materials, including installation, ceramics, painting, drawing and printmaking, water and wood were key subjects and materials throughout his career. They offered ways to pay homage to natural and spiritual forces, evoke personal and collective history and express care. A lifelong teacher, Lowe was a professor of sculpture and Native American studies at the University of Wisconsin-Madison until his death in 2019. He was committed to challenging American art history's exclusion of Native artists and to establishing the field of Native art history within American art history.



# gifts and purchases of art



Robyn O'Neil. American, born 1977. *Only one turned away from the scene—the rest were to blame*, 2004. Graphite on thick, smooth white paper. Gift of Charlotte Feng Ford, class of 1983



## ceremonial objects

**ANONYMOUS.** Native American, 20th century

*Hide Drum and Beater*, 20th century

Cottonwood and animal hide

Gift of Katherine Gabel, class of 1959, and

Dean of the School for Social Work, 1976-1985

**CHILD, Mettya.** Native American, Northwest Coast,  
20th century

*Kwakiutl Spectator Rattle*, 1991 (above)

Wood

Gift of Katherine Gabel, class of 1959, and Dean of the  
School for Social Work, 1976-1985

**HOWATO, Randy.** Native American, Hopi, 20th century  
*Slako Mana Kachina*, late 20th-early 21st century

Painted cottonwood root

Gift of Katherine Gabel, class of 1959, and Dean of the  
School for Social Work, 1976-1985

**LOMATEWAMA, Justin.** Native American, Hopi, born 1987  
*Koyemsi Mudhead Kachina*, 2006

Painted cottonwood root

Gift of Katherine Gabel, class of 1959, and Dean of the  
School for Social Work, 1976-1985

**TALASHOMA, Wilbert.** Native American, Hopi, born 1924  
*Mudhead Dance Rattle*, 20th century

Gourd and wood

Gift of Katherine Gabel, class of 1959, and Dean of the  
School for Social Work, 1976-1985

**YOUVELLA, Celestino (Tino).** Native American, Hopi,  
active since 1962

*Koyemsi Mudhead Kachina*, 20th century (p. 53)

Painted cottonwood root

Gift of Katherine Gabel, class of 1959, and Dean of the  
School for Social Work, 1976-1985

## collage

**KIPPENBERGER, Martin.** German, 1953-1997

*I Love Holztür*, 1985

Printed papers, adhesive, graphite and blue ink on  
gelatin silver prints mounted on thick, slightly textured  
cream-colored paper

The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**KIPPENBERGER, Martin.** German, 1953-1997

**OEHLEN, Albert.** German, born 1954

Three untitled collages, 1984

Printed papers, Polaroid and adhesive

The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**LOWE, Truman.** Native American, Ho-Chunk, 1944-2019

*Untitled*, ca. 1991

Graphite, watercolor, acrylic, peeled willow stick and copper  
wire on thick, slightly textured warm white paperboard

Gift of Nancy K. Lowe

**SCHLOSSBERG, Raven.** American, born 1973

*The Whole Football Team*, 2002

Paper collage with ink and acrylic

Gift of Joe Baio and Anne Griffin, class of 1983

**TINGUELY, Miriam.** Swiss, born 1950

*Untitled*, 1990 (below)

Paper collage, ink, gouache, watercolor, fabric and  
thread on thick, rough white paper

Gift of Ann Jackson, class of 1970



**TURNER, Alan.** American, 1943–2020

*Untitled (Smile)*, 1996

Graphite on synthetic mylar mounted on thick, rough cream-colored Fabriano paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**UTTERBACK, Robin.** American, 1949–2007

*Collage #142*, 1984

Graphite on collaged paper over monoprint on thin, slightly textured white paper  
*The Mask*, 2003  
Gouache on collaged paper, fabric and newsprint mounted on paperboard  
Gift of Ann Jackson, class of 1970

## decorative arts

**ANONYMOUS.** Native American, Hopi, 20th century

*Coiled Basket*, late 20th century

*Coiled Basket*, late 20th century

*Coiled Basket*, late 20th century

Yucca

Gift of Katherine Gabel, class of 1959, and  
Dean of the School for Social Work, 1976–1985

**ANONYMOUS.** Native American, Hopi, 20th century

*Coiled Tray*, late 20th century

Yucca

Gift of Katherine Gabel, class of 1959, and  
Dean of the School for Social Work, 1976–1985

**ANONYMOUS.** Native American, Papago, 20th century

*Shallow Tray in style of Diné Wedding Basket*,  
late 20th century

Yucca and Devil's Claw

Gift of Katherine Gabel, class of 1959, and  
Dean of the School for Social Work, 1976–1985

**ANONYMOUS.** Native American, Diné, 20th century

*Wedding Basket*, late 20th century

Sumac

Gift of Katherine Gabel, class of 1959, and  
Dean of the School for Social Work, 1976–1985

**CHINO, Darrell Tauman.** Native American, Ancoma,

born 1982

*Buffalo and Butterfly Bowl*, 21st century

Clay

Gift of Katherine Gabel, class of 1959, and  
Dean of the School for Social Work, 1976–1985

**HUMA, Violet.** Native American, Hopi, 1930–1982

*Bowl*, 20th century

Clay

Gift of Katherine Gabel, class of 1959, and  
Dean of the School for Social Work, 1976–1985

**KAGAMI Shukai.** Japanese, 1941–2000

*Tea Bowl*, 2001 (below)

Stoneware with white shino glaze

Gift of John C. Weber

**LEWIS, Nancy.** Native American, Hopi, active 1960–1980

*Cylinder Jar*, 1960–1980

Clay

Gift of Katherine Gabel, class of 1959, and  
Dean of the School for Social Work, 1976–1985

**MUMZEWYA, Vivian K.** Native American, Hopi, 1905–1984

*Cylinder Vase*, mid-20th century

Clay

Gift of Katherine Gabel, class of 1959, and  
Dean of the School for Social Work, 1976–1985

**PATRICIO, Guen.** Native American, Ancoma, 20th century

*Molded Vessel*, late 20th century

*Seed Jar*, late 20th century (p. 53)

Clay

Gift of Katherine Gabel, class of 1959, and  
Dean of the School for Social Work, 1976–1985





**POLLACA, Anita.** Native American, Hopi, 20th century

*Bowl*, mid-20th century

Clay

Gift of Katherine Gabel, class of 1959, and

Dean of the School for Social Work, 1976–1985

**QUANIMPTEWÀ, Emily.** Native American, Hopi, 1929–1997

*Coiled Tray*, 20th century (**above**)

Yucca

Gift of Katherine Gabel, class of 1959, and

Dean of the School for Social Work, 1976–1985

**TONEY, Olive.** Native American, Hopi, 20th century

*Bowl*, mid-20th century

Clay

Gift of Katherine Gabel, class of 1959, and

Dean of the School for Social Work, 1976–1985

**UNKNOWN.** Japanese, 19th century

*Mingei Tray*, 19th century, Edo-Meiji period

Wood with black and red lacquer

Gift of John C. Weber

## drawings

**ARTSCHWAGER, Richard Ernst.** American, 1924–2013

*Untitled (Washout)*, 1997

Charcoal on medium-weight, rough cream-colored laid paper

*Untitled (Stone Wall with Window)*, May 1999

*Untitled (Doorway)*, 2003

*Crazy Road*, 2006

Charcoal on medium-weight off-white laid Strathmore cotton Charcoal paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**BACHARDY, Don.** American, born 1934

*Joan Mitchell*, April 13, 1966

Graphite, ink, wash and brush on medium-thick, smooth cream-colored paper

*Bob Drennon and Bill Faught*, January 10, 1981

Pen and ink, brush and wash on medium-thick, smooth cream-colored Strathmore paper

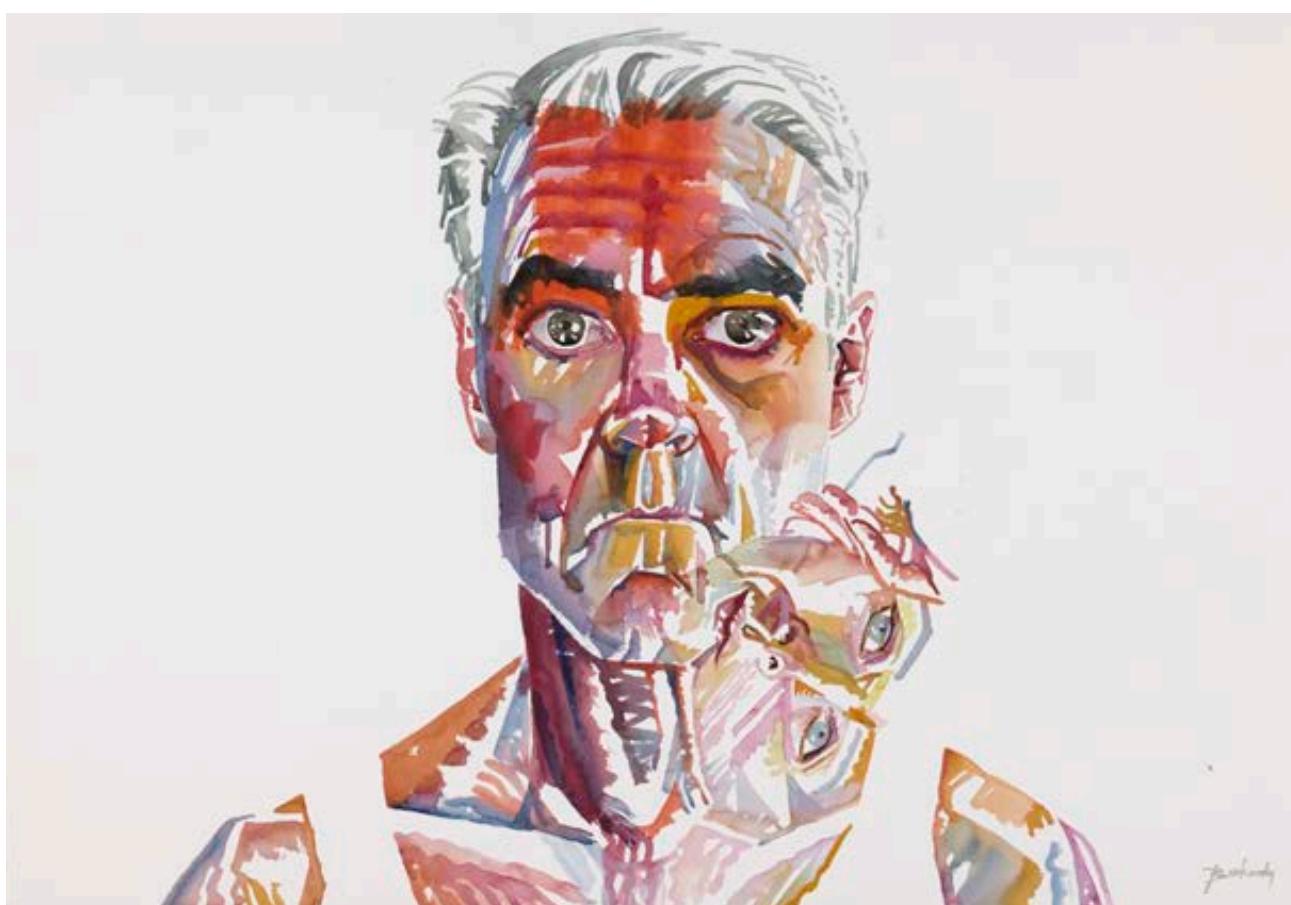
*Don Bachardy*, August 27, 1995 (**below**)

Watercolor on medium-thick, rough Lanaquarelle watercolor paper

*Gary Bowdon*, April 14, 1998

Gouache, watercolor, acrylic and ink on medium-weight, smooth white paper

Gift of Don Bachardy and the Christopher Isherwood Foundation



**drawings**

- BALTHUS** (Balthusz Klossowski de Rola). French, 1908-2001  
*Haut de Hurlevent (Wuthering Heights)*, 1932  
 Pen and black ink on medium-weight, smooth cream-colored paper  
*Étude pour La Famille Mouron-Cassandre (Study for the Mouron-Cassandre family)*, 1935  
 Graphite on medium-weight, smooth cream-colored sketchbook paper  
*Étude pour Portrait de Princesse Radziwill (Study for Portrait of Princess Radziwill)*, ca. 1943  
 Graphite on medium-weight, very smooth glossy tan graph paper  
*Étude pour Colette de profil (Study for Colette in Profile)*, early 1950s  
 Graphite and crayon on medium-weight, slightly textured tan printed graph paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle
- BASELITZ, Georg.** German, born 1938  
*Untitled*, 1963  
 Ink, wash and white gouache on medium-weight, smooth off-white paper  
*Wald (Forest)*, February 1970  
 Graphite, watercolor, gouache, metallic pigment and crayon on thin, smooth cream-colored paper  
*Untitled*, August 1978  
 Charcoal and graphite on medium-thick, slightly textured cream-colored paper  
*Untitled [head]*, 1990  
 Brush, ink and wash on thick, slightly textured white Fabriano 50% cotton paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle
- BEAL, Jack.** American, 1931-2013  
*At Lee Bontecou's*, n.d.  
 Charcoal with white gouache on medium-weight, moderately textured off-white paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle



- BECKMANN, Max.** American, born Germany, 1884-1950  
*Stehender männlicher Akt mis verschränkten Armen (Standing Male Nude with Crossed Arms) Study for Junge Männer am Meer (Young Men by the Sea)*, 1904  
 Graphite on medium-weight, smooth cream-colored paper  
*Portrait of Elsbeth Goetz*, ca. 1924 (p. 50)  
 Graphite and conté crayon on medium-weight, moderately textured cream-colored paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle
- BERG, Albert.** German, 1825-1884  
*Tropical Landscape, Columbia*, ca. 1849-50  
 Charcoal with stumping on medium-weight, moderately textured cream-colored laid paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle
- BOURDON, Sébastien** (attributed to). French, 1616-1671  
*Untitled [head of a woman]*, 1647  
 Red chalk with touches of black chalk on medium-weight, slightly textured cream-colored antique laid paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle
- BURNETT, Patricia Hill.** American, 1920-2014  
*Portrait of Carol Selle*, ca. 2000 (p. 49)  
 Watercolor and graphite on medium-thick, moderately textured white watercolor paper  
 Gift of Elizabeth Aguilera in honor of Carol O. Selle, class of 1954
- CAMERON, David Young.** Scottish, 1865-1945  
*Moonrise, Isle of Arran*, n.d.  
 Charcoal, graphite and stumping on medium-thick, slightly textured cream-colored paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle
- CICERI, Eugene.** French, 1813-1890  
*View of a Plantation, Possibly in Martinique*, ca. 1838  
 Watercolor on medium-weight, slightly textured cream-colored paper mounted on medium-thick, moderately textured blue paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle
- CLÉRISSEAU, Charles-Louis.** French, 1722-1820  
*Ruined Doorway*, n.d. (left)  
 Brush with brown and gray wash on medium-weight, slightly textured cream-colored laid paper on a blue hand-painted French mount  
 Gift of Sarah M. Bates, class of 1980, and Martha D. M. Notaras from the collection of Thomas (Smith Art Department 1954-1956) and Margaret Dorkey McCormick (Smith Art Department 1955-1957) in memory of Professor Henry-Russell Hitchcock



**CORINTH, Lovis.** German, 1858–1925

*Baumstämme (Tree Trunks)*, 1898

Charcoal on medium-weight, moderately textured cream-colored laid PH Bas paper

*Dr. Karl Schwartz*, 1916

Graphite on moderately thick, slightly textured cream-colored paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**DAHL, Johan Christian Clausen.** Norwegian, active in Germany, 1788–1857

*A Megalithic Tomb*, 1838

Graphite with white gouache on medium-weight, slightly textured brown paper

*Elbkahn bei mondlich von der bruhl' schen terrasse aus (River Barge in Moonlight as seen from Brühl's Terrace, Dresden)*, n.d.

