Inquiry and learning are at the heart of what the Smith College Museum of Art (SCMA) offers. This year’s annual report, SCheMA 2006–2007, is filled with stories that illustrate how the Museum is furthering its mission to promote learning, understanding, and enjoyment of art among an ever-broadening audience.

Through the 2006–2007 academic year, the Museum continued to serve as a tremendous resource for teaching and learning on Smith’s campus. At the same time, more and more visitors from across the community and around the country found their way to our galleries, classrooms, and lecture halls. Our many programs—from the Dulcy B. Miller Lecture in Art and Art History, featuring investigations of the art of Hieronymous Bosch, to a screening of the documentary film The Rape of Europa—drew record audiences. The nearly 1,500 guests who joined us in February for the launch of Beyond Green: Toward a Sustainable Art made tangible the special role our Museum plays as a gathering place for the College and the community.

Our multi-year initiative to expand the presence of Asian art in our galleries blossomed this year with a series of exciting projects and programs. Consultant and scholar Roger Keyes reviewed the Museum’s Japanese print collection, which led to the discovery of a number of rare prints, most notably the only impression in the United States of Hokusai’s Clear Weather, Southern Breeze (the first iteration of what would evolve into the better known Red Fuji). Students and visitors had the opportunity to study Buddhist art, both through the ongoing loan of a ninth-century Javanese Buddha and through the special exhibition...
Aesthetics of the Sacred: The Buddhist Art of Tibet. This exhibition was curated by Marylin Martin Rhie, Jessie Wells Post Professor of Art and East Asian Studies, in honor of the Dalai Lama’s visit to Smith in May. The exhibition featured traditional Japanese and Chinese art from the sixteenth and seventeenth centuries, described on page 16, gave students and faculty unique opportunities to study the history and rituals of the Japanese tea ceremony through the exquisite objects associated with it.

The Museum is indebted to the many donors whose generous gifts of artwork enriched our collection this year. One addition, Georgia O’Keeffe’s Pink Moon Over Water, is a singular example of how the generosity of collectors continues to transform our holdings. The gift of Dr. Nancy Burton Esterly ’56 on the occasion of her 50th reunion, this early O’Keeffe painting shows the artist representing the landscape in increasingly abstract terms. The painting, along with the two O’Keeffe oils already in the collection, joins works by other members of the Stieglitz circle, including Arthur Dove and Marsden Hartley, in documenting the development of American modernism. The full scope of gifts of artworks during the past year is too large to describe here, but each gift has enhanced the teaching value of our collection. A listing of acquisitions, both through gift and purchase, begins on page 7.

The purchase of the medieval reliquary, discussed on page 5, represents the achievement of one of our highest collecting priorities. The acquisition was the culmination of a process that began a year earlier when the Museum received a substantial gift from Louise Ines Doyle ’34. Miss Doyle had long been a friend to SCMA, underwriting the purchase in 1952 of Corot’s Dubuisson’s Grove at Brunoy, giving funds for a Museum gallery and following the process of locating and researching the Limoges reliquary with interest. It was with great sadness that, as we were preparing SCheMA 2006–2007, we learned of Miss Doyle’s death in July at the age of ninety-five. A generous philanthropist, she will be remembered not only for her contributions to our Museum but