Graphite and wash with white gouache on medium-weight, rough oatmeal paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**DAUBIGNY, Charles François.** French, 1817–1878

*Rocky Landscape with Pine Trees*, n.d.

Charcoal and graphite on medium-weight, moderately textured tan laid paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**DEGAS, Edgar.** French, 1834–1827

*Femme à l'éventail (Lady with a Fan)*, 1872 (above)

Graphite and pastel on medium-weight, slightly textured cream-colored paper mounted on laid paper over wood stretcher

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**DESCAMPS, Gabriel-Alexandre.** French, 1803–1860

*Paysage (Landscape)*, n.d.

Brown ink and wash on medium-weight, moderately textured cream-colored laid ledger paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**DESPREZ, Jean-Louis.** French, 1743–1804

*View of the Apennines and of the Basilicata Valley with a Group of Draftsmen*, 1777

Watercolor, pen and black ink and charcoal on medium-weight, slightly textured cream-colored laid paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**DINE, Jim.** American, born 1935

*Hair V, Hair VI, Hair VII*, 1961

Graphite on medium-weight, smooth off-white sketchbook paper

*Flesh Study with Lights*, 1965

Graphite, crayon and gouache on thin, smooth transparent synthetic vellum

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**DIX, Otto.** German, 1891–1969

*Schützengraben mit Blumen (Trenches with Flowers)*, 1916

Black conté crayon on medium-weight, smooth beige paper  
*Klara*, 1920

Graphite on medium-weight, slightly textured cream-colored laid paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**DUFY, Raoul.** French, 1877–1953

*Étude pour l'orchestre théâtre du Havre (Study for Le Havre Theater Orchestra)*, 1902

Charcoal and white chalk on medium-weight, moderately textured blue-gray laid paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**ESPADA, Ibsen.** American, born 1932

*Masquerade*, 1990

Gouache, enamel and watercolor on thin, slightly textured cream-colored paper

*The Knot*, 1990

Ink, gouache and watercolor on thin, moderately textured cream-colored laid paper

*The Two-Way Screen*, 1990

Ink, watercolor and gouache on thin, moderately textured cream-colored laid paper

Gift of Ann Jackson, class of 1970

**FEININGER, Lyonel.** American, 1871–1956

*Nieder Grunstedt (Lower Grunstedt)*, Sunday, January 26, 1919

Pen and black ink over charcoal on medium-weight, moderately textured cream-colored laid paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle



### drawings

**FLERS, Camille.** French, 1802-1868

*Saules en bord de rivière* (*Willows by a River Bank*), n.d.  
Charcoal and gouache on medium-thick, slightly textured tan paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**FRIES, Ernst.** German, 1801-1833

*Dei Tiberinsel in Rom* (*Island in the Tiber River, Rome*), ca. 1823-27  
Graphite on medium-weight, smooth cream-colored paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**GAMELIN, Jacques.** French, 1738-1803

*Bacchanale dans un chai* (*Bacchanale in a Cellar*), 1791  
Pen and brown ink, gray wash and opaque white gouache on blue-green prepared paper mounted on thick brown paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**GIACOMETTI, Alberto.** Swiss, 1901-1966)

*Tête de femme* (*Head of a Woman*) [recto]; *Étude pour une sculpture* (*Study for a Sculpture*) [verso], 1935  
Graphite on medium-thick, moderately textured cream-colored paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**GOLDENBERG, Tom.** American, born 1948

*Study for Charlie Hill*, 1999  
Graphite on medium-thick, smooth cream-colored sketchbook paper  
*Untitled* [landscape], 1999  
Two graphite drawings on thick, rough tan torn paperboard  
*Portrait of Tilly* (*Dachshund*), 2001  
Charcoal and graphite on medium-thick, smooth white paper  
*Untitled* [abstract], 2018  
Watercolor and ink on medium-thick, slightly textured cream-colored paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**GREINER, Otto.** German, 1869-1916

*Die Hexenschule* (*The School for Witches*), 1905  
Graphite and red chalk on thin, smooth beige paper mounted on thick, slightly textured cream-colored paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**GROSZ, George.** German, 1893-1959

*Landscape with Trees and Factories*, ca. 1910  
Pen and black ink and white gouache on moderately thick, smooth cream-colored paper  
*Auction*, CXI, 1915  
Pen and ink with white heightening on moderately thick, smooth brown paper  
*Von Fall Grosz; Franz Jung Gewidmet* (*From the Grosz case; Dedicated to Franz Jung*), 1917  
Pen and brush and black ink on medium-weight, smooth beige paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**HARTLEY, Marsden.** American, 1877-1943

*Whale's Jaw, Dogtown*, ca. 1934 (**left**)  
Black conté crayon on thin, smooth cream-colored paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**HOERLE, Heinrich.** German, 1895-1936

*Hausaltar*, 1926  
Ink, crayon and graphite on medium-weight, smooth cream-colored paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**HUBBUCH, Karl.** German, 1891-1979

*Studie zu im Hassen erstarrt* (*Study for Rigid with Hate*), 1920  
Graphite on thick, smooth tan paperboard  
*Die Österreichische Maler Jungel* (*Portrait of the Austrian Painter Jungel*), 1921  
Graphite on medium-weight, slightly textured tan paper  
*Jägerstilleben* (*Hunter's Still Life*), 1921  
Graphite on medium-weight, slightly textured tan paper  
*Der Diwan* (*Divan*), study for *Der Untertan* (*The Loyal Subject*), ca. 1925  
Graphite on medium-weight, slightly textured cream-colored paper  
*Figure Study for Der Untertan* (*The Loyal Subject*), ca. 1925  
Graphite on medium-weight, slightly textured cream-colored paper  
*Study for Schule der höheren Töchter* (*Girl's Finishing School*), ca. 1925  
Graphite on medium-thick, smooth buff-colored paper  
*Self-Portrait*, ca. 1920s  
Graphite on medium-weight, slightly textured tan paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**HUET, Paul.** French, 1803-1869

*Vallée de Saint-Laurent du Pont-Isse*, after 1856  
Watercolor and graphite on medium-thick, slightly textured off-white J Whatman paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**HUMMEL, Carl Maria Nicolaus.** German, 1821-1907  
*Obersee, Switzerland*, December 8, 1850  
 Brown ink, wash and graphite on medium-thick,  
 slightly textured cream-colored paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle

**HURSON, Michael.** American, 1941-2007  
*Sofa Drawing*, 1969  
 Graphite on thin, smooth Canson synthetic vellum  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle

**IMMENDORF, Jörg.** German, 1945-2007  
*Reichsbahn-Bundesbahn*, 1979  
 Gouache on medium-weight, smooth white paper  
*Untitled (Study for Sculpture Elbquelle II)*, 1999  
 Graphite and ink on medium-thick, moderately textured  
 warm white paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle

**ISABEY, Eugène.** French, 1767-1855  
*Paysage de Lande (Landscape in the Landes)*, n.d.  
 Black chalk heightened with white, brown, pink and  
 green gouache on medium-thick, slightly textured  
 cream-colored paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle

**KENSETT, John Frederick.** American, 1816-1872  
*Grand Tower, Mississippi River, Illinois*, May 4, 1868  
 Graphite on medium-weight, smooth tan bond paper  
 Gift of Nina B. Shapiro, class of 1970

**KLEE, Paul.** Swiss, 1879-1940  
*Lachendes Mädchen (Laughing Girl)*, 1905  
 Graphite and watercolor on thin, smooth buff-colored  
 paper laid down on card  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle

**KOONING, Willem de.** American, 1904-1997  
*Untitled*, 1959  
 Oil and gouache on medium-weight, smooth  
 cream-colored paper  
*Seated Woman*, 1969 (right)  
 Charcoal and fixative on medium-thick, slightly textured  
 cream-colored paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle

**KUMMER, Robert.** German, 1810-1889  
*Taormina*, June 28, 1832  
 Graphite on medium-weight, slightly textured  
 cream-colored paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle

**KUPKA, Frantisek.** Czech, active in France, 1871-1957  
*Étude pour les Fous (Study for The Fools)*, ca. 1899  
 Charcoal, red, blue and white chalk on medium-weight,  
 moderately textured blue-gray laid paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle

**LEBOURG, Albert-Charles.** French, 1849-1928  
*Entre la Bouzareah et Cheragha (Between Bouzareah and  
 Cheragha, Algeria)*, 1872  
 Black chalk on medium-weight, moderately textured  
 tan laid paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle

**LESLIE, Alfred.** American, born 1927  
*Notan Study for the Killing of Frank O'Hara*, March 29, 1967  
 Ink and wash on thick, rough cream-colored paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle

**LONG, Lois.** American, 1918-2005  
*Coprinus Comatus*, 1950s  
*Flammulina Velutipes*, 1950s  
*Psathyrella Condolleana*, July 21, 1959  
 Watercolor and graphite on medium-thick, smooth  
 cream-colored Strathmore paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle

**MAINARDI, Andrea.** Italian, active 1590-1613  
*Il Cruciseguino, Saint Gregory Kneeling, Holding a  
 Crucifix*, n.d.  
 Graphite on medium-weight, slightly textured green  
 paper mounted on medium-weight, moderately textured  
 cream-colored paper  
 The Carol O. Selle, class of 1954, Drawing Collection.  
 Gift of Carol O. Selle



**drawings**

**MATISSE, Henri.** French, 1869–1954

*Jeune femme jouant du violon devant un piano*  
(*Young Woman Playing a Violin in Front of a Piano*), 1924  
Charcoal on medium-weight, moderately textured cream-colored ivory MBM Ingres d'Arches laid paper folded in half  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**MITCHNICK, Nancy.** American, born 1947

*Landscape*, 1982  
Charcoal on thick, slightly textured cream-colored paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**MONDRIAN, Piet.** Dutch, 1872–1944

*Fields in Twente I*, ca. 1908  
Charcoal on joined sheets of thick, moderately textured cream-colored paper with serrated edges  
The Carol O. Selle, class of 1954, Drawing Collection.  
Partial gift of Carol O. Selle and partial purchase with the Madeleine H. Russell, class of 1937, Fund

**MORGENSTERN, Christian.** German, 1805–1867

*Landschaft (Landscape)*, 1834  
Graphite on thin, smooth off-white paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**MORLEY, Malcolm.** English, 1931–2018

*Sunset Crater*, 1981  
Watercolor on medium-thick, smooth cream-colored Arches watercolor paper  
*Untitled (Return of Ulysses)*, 1982  
Charcoal and watercolor on medium-thick, smooth cream-colored paper  
*Self-Portrait*, 1983  
Graphite on medium-thick, smooth cream-colored paper from a sketchpad  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**MOSER, Barry.** American, born 1940

*Hooded Falcon*, 1975  
Pen and ink with brush and wash on medium-weight, moderately textured cream-colored laid paper  
Gift of the family of Bert and Garson Fields, in memory of Bert Smith Fields, 1982 Ada Comstock Scholar

**OEHME, Ernst Ferdinand.** German, 1797–1855

*Märchenbaum (Fairytale Tree)*, ca. 1820s (p. 48)  
Graphite on medium-weight, smooth tan paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**O'NEIL, Robyn.** American, born 1977

*Only one turned away from the scene—the rest were to blame*, 2004 (p. 56)  
Graphite on thick, smooth white paper  
Gift of Charlotte Feng Ford, class of 1983

**OVERBECK-SCHENK, Gerta.** German, 1898–1977

*Die Christnacht (Christmas Eve)*, ca. 1920s (below)  
Pen and black ink and graphite on medium-weight, smooth off-white printed ledger paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**PARROCEL, Etienne (Le Romain).** French, 1696–1775

*Study for Kneeling Figure in Sainte Jeanne de Valois portée au Ciel par les Anges (Saint Joan of Valois Carried to Heaven by Angels)*, n.d.  
Black and white chalk on medium-weight, moderately textured light brown laid paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle

**PENCK, A. R. (Ralf Winkler).** German, 1939–2017

*Cellospieler (Cello Player)*, 1958  
Black ink on thick, rough tan cardstock  
*Untitled (Fire)*, ca. 1965  
Gouache on medium-weight, smooth off-white paper  
*Untitled [rust and black abstract]*, ca. 1974  
Brush, black ink and rust-colored gouache on medium-weight, smooth white paper  
*Untitled*, before 1980  
Pastel on medium-thick, moderately textured tan laid paper  
*Untitled (1963)*, 1980  
Brush and black ink on very thin, slightly textured beige paper waxed on verso  
*Untitled (Group Portrait)*, 1983 (p. 49)  
Colored wax crayon on thick, smooth paperboard  
*Portrait K. H. (Chefideologe)*, n.d.  
Graphite on medium-weight, smooth cream-colored paper  
*Untitled (Berlin Street)*, n.d.  
Graphite and gouache on medium-weight, smooth coated paper  
*Untitled [red and blue abstract]*, n.d.  
Blue and red watercolor on medium-weight, slightly textured tan paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle



**PILS, Isidore-Alexandre-Augustin.** French, 1813/15-1875*Design for a Lunette*, n.d.

Pen and brown and black ink, charcoal and white gouache

on thin, smooth brown paper mounted on card

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**PRELLER, Friedrich.** German, 1804-1878*Baumstudien* (*Tree Study*), n.d.

Graphite, ink and wash on medium-weight, slightly textured cream-colored paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**REVOIL, Pierre-Henri.** French, 1776-1842*Étude de la fontaine d'Hercule* (*A Study of the Hercules Fountain*), 1831

Brush with brown and gray wash on medium-thick, smooth tan paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**RIESTER, Rudolph.** German, 1904-1999*Portrait of a Woman*, 1930

Charcoal, stumping and black ink on medium-weight, moderately textured cream-colored laid paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**RIVERS, Larry.** American, 1925-2002*Burial Study*, 1951 (above)

Graphite on medium-thick, slightly textured off-white paper

*Joan Mitchell*, 1960s

Graphite on medium-weight, moderately textured cream-colored paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**ROMNEY, George.** English, 1734-1802*Lady Hamilton as a Bacchante*, ca. 1750Pen and bistre ink on medium-weight, moderately textured cream-colored laid paper mounted on card  
*Untitled* [figural scene], n.d.

Graphite on medium-thick, moderately textured cream-colored paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**ROSENQUIST, James.** American, 1933-2017*Band-Aid (White Spot)*, 1972

Charcoal on thick, moderately textured cream-colored Arches paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**drawings**

**ROSOFSKY, Seymour.** American, 1924–1981

*Woodland Scene*, 1960

Charcoal on medium-thick, slightly textured cream-colored paper

*The Shooting Gallery*, 1961

Ink, charcoal and pastel on thin, slightly textured brown paper

*Portrait of Carol Selle Writing*, n.d.

Pen and ink on thin, smooth off-white paper

*Man Playing Chess*, n.d.

Pen and ink on thin, smooth off-white paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**SCHIRMER, Johann Wilhelm.** German, 1807–1863

*Studie einer Gruppe von Bäumen (Study of a Group of Trees)*, n.d.

Graphite on medium-weight, slightly textured oatmeal paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**SCHLICHTER, Rudolf.** German, 1890–1955

*Die Miss Admiral*, 1918

Charcoal on medium-weight, moderately textured tan laid MBM paper

*Frau Margret*, ca. 1923–1924

Graphite on medium-weight, moderately textured cream-colored laid Ingres D'Arches paper

*Kokainisten (Cocaine Addict)*, 1925

Charcoal on medium-thick, smooth tan paper

*Selbstbildnis Zeichnend (Self Portrait Drawing)*, ca. 1926

Graphite on medium-thick, moderately textured buff-colored paper

*Vegetation Study*, 1927

Graphite on medium-weight, slightly textured brown paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**SCHNACKENBERG, Roy.** American, 1934–2018

*Sofa*, 1967

Charcoal on thin, smooth buff-colored paper mounted on board

*Freud and Friends*, 1971

Graphite and paper collage on medium-weight, slightly textured cream-colored paper

*Mozart, Piano, Cow*, 1971

Graphite on medium-weight, slightly textured cream-colored paper

*Airplane over Lake Michigan*, n.d.

Marker and brown ink on medium-weight, smooth printed graph paper

*Seated Nude*, n.d.

Pen with brown and black ink on thin, smooth off-white paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**SCHWALEN, Linda.** American, born 1939

*Cushions and Piano*, n.d.

Graphite and gesso on medium-thick, moderately textured cream-colored Arches paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**SCOBEL, Jenny.** American, born 1955

*Sleep*, 2003

Graphite and plaster on paper mounted on board

Gift of Joe Baio and Anne Griffin, class of 1983

**SELF, Colin.** English, born 1941

*Sofa Drawing*, 1964

Graphite and metallic ink on medium-weight, smooth cream-colored paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**SEURAT, Georges Pierre.** French, 1859–1891

*Nu mains écartées (Nude with Hands Apart)*, 1877 (below)

Black conté crayon with charcoal on medium-weight, moderately textured beige handmade laid Michallet paper

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**SHAPIRO, Joel.** American, born 1941

*No Wind*, 1973

Pen and ink and colored pencil on medium-weight, smooth white paper mounted on board

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**SHARRER, Honoré.** American, 1920–2009

*Meat (Sketch Red)*, 1974

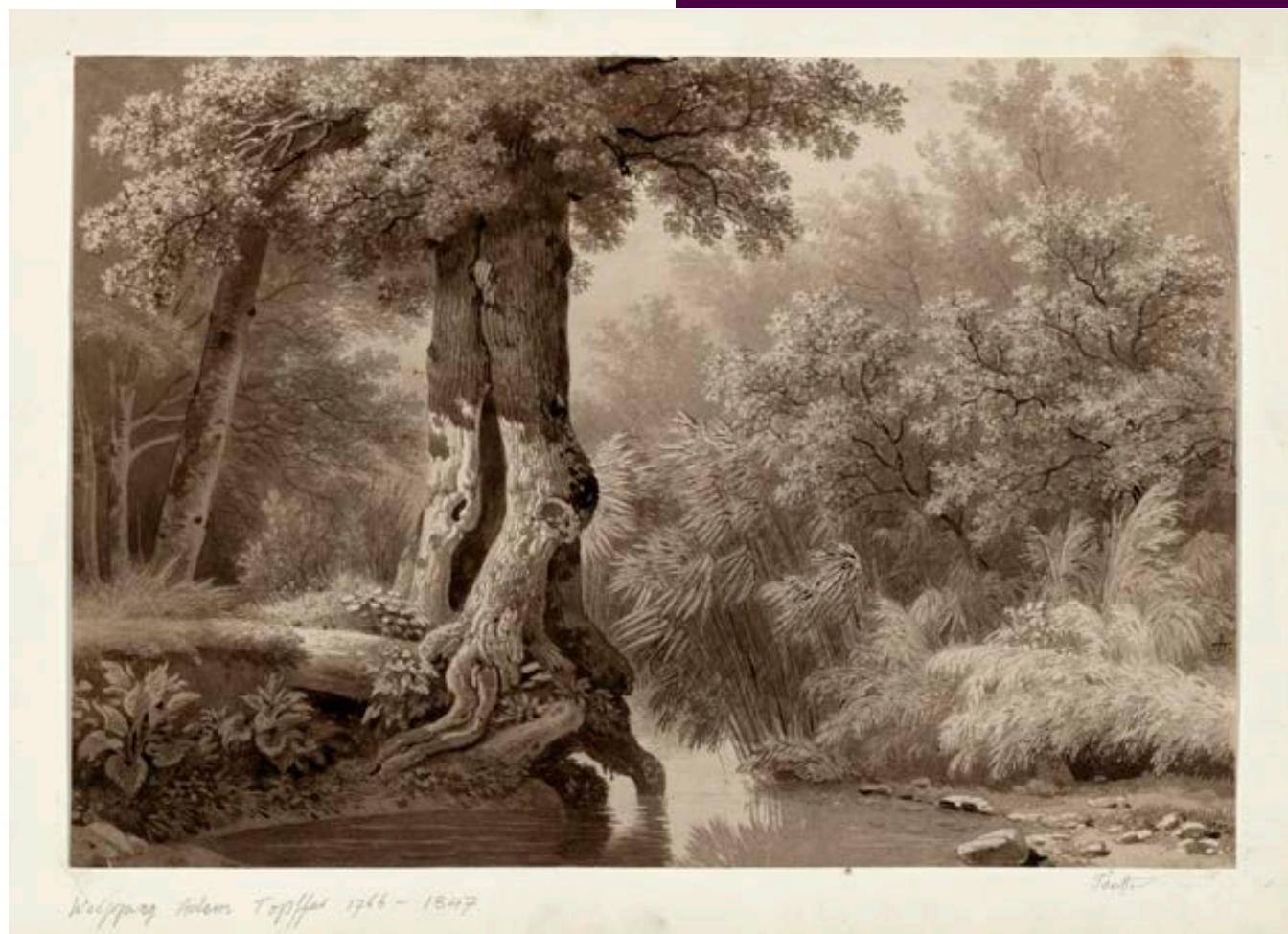
Graphite, crayon, casein and ink on paper

*Sketch for Meat II*, 1974

Ink on thin, smooth cream-colored paper

Gift of Adam Zagorin and the late Perez Zagorin



**STACK, Gael.** American, born 1941*Untitled (Working Drawing)*, 1988-1992

Ink and oil on thin translucent paper mounted over black crayon and graphite on both sides of thin, smooth tan paper

*Ballerina Nudista*, 1996Oil pastel on paper mounted on thick, smooth white paper  
Gift of Ann Jackson, class of 1970**TOEPFFER, Wolfgang-Adam.** Swiss, 1766-1847*Landscape*, n.d. (above)

Ink and wash on moderately thick, smooth cream-colored paper

The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle**TURNER, Alan.** American, 1943-2020*A Man Under Strain*, 1973Graphite on medium-thick, rough warm white paper  
*A Slight Misrepresentation*, 1973

Graphite on medium-weight, slightly textured cream-colored paper

*Woodlands, Morning, Midday, Evening*, 1978

Three sheets: graphite on medium-thick, rough cream-colored paper

*Mask*, 1992

Graphite and paper tape on synthetic vellum mounted on thick, rough cream-colored Fabriano paper

*Mask*, 1994

Gouache and graphite on medium-thick, smooth cream-colored paper

**Untitled (Marble and Finger)**, 2004Graphite and charcoal on thin, smooth translucent synthetic vellum mounted on thick, rough white Fabriano paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle**UNKNOWN.** European, 18th-19th century*Figural Group*, n.d.Charcoal, heightened with white chalk on medium-weight, slightly textured cream-colored paper mounted on moderately thick, slightly textured green paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle**UNKNOWN.** 20th century*Portrait of Carol O. Selle*, n.d.Charcoal on medium-weight, moderately textured cream-colored laid paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle**VOUET, Simon.** French, 1590-1649*Head of a Woman in Profile to the Left*, n.d.

Black and white chalk on medium-weight, rough oatmeal paper mounted on card

The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle**WENGER, Erich.** German, 1899-1980*Kostümfest (Fancy Dress Party)*, 1920sBlack crayon on medium-weight, smooth tan paper  
The Carol O. Selle, class of 1954, Drawing Collection.  
Gift of Carol O. Selle



**WOLLHEIM, Gert.** German, 1894-1974

*Self Portrait*, September 19, 1922

Graphite on medium-weight, smooth cream-colored paper

*Die Süsser Doremie (The Sweet Doremie)*, 1924

Gouache, ink, watercolor and crayon on medium-thick, slightly textured tan paper with a serrated edge

The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

## installations

**DE BEER, Sue.** American, born 1973

*Disappear Here*, 2004

Two-channel video with furniture (two box televisions, pink component box, two pink silk brocade-covered bean bag chairs and green shag rug), 5:00 min.

Gift of Charlotte Feng Ford, class of 1983

## musical instruments

**UNKNOWN.** Japanese, 20th century

*Bamboo and Lacquer Mouth Organ (Sho)*, 20th century, Shōwa period ([p. 52](#))

Bamboo and gold lacquer with silver mouthpiece and fittings

Gift of John C. Weber

## paintings

**CHEN Xin.** Chinese, born 1956

*Pine, Clouds, and Flying Waterfalls*, 1985 ([left](#))

Ink on paper

Gift of Andrew Goodman and Catherine Grant-Goodman

**SHARRER, Honoré.** American, 1920-2009

*Sketch for Meat*, 1974

Oil on panel

Gift of Adam Zagorin and the late Perez Zagorin

**UNKNOWN.** Japanese, 19th century

*Bamboo*, ca. 19th century

Hanging scroll, ink on paper

Gift of Michael and Carin Cunningham in memory of Margaret Anne Cunningham

## photographs

**ABBOTT, Berenice.** American, 1898-1991

*Bronx [children and brownstone]*, ca. 1935

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**ALBIN-GUILLOT, Laure.** French, 1879-1962

*Untitled [Lenci dolls propped on a chair]*, ca. 1940

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

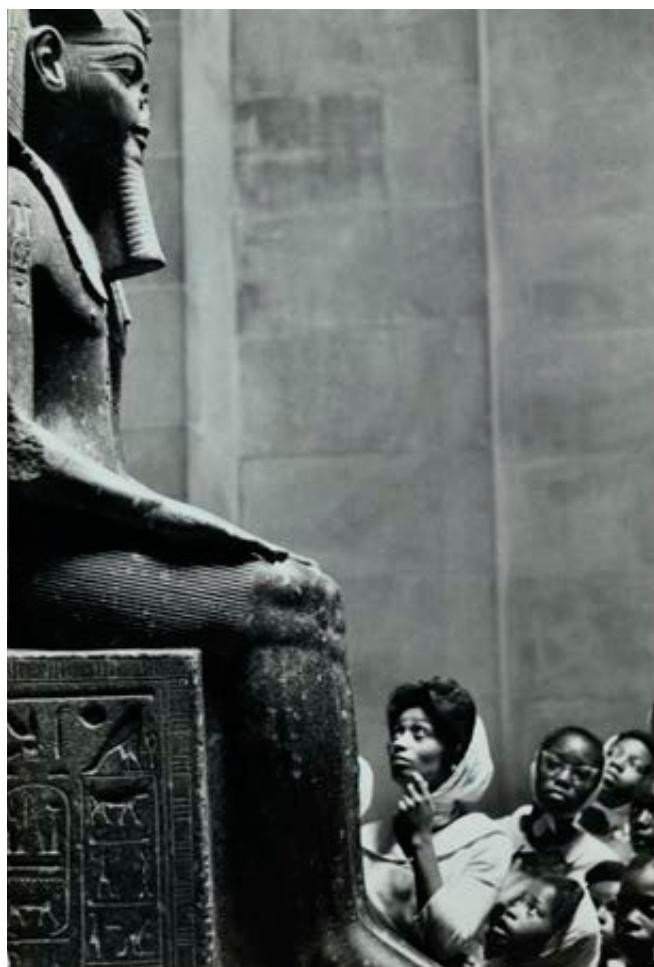
**ANDERSON, Susan.** American, born 1963

*Danica, Age 5, Santa Ana, California* from the series

*High Glitz*, 2005

Archival pigment print

Gift of Joe Baio and Anne Griffin, class of 1983



**ARNOLD, Eve.** American, 1912–2012  
*A Teacher at the Metropolitan Museum, NYC, 1961* (above)  
 Gelatin silver print  
 Gift of Joe Baio and Anne Griffin, class of 1983

**ASLAN, Nora.** Argentinian, born 1937  
*Alfombra (Rug) No. 7, 1997*  
 Printed photo collage on canvas  
 Gift of Joe Baio and Anne Griffin, class of 1983

**ATTIE, Alice.** American, born 1950  
*In the Market, Mexico, 2000*  
 C-print  
 Gift of Joe Baio and Anne Griffin, class of 1983

**AYERS, Mary.** American, 20th century  
*Dog Resists, St. Pierre, Miguelon, 1928*  
 Toned gelatin silver print  
 Gift of Joe Baio and Anne Griffin, class of 1983

**BARNEY, Tina.** American, born 1945  
*The Puppy, 1994 (printed 2003)*  
 C-print  
 Gift of Joe Baio and Anne Griffin, class of 1983

**BIEBER, Lorna.** American, born 1949  
*Dark Yard, 1991*  
*Den, 1991*  
 Gelatin silver prints  
 Gift of Joe Baio and Anne Griffin, class of 1983

**BREEDE, Mona.** German, born 1968  
*Luxor, 2003*  
 C-print  
 Gift of Joe Baio and Anne Griffin, class of 1983

**BRISKI, Zana.** English, born 1966  
*Girls' Camp, Nepal, 1998*  
 Gelatin silver print  
 Gift of Joe Baio and Anne Griffin, class of 1983

**BROWN, Zoe Lowenthal.** American, born 1927  
*Untitled [masked child in stroller], 1953*  
 Gelatin silver print mounted on board  
 Gift of Joe Baio and Anne Griffin, class of 1983

**BUBLEY, Esther.** American, 1922–1998  
*Untitled [strolling], 1950s*  
 Gelatin silver print mounted on board  
 Gift of Joe Baio and Anne Griffin, class of 1983

**CAFFERY, Debbie Fleming.** American, born 1948  
*Brennan, Franklin, Louisiana, 1984*  
*Rosa and Guadalupe II, 1997*  
 Gelatin silver prints  
 Gift of Joe Baio and Anne Griffin, class of 1983

**CARTER, Keith.** American, born 1948  
*Juggling with the Moon, 2007*  
 Toned gelatin silver print  
 Gift of Ann Jackson, class of 1970

**CHELBIN, Michal.** Israeli, born 1974  
*Grandfather, 2003*  
 Gelatin silver print  
 Gift of Joe Baio and Anne Griffin, class of 1983

**CONNER, Lois.** American, 1952  
*Kashgar, Xinjiang, China, 1991 (printed later)*  
 archival pigment print on medium-thick, smooth  
 cream-colored paper  
 Gift of Joe Baio and Anne Griffin, class of 1983

**COYNE, Petah.** American, born 1953  
*Untitled #938 from the series Fourth of July, 1995*  
 Nine framed gelatin silver prints  
 Gift of Joe Baio and Anne Griffin, class of 1983

**DELUISE, Regina.** American, born 1959  
*Still Life on Wall, Spinoso, Italy, 1981 (printed 2021) (below)*  
 Archival pigment print  
 The Meredith S. Moody Collection. Purchased with with  
 Hiram F. Moody and Sarah H. Goulard, class of 1967,  
 Photography Fund





### photographs

**DORR, Nell.** American, 1893–1988

*Surprise! #10* from the series *Mother and Child*, ca. 1955

Gelatin silver print mounted on board

Gift of Joe Baio and Anne Griffin, class of 1983

**DUGAN, Jess T.** American, born 1986

*A Moment Collected: Photographs at the Harvard*

*University Art Museum, 2008* (printed 2011)

Portfolio of eighteen gelatin silver prints

Gift of Jess T. Dugan

**ELDOWY, Gundula Schultze.** German, born 1954

*Dresden* from the series *Der große und der kleine Schritt* (The Big and the Little Step), 1987

*New York* from the series *Spinning on my Heels*, June 12, 1991 ([left, top](#))

C-prints

Gift of Joe Baio and Anne Griffin, class of 1983

**ELLIOT, Peggy.** American, 20th century

*Dancer with Gloves*, 1993

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**ESS, Barbara.** American, born 1948

*Untitled* [two figures on curb], 1982–86

C-print mounted on board

Gift of Joe Baio and Anne Griffin, class of 1983

**FEININGER, Andreas.** American, 1906–1999

*Grand Central Station*, 1941

Vintage gelatin silver print

*U.S. Steel Mill*, 1953

Gelatin silver print (modern print)

Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

**FLEISCHMANN, Trude.** American, born Austria, 1895–1990

*Maria*, 1920s

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**FOUGERON, Martine.** French-American, born 1954

*Adrien's Time* from the *Tête-à-Tête Project*, 2007

Digital c-print

Gift of Joe Baio and Anne Griffin, class of 1983

**FRANK, Andrea.** American, born Germany, 1970

*Beloved Child #6*, 2001

*Beloved Child #14*, 2002

C-prints mounted on aluminum

Gift of Joe Baio and Anne Griffin, class of 1983

**GALEMBO, Phyllis.** American, born 1952

*Carneval a Jacmel, Haiti*, 2004

C-print

Gift of Joe Baio and Anne Griffin, class of 1983

**GARDUÑO, Flor.** Mexican, born 1957

*Reina, Guatemala (Queen, Guatemala)*, 1989

(printed 1993) ([left, bottom](#))

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983





**GASKELL, Anna.** American, born 1969  
*Untitled #3 (Study for Rapture)*, 2000–2001  
 C-print mounted on aluminum  
 Gift of Joe Baio and Anne Griffin, class of 1983

**GEERLINKS, Margi.** Dutch, born 1970  
*Love*, 2004  
 C-print face-mounted to Plexiglas and backed  
 with aluminum  
 Gift of Joe Baio and Anne Griffin, class of 1983

**GENTHE, Arnold.** American, born Germany, 1869–1942  
*Untitled [San Francisco earthquake ruins, horse drawn wagons]*, 1906  
*Untitled [San Francisco earthquake ruins, Nob Hill]*, 1906  
 Ferrotypes gelatin silver prints (printed later)  
 Gift of Robert Flynn Johnson in memory of  
 Minna Flynn Johnson, class of 1936

**GRAVES, Kris.** American, born 1982  
*American Monuments*, 2020 (above)  
 Portfolio of sixteen archival pigment prints  
 Purchased with the Josephine A. Stein, class of 1927, Fund,  
 in honor of the class of 1927

**GREENBERG, Jill.** Amerian, born 1967  
*Revelations* from the series *End Times*, 2005  
 Archival pigment print  
 Gift of Joe Baio and Anne Griffin, class of 1983

**GREENFIELD, Lauren.** American, born 1966  
*Jessica, 13, Orders a Nonalcoholic Drink at a Party, Beverly Hills*, 1995  
 Cibachrome  
 Gift of Joe Baio and Anne Griffin, class of 1983

**HALABAN, Gail Albert.** American, born 1970  
*Cherries* from the series *About 30*, April 2003  
 C-print mounted on Sintra  
 Gift of Joe Baio and Anne Griffin, class of 1983

**HANZLOVÁ, Jitka.** Czech, born 1958  
*Petruska, Rokytník* from the series *Female*, 1998  
 (printed August 15, 2000)  
 C-print  
 Gift of Joe Baio and Anne Griffin, class of 1983

**HEISE, Hildegard.** German, 1897–1979  
*Portrait of Ulrike Von Borries*, 1930  
*Portrait of Ulrike Von Borries*, 1930  
 Toned gelatin silver prints  
 Gift of Joe Baio and Anne Griffin, class of 1983

**IGNATOVICH, Olga.** Russian, 1905–1984  
*Untitled (Visiting an Exhibition at the Tretyakov Gallery, Moscow)*, late 1930s  
 Toned gelatin silver print  
 Gift of Joe Baio and Anne Griffin, class of 1983

**JACOBSON, Jodi Vicenta.** American, born 1977  
*Sophia*, 2003  
 C-print  
 Gift of Joe Baio and Anne Griffin, class of 1983

**JAHODA, Susan.** American, born 1940  
*In Preparation for Absence*, 1999  
 Gelatin silver print  
 Gift of Joe Baio and Anne Griffin, class of 1983



### photographs

**JOHNSON, Sarah Anne.** Canadian, born 1976

*Eyes*, 2016

C-print and glass eyes

Gift of Joe Baio and Anne Griffin, class of 1983

**KANDÓ, Ata.** Dutch, born Hungary, 1913-2017

*Untitled [woman and child, Peru]*, 1965

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**KENNY, Kay.** American, 20th century

*White Dog/Running Girl* from the series Pulp Fiction:  
The Detective Series, 1999

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**KERTESZ, Andre.** Hungarian, 1894-1985

*Waiting for a Bus, Paris*, 1926

Gelatin silver print (printed later)

Gift of Robert Flynn Johnson in memory of  
Minna Flynn Johnson, class of 1983

**KLEIN, Kellie.** American, born 1963

*Portrait of a Young Girl*, 1997

Cyanotype and Van Dyck print on medium-thick,  
slightly textured cream-colored paper

Gift of Joe Baio and Anne Griffin, class of 1983

**KOCH, Ferne.** American, 1913-2001

*Asafedita Necklace, Daleville, Alabama*, 1950

Gelatin silver print (modern)

Gift of Ann Jackson, class of 1970

**KOTIS, Paula Horn.** American, 1922-2013

*Girl in Bombed Building, Rome*, 1948

Toned gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**KRULL, Germaine.** French, born Prussia, 1897-1985

*Clochard*, ca. 1928

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**KUHN, Mona.** American, born 1969

*Mary-Lou Lucy-Jane*, 1999

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**LANGE, Dorothea.** American, 1895-1965

*Pare Lorentz*, 1937

Vintage silver print on original mount

Gift of Robert Flynn Johnson in memory of  
Minna Flynn Johnson, class of 1936

**LAOR, Leora.** Israeli, born 1952

*Image of Light #4*, ca. 2004

Digital c-print mounted on paperboard

Gift of Joe Baio and Anne Griffin, class of 1983

**LASSERRE, Juliette.** Swiss, 1907-?

*Untitled [four children outside]*, ca. 1934

*Untitled [young child carrying a pitcher]*, ca. 1934

Vintage gelatin silver prints mounted on board  
Gift of Joe Baio and Anne Griffin, class of 1983

**LÊ, An-My.** American-Vietnamese, born 1960

*Tien Phuong*, 1995 (left)

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**LEVITT, Helen.** American, 1913-2009

*Mexico*, 1941

Vintage gelatin silver print mounted on paperboard

Gift of Joe Baio and Anne Griffin, class of 1983

**LONDON, Laura.** American, born 1969

*Rock Star Moment #55*, 2000

C-print

Gift of Joe Baio and Anne Griffin, class of 1983

**LYONS, Lisea.** American, born 1971

*Untitled (Pool, LA)*, n.d.

C-print mounted on aluminum

Gift of Joe Baio and Anne Griffin, class of 1983

**MARK, Mary Ellen.** American, 1940-2015

*Laurie in the Ward 81 Bathtub, Oregon State Hospital,  
Salem, Oregon*, 1976

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**MCCRUM, Lindsay.** American, 20th century

*Dress-up Princess*, 2005

Archival pigment print

Gift of Joe Baio and Anne Griffin, class of 1983

**MCMURDO, Wendy.** Scottish, born 1962

*Clarsach Player, St. Mary's Music School, Edinburgh*, 1988

C-print mounted on aluminum

Gift of Joe Baio and Anne Griffin, class of 1983

**MCQUILKIN, Alex.** American, born 1980

*Still from Teenage Daydream: In Vain #4*, 2003

C-print

Gift of Joe Baio and Anne Griffin, class of 1983

**MISENBERGER, Maria.** Swedish, born 1965

*Untitled* from the series Sverige/Schweden, 1997

C-print mounted on paperboard

Gift of Joe Baio and Anne Griffin, class of 1983

**MODICA, Andrea.** American, born 1960

*Tuscany*, 1997

Platinum-palladium print on synthetic vellum  
Gift of Joe Baio and Anne Griffin, class of 1983

**MORATH, Inge.** American, born Austria, 1923-2002

*Navalcan Bridesmaids*, 1955 (modern print)

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**MORRIS, Marianne.** English, 20th century

*Untitled [girl with curtain]*, 1975

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**MORRIS, Wright.** American, 1910-1998

*Barber Shop*, ca. 1950

Gelatin silver print (printed 1995)

Gift of Robert Flynn Johnson in memory of  
Minna Flynn Johnson, class of 1936

**MOZMAN, Rachelle.** American, born 1972

*Sisters, Coffee Table*, 2005

C-print

Gift of Joe Baio and Anne Griffin, class of 1983

**NATAL, Judy.** American, born 1953

*Beauty*, from the series Earth Words, 2002

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**NAYLOR, Genevieve.** American, 1915-1989

*Milk Truck*, 1942

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**ORKIN, Ruth.** American, 1921-1985

*Man and Mannequin at Trattoria, Rome*, 1951

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**PAGLIUSO, Jean.** American, born 1941

*The Bayon I*, 1997

Hand-applied silver emulsion on two sheets of  
Mulberry paper

Gift of Joe Baio and Anne Griffin, class of 1983

**PAPAPETROU, Polixeni.** Australian, 1960-2018

*Sisters Rocks* from the series Games of Consequence, 2008

Pigment print

Gift of Joe Baio and Anne Griffin, class of 1983

**PARKER, Suellen.** American, born 1972

*Glamour Shot*, 2006

Archival pigment print

Gift of Joe Baio and Anne Griffin, class of 1983

**PAZ, Beatrice Valdes.** American, 20th century

*Untitled #3*, from the portfolio *Terminus*, 1998

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**PINNEY, Melissa.** American, born 1953

*Emma on Swing*, 2005

C-print

Gift of Joe Baio and Anne Griffin, class of 1983

**QUAWSON, Muzi.** English, born 1978

*Hominy, Woodstock, New York* from the series

Pull Back the Shade, 2004 (*below*)

Duratrans lightbox

Gift of Joe Baio and Anne Griffin, class of 1983





## photographs

**REECE, Jane.** American, 1868–1961

*Easter Lillies (Elinor Sagebeil)*, 1912

Gelatin silver print from a paper negative

Gift of Joe Baio and Anne Griffin, class of 1983

**RENGER-PATZSCH, Albert.** German, 1897–1966

*Crystal Study*, 1920s

Vintage gelatin silver print

Gift of Robert Flynn Johnson in memory of  
Minna Flynn Johnson, class of 1936

**RICHARDS, Patricia.** American, 20th century

*Please Mom . . . They're Doing it Again!!*, 1998

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**ROBERTS, Holly.** American, born 1951

*Woman with Baby*, 1991

Digital c-print with acrylic

Gift of Joe Baio and Anne Griffin, class of 1983

**RODERO, Cristina Garcia.** Spanish, born 1949

*"La Maya," Colmenar Viejo, Madrid*, 1991

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**ROSS, Judith Joy.** American, born 1946

*Portrait* from the series Eurana Park, Weatherly, PA,  
1982–1988

Toned gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**SCHORR, Collier.** American, born 1963

*Smoke Ring*, 1999

C-print mounted on aluminum

Gift of Joe Baio and Anne Griffin, class of 1983

**SCHWARTZ, Robin.** American, born 1957

*Towers*, 2006

*Walter's Forest* from the series Amelia's World, 2007

C-prints

Gift of Joe Baio and Anne Griffin, class of 1983

**SIKKA, Bharat.** Indian, born 1973

*Girl in Red Dress*, 2006

Archival pigment print

Gift of Joe Baio and Anne Griffin, class of 1983

**SOLOMON, Rosalind Fox.** American, born 1930

*Ilzabal Jocopilas, Todos Santos, Huehuetenango,  
Guatemala*, 1978 (printed 1982)

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**SONNEMAN, Eve.** American, born 1946

*New York*, 1970

Gelatin silver print mounted on paperboard

Gift of Joe Baio and Anne Griffin, class of 1983

**STEIN, Amy.** American, born 1970

*Return* from the series Domesticated, 2005–2010

Digital c-print

Gift of Joe Baio and Anne Griffin, class of 1983

**STERNBACH, Joni.** American, born 1953

*The Passengers (Perfect Fit)*, ca. 1975

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**STONE, Erika.** American, born Germany, 1924

*Girl Behind Screen Door, Canada*, 1956

Ferrotyped gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**STRASSHEIM, Angela.** American, born 1969

*Untitled [girl in window]*, 2004

C-print

Gift of Joe Baio and Anne Griffin, class of 1983

**STRBA, Annelies.** Swiss, born 1947

*Sonja und Linda*, 1987

Gelatin silver print on canvas

Gift of Joe Baio and Anne Griffin, class of 1983

**STRELOW, Liselotte.** German, 1908–1981

*Beuys and child*, 1967

Ferrotyped gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**SUDO, Ayano.** Japanese, born 1986

*Nectar Peach*, 2011 (printed 2012)

*Nectar Mix*, 2012 (*left*)

Color digital prints with applied glitter on medium-thick,  
rough cream-colored paper

Gift of Joe Baio and Anne Griffin, class of 1983



**UNTERBERG, Susan.** American, born 1941

*Doubletake #8*, 1999

C-print

Gift of Joe Baio and Anne Griffin, class of 1983

**VAN LAMSWEERDE, Inez.** Dutch, born 1963

*Final Fantasy, Caroline*, 1993

C-print face-mounted to Plexiglas backed with aluminum  
Gift of Joe Baio and Anne Griffin, class of 1983

**VAN MANEN, Bertien.** Dutch, born 1942

*Novokuznetsk (Volodja and His Baby)*, 1994

C-print

Gift of Joe Baio and Anne Griffin, class of 1983

**VLCKOVÁ, Tereza.** Czech, born 1983

*A Perfect Day, Elise . . . Number 3*, 2007

C-print

Gift of Joe Baio and Anne Griffin, class of 1983

**WALKER, Samuel Brooks.** American, born 1987

*Polaroid Tech Photo Division, Floor*, Waltham, MA, 2011

*Polaroid Tech Photo Division, Waltham, MA*, 2011

*Walden, Concord, MA*, 2011

*Eminent Domain, Concord, MA*, 2013

Archival pigment prints on thin, smooth cream-colored paper

Gift of Jeanne and Richard S. Press

**WILLIS, John.** American, born 1958

*First Blizzard, December, Camp Oceti Sakowin, ND*, 2016  
(printed 2018)

*Lakota Prayer Ties Placed by the Confluence of the Cannonball River and Missouri River, Camp Oceti Sakowin, North Dakota*, 2016 (printed 2018)

*Non-Native Allies circling Native Water Protectors to protect them from arrest during a street action that stopped traffic outside the Federal Building in Bismarck, ND*, 2016 (printed 2018) **(above)**

*Outside the Federal Building, Bismarck, ND*, 2016  
(printed 2018)

*Road Side Action to Raise Awareness, North Dakota*, 2016  
(printed 2018)

*Watching The Thanksgiving Day Stand-Off with Police on Turtle Island*, 2016 (printed 2018)

Archival pigment prints on medium-thick, smooth white paper

Gift of Ralph and Nancy Segall

**YAMPOLSKY, Mariana.** Mexican, born United States, 1925–2002

*Caricia (Caress)*, 1989

Gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983

**YLLA (Camilla Koffler).** Hungarian, 1911–1955

*The Little Elephant*, early 1950s

Vintage gelatin silver print

Gift of Joe Baio and Anne Griffin, class of 1983



## prints

**ALCALAY, Albert.** American, 1917–2008

*Ragged Country*, 1960

Etching, aquatint and spit-bite aquatint on medium-weight, moderately textured cream-colored paper  
Transferred from Smith College

**BATES, David.** American, born 1952

*Lounge King*, 1996

Woodcut, etching, screenprint and collage on medium-thick, slightly textured white paper  
Gift of Nina B. Shapiro, class of 1970

**DIUGUID, Leslie.** American, born 1986

*Untitled* [upside-down woman] from the portfolio *Continuum*, 2019

Screenprint on medium-thick, moderately textured pink Mohawk 111# paper  
Purchased with the Janice Carlson Oresman, class of 1955, Fund

**GILLESPIE, Gregory Joseph.** American, 1936–2000

*Red Head*, 1986

Two-color lithograph on medium-thick, slightly textured cream-colored Rives BFK paper

*Untitled* [figure with large penis], 1980s

Lithograph on medium-thick, slightly textured cream-colored paper

Gift of Peggy Gillespie, Trustee of the Gregory Gillespie Revocable Trust B

**GILLESPIE, Gregory Joseph.** American, 1936–2000

*Fertility Shrine*, 1980s

Two-color lithograph on medium-thick, slightly textured cream-colored paper

*Untitled (Animals)*, 1980s

Lithograph on medium-thick, slightly textured cream-colored Arches paper

Gift of Jay Gillespie

**HOBBS, LaToya M.** American, born 1983

*Mrs. Burroughs* from the portfolio *Continuum*, 2019 (left)

Three-color woodcut on thick, moderately textured white Mohawk 111# cover paper

Purchased with the Janice Carlson Oresman, class of 1955, Fund

**HUBBUCH, Karl.** German, 1891–1979

*Self Portrait in Studio*, ca. 1920s

Drypoint and graphite on medium-thick, smooth tan paper  
The Carol O. Selle, class of 1954, Drawing Collection.

Gift of Carol O. Selle

**HUNT, Eugene A.** Native American, Kwagiulth, 1946–2002

*Babies*, n.d.

Screenprint and lithograph on medium-thick, smooth cream-colored paper

Gift of Katherine Gabel, class of 1959, and Dean of the School for Social Work, 1976–1985

**JAMES, Terrell.** American, born 1955

*Baby Doll*, 2004

Soft-ground etching on medium-thick, slightly textured warm white Arches paper

Gift of Ann Jackson, class of 1970

**KATZ, Alex.** American, born 1927

*Maria I* from the series *Maria*, 1992

Etching and aquatint printed in color on medium-thick, slightly textured cream-colored paper

Gift of Nina B. Shapiro, class of 1970

**KOZLOFF, Joyce.** American, born 1942

*Pictures and Borders II*, 1977

lithograph printed in color on medium-thick, slightly textured cream-colored paper

Gift of Ann Jackson, class of 1970

**MACK-WILLIAMS, Jennifer.** American, born 1979

*Future Undetermined* from the portfolio *Continuum*, 2019

Woodblock and screenprint on thick, smooth white Mohawk 111# cover paper

Purchased with the Janice Carlson Oresman, class of 1955, Fund

**MARTIN, Delita.** American, born 1972

*Star Watcher* from the portfolio *Continuum*, 2019

linocut, collage and hand stitching on thick, slightly textured white Mohawk paper

Purchased with the Janice Carlson Oresman, class of 1955, Fund

**MATTA, Roberto Sebastian.** Chilean, 1911-2002*Les Oh! Tomobiles*, 1973-1974 (below)

Etching printed in color on medium-thick, moderately textured cream-colored Arches paper  
Gift of Nina B. Shapiro, class of 1970

**MESSNER, Ann.** American, born 1952*DuBois the FBI Files*, 2013

Two copies; offset on newsprint  
*The Free Library and Other Histories*, 2018  
Two copies; offset on medium-weight, smooth white paper folded as a tabloid  
Gift of Ann Messner

**MOORE, Henry Spencer.** English, 1898-1986*Elephant Skull, Plate 2*, 1969-1970

Etching on medium-thick, slightly textured cream-colored paper  
Gift of Nina B. Shapiro, class of 1970

**NAKAYAMA Tadashi.** Japanese, 1927-2014*Red Coat*, 1957

Woodblock print, ink, color and foil on medium-thick, slightly textured buff-colored paper  
Gift of Christopher B. Loring

**PALADINO, Mimmo.** Italian, born 1948*Untitled* from the series *Flores Seraphici*, 1993

Etching with hand coloring on medium-thick, moderately textured cream-colored paper  
Gift of Nina B. Shapiro, class of 1970

**PILGRIM, Angela.** American, born 1991*Tenderheaded & Heavyhanded* from the portfolio *Continuum*, 2019

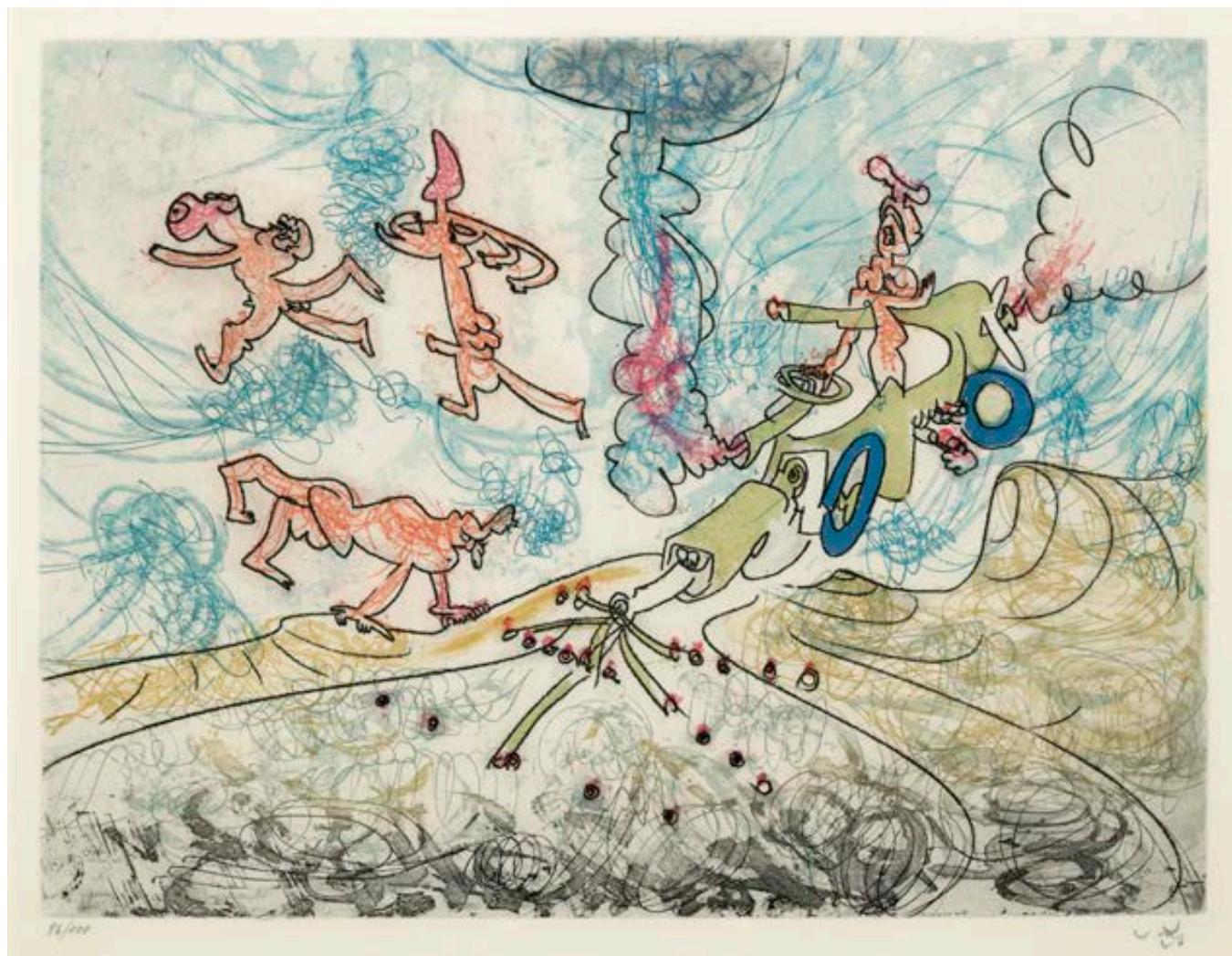
Risography, paper collage and printed adhesive stickers on thick, slightly textured pink 111# Mohawk cover paper  
Purchased with the Janice Carlson Oresman, class of 1955, Fund

**RAUSCHENBERG, Robert.** American, 1925-2008*Pipeline*, 1978

Color offset lithograph on medium-weight, slightly textured cream-colored paper  
Gift of Nina B. Shapiro, class of 1970

**RAUSCHENBERG, Robert.** American, 1925-2008*Untitled (Self Portrait for Dwan Gallery Poster)*, 1965

Color offset lithograph on medium-weight, smooth wove paper  
Gift of Ann Jackson, class of 1970





**TUTTLE, Martha.** American, born 1989

*Water/Skin*, 2018

Relief and digital printing on laminated paper with natural pigments mounted on paperboard

Gift of Ann Jackson, class of 1970

**VALDES, Manola.** Spanish, born 1942

*Reina Mariana I*, 1986

Etching and collage on Arches paper

Gift of Nina B. Shapiro, class of 1970

**WORD, Tanekeya S.** American, born 1983

*Starshine & Clay* from the portfolio *Continuum*, 2019

Linocut, gouache, acrylic ink and collage on thick, smooth blue Mohawk 111# cover paper

Purchased with the Janice Carlson Oresman, class of 1955, Fund

**YOSHIDA, Toshi.** Japanese, 1911-1995

*Shinjuku*, 1938 (below)

Woodblock print, ink and color on medium-weight, slightly textured cream-colored paper

Gift of Robert Flynn Johnson in memory of Minna Flynn Johnson, class of 1936

### prints

**RIVERS, Larry.** American, 1925-2002

*Drawn from the Collection (Portrait of Carol Selle)*, 1984

Photolithograph printed in color on handmade paper mounted on wood

Gift of Elizabeth Aguilera in honor of Carol O. Selle, class of 1954

**ROMMEL, Julia.** American, born 1980

*Homes, Including My Own*, 2014

Intaglio on folded and collaged Revere Standard White Suede paper

Gift of Ann Jackson, class of 1970

**ROSENQUIST, James.** American, 1933-2017

*Aspen Easter Jazz*, 1967

Screenprint on thick, smooth white paper

Gift of Ann Jackson, class of 1970

**SANTANA, Stephanie.** American, born 1984

*Note to Our Higher Selves* from the portfolio *Continuum*, 2019

19

Screenprint on medium-thick, moderately textured white Mohawk 111# cover paper

Purchased with the Janice Carlson Oresman, class of 1955, Fund

**SEWARD, Coy Avon.** American, 1884-1939

*On the Road to the Pueblo*, 1929

*Threshing Beans*, 1934 (above)

Linocut on medium-weight, slightly textured cream-colored paper

Gift of Ann Jackson, class of 1970





## sculpture

**DEWART, Murray.** American, born 1947

*Christmas Bombing of Hanoi*, 1972 (cast 2020)

Bronze

Gift of Murray Dewart

**EDAAKIE, Rita.** Native American, Zuni, 20th century

*Owl and Baby*, late 20th century

Clay

Gift of Katherine Gabel, class of 1959, and

Dean of the School for Social Work, 1976–1985

**LOWE, Truman.** Native American, Ho-Chunk, 1944–2019

*Water Spirit #15*, 1991 (p. 55)

Milled lumber, peeled willow sticks and Luma color

Purchased with the Kathleen Compton Sherrerd,

class of 1954, Acquisition Fund for American Art

**STATUM, Thermon.** American, born 1953

*Untitled (Ladders)*, n.d. (left)

Acrylic on Plexiglas and glass

Gift of Nina B. Shapiro, class of 1970

**TOYA, Mary Ellen.** Native American, Jemez Pueblo, 1934–1990

*Storyteller*, mid-20th century

Clay

Gift of Katherine Gabel, class of 1959, and

Dean of the School for Social Work, 1976–1985

## time-based media

**JACK, Deborah.** Dutch, St. Maarten, born 1970

*the water between us remembers, so we wear this history on our skin, long for a sea-bath and hope the salt will cure what ails us*, 2018 (below)

Single-channel color video, 15:42 min.

Purchased through the efforts of students in the class

"Collecting 101," January 2021

**JULIEN, Isaac.** British, born 1960

*Lessons of the Hour: Frederick Douglass*, 2019 (p. 51)

Single-channel color video, 24:45 min.

Purchased with the Madeleine H. Russell, class of 1937, Fund, and funds from the Contemporary Associates, Smith College Museum of Art

**MESSNER, Ann.** American, born 1952

*Disarming Images*, 2005

Three-channel DVD, 60:00 min.

Gift of Ann Messner



# people: making it all possible

*We thank members for providing essential support. Your commitment is critical to sustaining SCMA'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 Donovan Bodnar '78  
 Jane Chace Carroll '53 and  
 Leo P. Arnaboldi  
 Peggy Block Danziger '62 and  
 Richard M. Danziger  
 Catherine Blanton Freedberg '64  
 Jan Fullgraf Golann '71 and  
 Steven Warner Golann  
 Veronique F. Kugener and  
 Ivan Kugener  
 Janice Carlson Oresman '55  
 Anita Volz Wien '62 and  
 Byron R. Wien

## tryon associates

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

Elsie Vanderbilt Aidinoff '53  
 Marilyn Levin Cohen '68 and  
 L. Robert Cohen  
 Elizabeth Allen Cuthbert '64 and  
 Charles H. Cuthbert  
 Deborah DeCotis '74  
 John Eastman and Jodie Eastman  
 Georgianna Bray Erskine '54  
 Elizabeth Mugar Eveillard '69 and  
 Jean-Marie Robert Eveillard  
 Margot Eisner Freedman '62  
 Nancy Gillespie de La Selle '69 and  
 Sebastien de La Selle  
 Eileen Casey Jachym '75 and  
 Peter Charles Jachym  
 Mary Kiley Newman '61 and  
 Fredric S. Newman  
 Diane Nixon '57, in honor of  
 Janice Carlson Oresman '55

Eliot Chace Nolen '54 and  
 Wilson Nolen  
 Perri Lee Roberts '75 and  
 Steven Allan Elias  
 Bonnie Johnson Sacerdote '64  
 Betty Hamady Sams '57  
 Louisa Stude Sarofim '58  
 Joan Sigel Schuman '62  
 Ann Weinbaum Solomon '59 and  
 Richard H. Solomon  
 Roberta Peck Sommers '64 and  
 Jeffrey B. Sommers  
 Ellen Braestrup Strickler '57 and  
 Daniel B. Strickler  
 Jane Mead Timken '64  
 Ann Wales '57  
 Roberta Rosenberg Weinstein '67  
 and David Max Weinstein  
 Melissa Wells '93 and Mark Moffett  
 Elsie Trask Wheeler '54 and  
 Halsted W. Wheeler  
 Margaret Von Blon Wurtele '67

## contemporary associates

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

Wendy Cromwell '86 and  
 Thomas J. Strauss  
 Louise Eliasof '87 and James S.  
 Sollins  
 Vanessa Gates-Elston '02  
 Charity Imbrie '76 and Jane S. Barnes  
 Lisa Marks '84 and Tonio Michael  
 Scali  
 Sophia Ong '12  
 Janice Carlson Oresman '55  
 Carol Raybin Sirot '54  
 Lisa Cavanaugh Wiese '78 and  
 Lynn J. Wiese

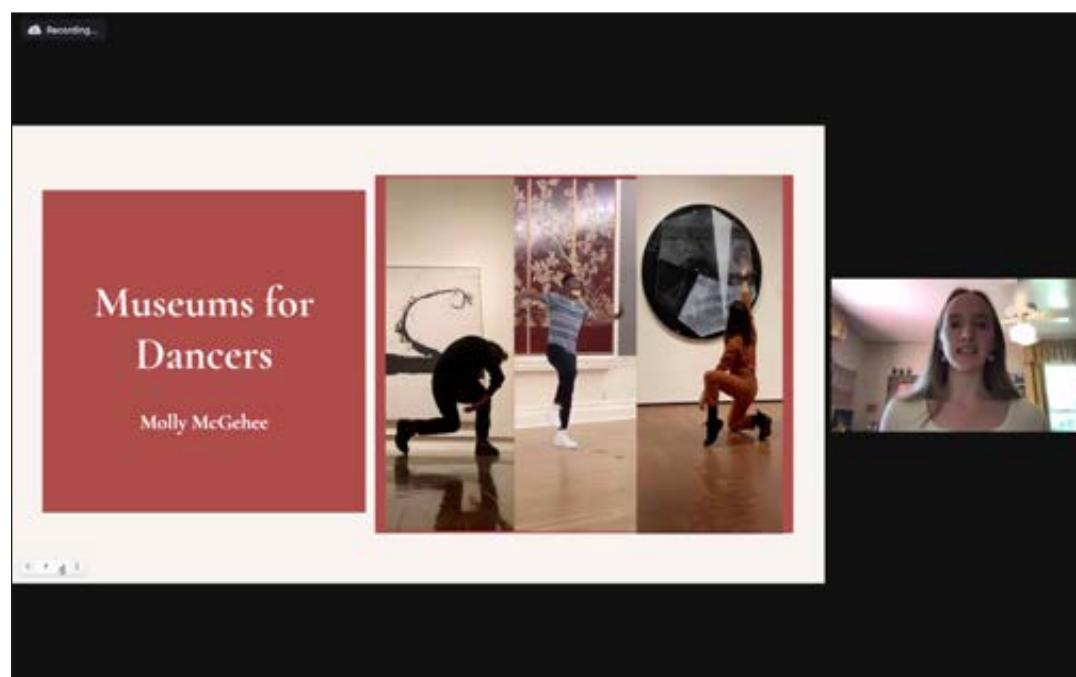
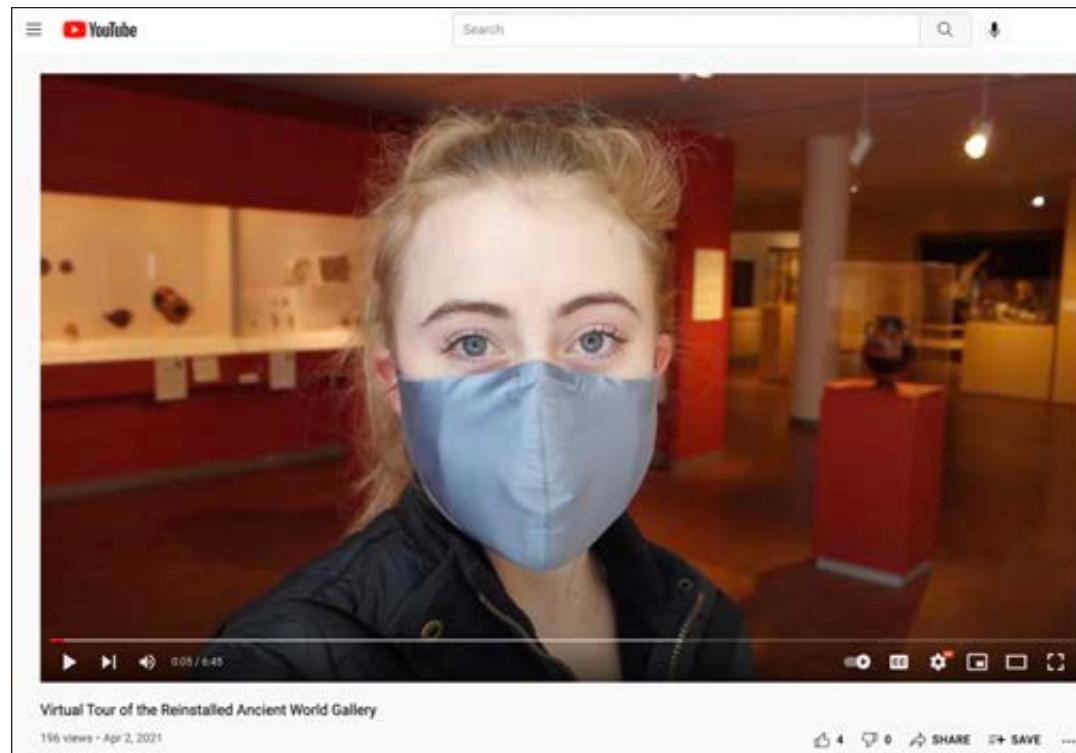
## members

*All gifts were received July 1, 2020–June 30, 2021. The following individuals gave to SCMA at the Contributor level or above.*

AnnaMaria Herbert Abernathy '50  
 and Frederick H. Abernathy  
 Susan Adams '68, in memory of  
 True Lash Moseley '68  
 Ann Alpers '84 and Shawn Hanson  
 Mary Applegate '80 and  
 Charles Denison Fisher, in honor of  
 Marian Karns Agnew '50  
 Patricia Moore Ashton '53  
 Alison Stern Awes '95 and  
 Zurich T. Awes  
 Dee Bates  
 Videen McGaughey Bennett '74 and  
 Christopher M. Bennett  
 Louise Helm Bessire '58  
 Edith Stenhouse Bingham '55  
 Scott Bradbury and  
 Nancy Mason Bradbury  
 Anne Birdsell Brown '62 and  
 Robert Brown  
 Susan Lounsbury Brundage '71 and  
 Edward C. Thorp  
 Timothy Buchman and  
 Caroline Dohan Buchman  
 Lale Aka Burk and Carl John Burk  
 Janet Bush and Booker T. Bush  
 Brookes Clyde Byrd '65 and  
 Max Byrd  
 Frederick Byron  
 Kathryn L. Campbell '85  
 Mary Lou Carpenter  
 Carol Christ  
 Susan Komroff Cohen '62 and  
 Bruce F. Cohen  
 Mary Jessie McKeon Cosnard  
 Des Closets '60

# museum members

Danielle Covatta Riva '11  
 Priscilla Cunningham '58, in memory of Mary Ellen Nichols Fahs '58  
 Joan Pokross Curhan '59 and Ronald Curhan  
 Deborah Holmes Cushman '77 and Robert Cushman  
 Rachel Dalton '01 and Andrew Potter  
 Jo Ann Wallace Davidson '52  
 Joanna Bergman Dean '65 and Anthony A. Dean, in memory of Wendy Loges '65  
 Walter Denny and Alice E. Robbins  
 Florence DeRose and Peter DeRose  
 Greg Desrosiers and Karen Desrosiers  
 Gary Drimmer and Candace A. Drimmer  
 Nima Eshghi '87 and Katharine Bolland Eshghi  
 Suzannah Fabling and James A. Muspratt  
 Heidi Fieldston '67 and Howard Ostroff  
 Heather Stewart Finan '90 and Terry Finan  
 Susan Ohaus Flint '78 and Henry Alexis Flint  
 Jane Nichols Fogg '54  
 Joanne Foster '62 and John Macala  
 Lile Rasmussen Gibbons '64 and John A. Gibbons  
 Thelma Golden '87 and Duro Olowu  
 Elizabeth Olson Goldring Piene '67  
 Margaret Guyer '90  
 Laurel McCain Haarlow '88 and William N. Haarlow  
 Sandra Harris '82 and Monte S. Becker  
 Katharine Sanderson Heidlage '73 and Richard C. Heidlage  
 Sylvia Henderson '83, in memory of Shelley Lindner Henderson '50



**top:** Still of Grayson Matula '23 conducting a virtual tour of the Ancient World gallery; **bottom:** Molly McGehee '21 presenting her museums concentration capstone project, May 7, 2021

Aline Hill-Ries '68 and Stan Ries,  
in memory of Georgiana Owsley  
Hill, 1914

Ann Wellmeier Hilliard '59,  
in memory of Helen Frazier  
Wellmeier '31

Susan Lampman Hill '63 and  
Robert C. Hill

Liana Zalamea Howe '79 and  
Robert Collins Howe

Kemi Illesanmi '98

Lisa Jacobs '86

Deborah Janis '81

Catherine Jenkins '96

Ann Jones

Christine Joosten '70

Alice Drucker Kaplan '58 and  
Jason Aronson

Wendy Kassel '73

Nancy Booth Kelly '56

Mary Kilbourn '74 and  
Thomas H. Sear, in honor of  
Anne McGrath Caretto '50

Carolyn Grinnell Kirkpatrick '63

Bennette Deacy Kramer '66 and  
Eliot R. Long

Valerie Skorka Lafleur '64 and  
Norman L. Lafleur

Emily Lakin '02

Rosemary Laporte AC '03

Ellen Lee '71 and  
Stephen James Dutton

Stephanie Leider '83, in honor of  
Jessica Nicoll '83

Sylvia Smith Lewis '74 and  
Byron E. Lewis

Christopher Loring and Mary Koenig

Mary Jane Maccardini '76

Ann Safford Mandel '53

Emily Menlo Marks '59 and  
Burton H. Marks

Cynthia Britten Martin '74 and  
Robert C. Martin

Sally Mayer '79

Elizabeth Rowland Mayor '57 and  
Michael B. Mayor

Julia McCabe '77

Ann Mitchell '75 and  
Thomas J. Carroll

Anne Moore '65 and  
Arnold Louis Lisio, in memory of  
Julia Moore Converse '67

Rachel Moore and Harry Dodson

Diana Townsend Morehouse '68 and  
Jeffrey M. Morehouse

Cynthia Moses-Manocherian '83 and  
Jeffrey Manocherian

Luisa Motten '83 and  
Christie L. Brown, in honor of  
Jessica Nicoll '83

Nina Munk '88 and Peter Soriano

Joanne Dunne Murphy '82 and  
Thomas C. Murphy

Christine Young Nicolov '73

Ann Hudson Niehoff '75 and  
Edward E. Niehoff

Alison Overseth '80 and  
Kenneth Michael deRegt

Allison Paine and Lincoln Paine,  
in memory of Lori Blount  
Cucchiaro '78

Lucy Kim Park '90 and Richard B. Park

A. Constance Parrish '73 and  
William B. Vogele

Maria Alkiewicz Penberthy '77 and  
Edward C. Penberthy, in memory of  
Janet Ley '52 and Janet Stearns

Elisabeth Morgan Pendleton '62

Jessica Brown Plumridge '93 and  
Andrew Plumridge

Helen Bullock Porter '46

Paola Prins '86

Ruth Quigley '53, in memory of  
Isabel Brown Wilson '53

Shama Rahman '13

Janet Rassweiler '80

Letitia Roberts '64

Katherine Santomassino Rostand '65  
and Stephen Rostand



Elizabeth Woodbury Rowe '59 and  
 Charles Edward Rowe  
 Rita Seplowitz Saltz '60  
 Ann Sanford '75  
 Nancy Godfrey Schacht '56 and  
 Henry B. Schacht  
 Walter Schiff and Paulette Schiff  
 Cathy Schoen '70 and  
 Lawrence S. Zacharias  
 Kristin Landsteiner Servison '68 and  
 Roger Servison  
 William Sheehan and  
 Katherine Robertson  
 Jan Siok '85  
 Nancy Fox Solomon '69 and  
 David Solomon  
 Joaneath Spicer '65  
 Lee Sproull and Robert F. Sproull  
 Sallie McClure Stanley '74 and  
 Justin A. Stanley  
 Renee Stein '94  
 Joanna Sternberg '91  
 Sarah Thomas '70 and Peter B. Hirtle  
 Lois Hoffman Thompson '66 and  
 James Wilson Thompson  
 Barbara Judge Townsend '74 and  
 Mitchell F. Townsend, in memory of  
 Lyn Judge Corbett '74  
 Lee Laufer Traub '47  
 Anne Van Wart '88 and Mike Keable  
 Barbara Wham Waite '56 and  
 Charles M. Waite  
 Janet Boorky Wallstein '71 and  
 Jane Dewey  
 Kalle Gerritz Weeks '67 and  
 David F. Weeks  
 Mary Ann Legler Weiler '80 and  
 George Henry Weiler  
 Vera Jones Weintraub '65 and  
 Myles Weintraub  
 Noreen Fucci White '79  
 Anne Williams '65, in honor of  
 Pamela Lovell Parker '65  
 Robin Winfield '79 and  
 Ronald S. Baxter  
 Toni Grotta Wolfman '64  
 Martha Wood '69  
 Amy Namowitz Worthen '67  
 Christine Yurgelun '78  
 Karen Zens '71



**top:** Charlene Shang Miller set up to Zoom in the Cunningham Center with EAL/HST 222: The Place of Protest in Early Modern Japan; **below:** Chief Preparator Nik Asikis hanging a scroll in SCMA Now\Next-Asian Art

# advisory groups

## **museum visiting committee**

*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, advising on museum policies and representing the interests of SCMA to the broader community.*

Sara Bodinson '99  
 Anne Donovan Bodnar '78  
 Susan Lounsbury Brundage '71  
 Robin Clark '87  
 Marilyn Levin Cohen '68, Chair  
 Wendy Cromwell '86  
 Peggy Block Danziger '62  
 Debbie DeCotis '74  
 Nancy Gillespie de La Selle '69  
 Elizabeth Mugar Eveillard '69  
 Catherine Blanton Freedberg '64  
 Vanessa Gates-Elston '02  
 Kemi Ilesanmi '98  
 Emily Lakin '02  
 Ellen W. Lee '71  
 Janice Carlson Oresman '55  
 Shama Rahman '13  
 Louisa Stude Sarofim '58  
 Ann Weinbaum Solomon '59  
 Peter Soriano  
 Jane Mead Timken '64  
 Amy Shepherd Weinberg '82  
 Melissa Willoughby Wells '93  
 Anita Volz Wien '62  
 Lisa Cavanaugh Wiese '78  
 Amy Namowitz Worthen '67

## **subcommittees of the museum visiting committee**

### **COLLECTIONS COMMITTEE**

*The Collections Committee advises the museum director and curatorial team on matters pertaining to collections care, management, development, deaccessions and research.*

Sara Bodinson '99  
 Susan Lounsbury Brundage '71  
 Robin Clark '87, Chair  
 Marilyn Levin Cohen '68  
 Elizabeth Mugar Eveillard '69  
 Catherine Blanton Freedberg '64  
 Ellen W. Lee '72  
 Janice Carlson Oresman '55  
 Peter Soriano

### **MEMBERSHIP & ALUMNAE ENGAGEMENT COMMITTEE**

*The Membership & Alumnae Engagement Committee provides leadership in strengthening the museum's membership program and engagement with alumnae through outreach and communication.*

Marilyn Levin Cohen '68  
 Wendy Cromwell '86, Contemporary  
 Associates Coordinator  
 Vanessa Gates-Elston '02  
 Melissa Willoughby Wells '93,  
 Chair and Associates Coordinator

### **GOVERNANCE & NOMINATIONS COMMITTEE**

*Governance & Nominations addresses Museum Visiting Committee (MVC) operating guidelines and priorities to clarify and align with the SCMA mission, vision and initiatives. The committee works with the chair and director to identify future committee members, manage a mentoring program and reach out to MVC members about service status.*

Sara Bodinson '99  
 Anne Donovan Bodnar '78  
 Susan Lounsbury Brundage '71  
 Marilyn Levin Cohen '68, Co-chair  
 Peggy Block Danziger '62, Co-Chair  
 Janice Carlson Oresman '55  
 Kemi Ilesanmi '98  
 Peter Soriano

### **DIVERSITY, EQUITY, ACCESS & INCLUSION WORKING GROUP**

*The DEAI Working Group guides the Museum Visiting Committee in supporting the work of developing and sustaining a more diverse, equitable, accessible and inclusive museum.*

Sara Bodinson '99, Co-Chair  
 Anne Donovan Bodnar '78  
 Robin Clark '87  
 Marilyn Levin Cohen '68  
 Wendy Cromwell '86  
 Vanessa Gates-Elston '02  
 Jan Fullgraf Golann '71  
 Kemi Ilesanmi '98, Co-Chair  
 Shama Rahman '13  
 Melissa Willoughby Wells '93  
 Lisa Cavanaugh Wiese '78

# gifts to the museum

All gifts were made during the 2021 fiscal year: July 1, 2020–June 30, 2021. 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. This list includes members of the Museum Visiting Committee who provided a 100 percent match for the first one hundred memberships, as part of the 100 x 100 Membership Match Campaign.*

Sara Bodinson '99  
 Anne Donovan Bodnar '78  
 Susan Lounsbury Brundage '71  
 Robin Clark '87  
 Marilyn Levin Cohen '68  
 Wendy Cromwell '86  
 Peggy Block Danziger '62  
 Deborah DeCotis '74  
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 Vanessa Gates-Elston '02  
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 Nina Munk '88 and Peter Soriano  
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 Jane Mead Timken '64  
 Amy Shepherd Weinberg '82  
 Melissa Willoughby Wells '93  
 Anita Volz Wien '62  
 Lisa Cavanaugh Wiese '78  
 Amy Nomowitz Worthen '67

## grant support

Art Bridges  
 Brown Foundation  
 Highland Street Foundation  
 Institute of Museum and Library Services  
 Massachusetts Cultural Council  
 The Andy Warhol Foundation

## the hillyer society

*The Hillyer Society recognizes friends of SCMA who have promised gifts of art.*

Anonymous  
 Albertine Noble Burget '60  
 Jane Chace Carroll '53  
 Joan Lebold Cohen '54 and Jerome Cohen  
 Marilyn Levin Cohen '68 and L. Robert Cohen  
 Elizabeth Mugar Eveillard '69 and Jean-Marie R. Eveillard  
 Nancy Boeschenstein Fessenden '50  
 Elizabeth Force  
 Catherine Blanton Freedberg '64  
 Ruth Weiss Friendly '45  
 Mary (Molly) Gayley '58  
 Susan Lampman Hill '63  
 Judy Wells Hoffman '53  
 Sydney Licht '76  
 Sybil Gottlieb Nadel '57 and Alfred Nadel  
 Janice Carlson Oresman '55  
 Susan Quantius '79 and Terry Hartle  
 Mary Gordon Roberts '60 (deceased)  
 Susan Wechsler Rose '63  
 Louisa Stude Sarofim '58  
 Joan Sigel Schuman '62  
 Nina Shapiro '70

Elaine Wechsler Slater '47  
 Judy Emil Tenney '49  
 Jane Mead Timken '64  
 Ann Wales '57

## bequests

Sheila Aldrich Diebold '62  
 Margaret Elman Gillespie '69  
 Carol Osuchowski Selle '54

## bequest intentions

Mary (Molly) Gayley '58  
 Sydney Licht '76  
 Nina Shapiro '70  
 Elaine Wechsler Slater '47  
 Ann Wales '57

# museum staff/student assistants

## SCMA staff 2020-21

David Andrews  
*Visitor Services Assistant*

Nikolas Asikis  
*Chief Preparator*

Louis Bach  
(retired November 2020)  
*Custodian*

Margi Caplan  
(retired December 2020)  
*Associate Director for Public Relations, Marketing and Communications*

Danielle Carrabino  
*Curator of Painting and Sculpture*

Emma Chubb  
*Charlotte Feng Ford '83 Curator of Contemporary Art*

Matthew Cummings  
*Assistant Preparator*

Deborah Diemente  
*Collections Manager/Registrar*

Amy Doyel  
*Assistant Registrar*

Martha Ebner  
*Communications Coordinator and Acting Associate Director for Public Relations, Marketing and Communications*

Taiga Ermansons AC '03  
*Associate Educator*

Lily Foster  
*Associate Director of Museum Administration*

Aprile Gallant  
*Associate Director of Curatorial Affairs and Senior Curator of Prints, Drawings and Photographs*

Gina Hall  
*Educator for School and Family Programs*

Jessica Henry-Cross  
*Financial and Systems Coordinator*

Molly Hoisington  
(through December 2020)  
*Assistant Preparator*

Kelly Holbert  
*Exhibition Manager*

Jason Jock  
*Security System Specialist*

Henriette Kets de Vries  
*Cunningham Center Manager and Assistant Curator of Prints, Drawings and Photographs*

Deb Kowal  
*Security Deputy*

Louise Krieger '84  
*Assistant to the Director*

Ann Mayo '83  
*Manager of Security and Guest Services*

Charlene Shang Miller  
*Educator for Academic Programs and Acting Associate Director for Academic Programs and Public Education*

Maggie Newey  
(through August 2020)  
*Associate Director for Academic Programs and Public Education*

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

Mike Patenaude  
*Security System Specialist*

Lauren Shea-Warner  
*Membership, Engagement and Stewardship Coordinator*

Justin Thomas  
*Museum Store Manager and Acting Visitor Experience Manager*

Yao Wu  
*Jane Chace Carroll Curator of Asian Art*

### STUDENT ASSISTANTS **curatorial**

Lexie Casais '23  
*STRIDE Scholar—Contemporary Art*

Olivia Englehart, MA '22  
*UMass Graduate Student Intern*

Cecily Hughes, MA '22  
*UMass Graduate Student Intern*

Grayson Matula '23  
*Kennedy Museum Research Fellow in Art History*

Sophie Poux '21  
*Student Assistant*

### **education**

Olivia Dong '24  
*STRIDE Scholar—Academic Programs*

Grace Ettinger '22  
*Student Assistant—Academic Programs*

Rana Gahwagy '22  
*Student Museum Educator*

Kayara Hardnett-Barnes '23  
*Student Museum Educator*

Olivia (Tiv) Hay-Rubin '21  
*Student Museum Educator*

Leela McClintock '21  
*Student Museum Educator*

Isabel Monseau '21  
*Student Museum Educator*

Rowan Wheeler '21  
*Student Museum Educator*

### **finance & administration**

Hannah Gates '22  
*Student Assistant*

### **marketing & communications**

Charlie Diaz '22  
*Student Assistant*

Ariella Heise '22  
*Student Assistant*

# parting words

## louis bach

**Custodian**



**Whatever Louis Bach sets out to do, he gives it 100 percent and then some—and that includes his custodial duties at SCMA. He worked in different areas of campus before being assigned exclusively to the museum in 2005 until his retirement in November 2020. Louis graduated from Massachusetts Maritime Academy and served as an officer on a ship until an accident affecting his eyesight made him ineligible to sail. Louis went to work as a laser welder and did that while raising a family in Florence, Massachusetts, where he and his wife have lived for more than 35 years. In retirement, he is working to help his brother clear debris from three acres of pine trees—and rooting for the Red Sox, of course!**

### JUST DO IT

I always did everything in my power to do a good job. Sometimes that meant taking a few extra minutes to clean a gallery before a last-minute VIP visit, which I was always happy to do. I didn't always go through the formality of getting a work order because that would take too long—better to just get it done—and I know people were always appreciative. Wherever I've worked I've always wanted to make a difference. That's just me.

### FAVORITE WORK OF ART?

I know it sounds funny, but I never really took the time to explore the galleries—I was always focused on working! Maybe I'll finally get to do it in retirement, though. [Security Manager] Ann Mayo encouraged me to put my name in to be a member of the Safety Team; I thought that was an honor. So who knows, maybe you'll see me back there someday.

### NOT ALWAYS SMOOTH SAILING

After high school I applied to three places: Maine Maritime [Academy], Mass Maritime, and the U.S. Naval Academy. I've always liked navigating and going on the sea; it's something that's just in your blood, I think. I couldn't get enough of the ocean. There was one time we were crossing the Atlantic to Africa in a 230-foot ship, and we ran into a hurricane.

It was pretty rocky and people were getting seasick, but I loved it and took over everyone's watches. The ship would go from underwater, where you'd see dolphins, and then point to the sky and you'd see the stars. It was fascinating.

### LIFELONG SPORTS FAN

I'm addicted to baseball. I actually played it most of my life, and I was pretty good; fast, too. We'd have to do sprints during practice at Mass Maritime. One day the Red Sox organization was there watching us, and they invited me to go do a tryout in Pittsfield, MA. I got halfway there, changed my mind, and turned around. I ended up quitting altogether after my sophomore year but I still love the sport. I even played for Smith's adult co-ed softball league until I injured my Achilles tendon on a pop fly play, and that was that.

### WHAT HE'LL MISS

Definitely the people. I liked them and I knew they liked me, because I was good at my job. The worst thing someone ever said about me was that I tried too hard. But if that's the worst thing you can say about me, I'll take it.



# margi caplan

## **Associate Director of Marketing and Communications**

**As a longtime communications professional, Margi Caplan** isn't used to being the subject of the story—but after 35 years in the museum field and 22 of them at SCMA, she has some wonderful experiences to share. Margi had a hand in the creation of several of SCMA's signature projects and programs: the artist-designed gallery bench project "Please Be Seated"; Northampton's Arts Night Out (dubbed "Second Friday" by SCMA); the comprehensive wayfinding project; the museum's rebrand and new website; SCHEMA; and more. Margi saw many changes here over the years, most notably the transformation of the building itself soon after she started, as well as the evolution of the virtual museum. Throughout it all her goal stayed the same: to partner with colleagues to provide broad access to and visibility for the wonderful work of the museum and its unique collection. In retirement, Margi looks forward to spending more time with family and friends (human and canine), volunteering, reading, swimming, hiking, practicing yoga and exploring art and culture of all kinds.

### **EARLY INSPIRATION**

Growing up in a suburb of New Haven, Connecticut, I often biked to the Yale University Art Gallery to seek inspiration and sanctuary in favorite corners of the museum. I'd spend long stretches of time wandering, reading and sometimes doing homework in the company of art from around the world. Another favorite spot was the Yale Peabody Museum of Natural History, where in 1984 I took my first museum job after completing a two-year work/study program in arts administration. During my time as marketing and membership director there, I co-founded and co-directed a free, city-wide museum festival.

### **HIT THE GROUND RUNNING**

In 1998, after seven years as membership director of what is now the Springfield Museums, I joined the staff of SCMA just as it was about to embark on its first major renovation and expansion since the 1970s. The run-up to the reopening included many new initiatives and programs—I think my team and I coordinated 20-something events over seven months! Those early years were especially formative and memorable as I established deeply meaningful connections and friendships with museum coworkers as well as staff and faculty across campus and members of the museum's advisory committees. These relationships nurtured and inspired me and made it possible for me to do my job.

### **PARTNERSHIPS AND PROGRAMS**

When Martha Ebner joined the marketing and communications team in 2000, she and I quickly formed a seamless partnership, one that only grew stronger over time. Together, it was our privilege and a joy to mentor and work with our department's three fabulous post-baccalaureate fellows—Jessica Berube, Charlotte Hecht

and Tiffany Cho. I was also so lucky to work alongside fantastic Smith students, including Shama Rahman '13, who helped create and coordinate the very first Night at Your Museum. Collaborating across all departments at SCMA, and with Office of College Relations staff and others on campus, to make visible the museum's beloved collection and more than one hundred changing exhibitions over two decades, was truly extraordinary.

### **REPORTING LIVE FROM THE LOO**

Partnering with the museum's education and curatorial teams on hundreds of programs brought me in contact with many renowned artists and thought leaders over the years that led to so much wonderful learning—and also some laughs. In 2003, as part of the pre-promotion for the newly renovated museum—and while she was still working for a Western Massachusetts radio station—Rachel Maddow agreed to do an on-air remote broadcast about SCMA's new artist-designed restrooms. She set up a makeshift "studio" on the museum's lower level, between the two restroom doorways, and offered commentary and feedback on each one throughout her show. As you might imagine, she was funny, down-to-earth . . . and totally up-front about the fact that her favorite was the women's restroom!

### **WITH GRATITUDE**

Just as I had the chance to grow up in the galleries of awe-inspiring museums, my time at SCMA provided my own two, now grown, children with a similarly awesome yet grounding environment in which to dream, stretch, experiment, learn and grow in the company of artworks that became like treasured friends. And over two-plus decades here, I, too, was able to dream, stretch, experiment, learn and grow—and for that, I'm ever grateful.

# molly hoisington

**Assistant Preparator**



An artist herself, **Molly Hoisington** is passionate about art history and objects in general—just one reason she was drawn to the job of a preparator, caring for and conserving SCMA's collection. She started in that role in 2019 after four years as part of the museum's security team with Rick Turschman, whom she first met when the two worked together at the Gardner Museum in Boston. There, Molly held several roles, including collections maintenance technician, before leaving in 2012 to pursue her MFA in Studio Arts at the University of Massachusetts Amherst. She is currently a preparator at the Hood Museum at Dartmouth College. When she's not handling artwork—her own or that of others—Molly enjoys sewing, dancing and spending time with her wonderful kitty, Babypie.

## HIPPIE HAPPENSTANCE

I struggled in high school, unaware that I have ADHD, but one of the few classes I excelled in was art. I was pretty ambivalent about most things, but in my senior year a friend convinced me to go to Boston for portfolio day—a college fair for art schools—when I had been planning to go to a hippie festival instead. I ended up getting a letter of acceptance from and attending Montserrat College of Art in Beverly, Massachusetts, and I'm forever grateful.

## MENTAL HEALTH MATTERS

I'm trying to get back into the swing of things with my own art, which has been difficult during COVID. The bulk of my work deals with emotions and how they manifest. I've struggled with mental health issues for most of my life but have found that making self-portraits grounds me and helps me get a grasp of myself in the world. So many people struggle in similar ways, I think it's important to acknowledge this and do away with the stigma. My thesis was all about relationships with others and struggles with self and expressing all of this in tangible ways.

## DEPTH AND DETAIL

I couldn't get enough of SCMA's collection, and having the opportunity for such intimacy with the works of art was extraordinary. The first object that really struck me when I first started working there was a painting by Edouard Vuillard, *Interior with Work Table* (also known as *The Suitor*). I spent a lot of time staring at it, many hours over weeks and months. Every time I looked, I saw another geometry, another way of seeing it. This thrilled me. Still does.

## MAGNETIC PERSONALITIES

I really appreciated my colleagues at the museum and the work we did together. There were many memorable projects, but one involved these huge, heavy scroll ink paintings that needed to be hung in the Nixon Gallery, so we had to figure out how to do that. I ended up using wheat paste and rice paper to make pockets on the back of the scrolls and we inserted magnets and then screwed magnets into the wall. It felt really nice to be part of a team in that way and have it all go smoothly. It required a lot of communication and coordination, but all of our planning worked out really well.

## EVERY DAY IS DIFFERENT

The job of a preparator is so varied; it's at once stimulating and challenging and gratifying. I love the problem-solving part. There was this Ethiopian triptych with broken, rotted hinges, but the holes for the hinges had these divots, so it was impossible to just thread something new through. I figured out a way using fishing wire followed by thread and then twine dyed to match. A lot of people really have no idea about all the behind-the-scenes work that goes into exhibiting works of art: taking care of objects, storing them, keeping track of them and preserving the art in a way that it can be displayed and appreciated for a long time to come.



# deb kowal

## Security Deputy

In her 18 years in security at SCMA, Deb Kowal's responsibilities have included work behind the scenes as a security systems specialist as well as in the galleries as a guard. While she's especially drawn to the art after 1800 found on the third floor, Deb herself is a bit of a Renaissance woman: a voracious reader, fan of the paranormal and adjunct faculty member at American International College in Springfield, MA, where she teaches psychology. Deb is a lifelong resident of Northampton, but she is getting ready to relocate to New Hampshire for family reasons. And although moves can be unsettling, Deb is not easily rattled—she's a ghost hunter, after all.

### FOR THE LOVE OF BOOKS

I probably read between 15 and 20 books a month, and I usually have at least two or three going at the same time. Even as a very young child, I always had a book in my hands: at the kitchen table, in the car, everywhere. At the museum, there's a painting by John Peto that I love that's essentially all these hard-cover books piled on a 10-cent remnant table; every time I'd look at it, I had an urge to save those books from getting thrown out or destroyed.

### INSPIRATION EVERYWHERE

Visitors to the museum always get really excited about the artist-designed restrooms. People often ask upon arrival, "Where should I start?" and when we tell them "Make sure to stop by the bathroom," they look at us funny but inevitably say "I'm so glad you told me to go!" Over the years I think we've inspired a large number of people to go home and redecorate their own.

### NEVER A DULL MOMENT

For five years I've also worked overnight security at Historic Deerfield, responsible for a whole campus with 22-plus buildings. It involves things like bat wrangling and visiting dark basements in the middle of the night to make sure nothing's leaking. There was the time a local dairy farm's cows got loose at 2 a.m. and were making their way down the middle of the street. You won't see this at SCMA!

### KEEPING IT POSITIVE

There's an emerging field of psychology that's all about staying present, finding joy in nature and slowing down—it's called "positive psychology." I've been taking courses in it and bringing what I've learned to my students. The research shows that people are more creative and relaxed when they're outdoors; even studying a textbook outside under a tree, they've found you retain more information than doing that at a desk. I'll encourage my students to do an assignment outside and come back and tell me how their perspective has changed. I'm hoping to run seminars and retreats with this as the focus.

### WHAT SHE'LL MISS

I have really enjoyed the quiet times at the museum before we open to the public or after we've closed; it's just so peaceful. The coolest thing is walking through a gallery and realizing you're alone with all this amazing art. There's no feeling like it.

# scma by the numbers

July 1, 2020-June 30, 2021

**annual budget: \$2,338,139**

**museum attendance: 4,607**

\*Includes virtual programs, academic visits, limited on-site gallery hours

Smith College students: 3,022

Other Five College students and faculty: 153

Children and youth: 605

Adults: 827

**virtual programs:**

Student programs: 10

Public/member programs: 20

Attendees: 1,096

Watching from: 10 countries

**academic visitors:**

Pre-K-12 students: 605

College students: 2,909

College class visits: 120

College courses served: 47

**scma online:**

Website pageviews: 97,990

Blog Posts: 48

YouTube video views: 8,872

Facebook followers: 7,015

**online shop purchases:**

Books: 514

Smithie mugs and dishes: 219

Puzzles: 144

**works in permanent collection: 28,205**

Loans to other institutions: 6

Works receiving conservation: 11

**art acquisitions:**

Gifts: 262

Purchases: 12

**memberships: 432**

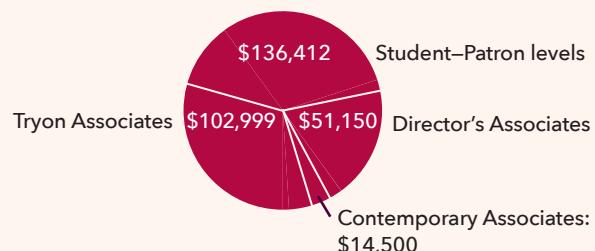
Director's Associates: 7

Tryon Associates: 24

Contemporary Associates: 6

Student through Patron levels: 395

**membership revenue: \$305,061**



**endowment comparison:**

**MARKET VALUE**





# thank you!

## SCHEMA 2020-21

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**front cover, opposite page, and top, middle, bottom this page:** Smith students enjoying the galleries during Spring 2021 open hours; **back cover:** Student Museum Educator Rowan Wheeler '21 (left) and her roommate, Catherine Davis '21 (right) in SCMA Then/Now





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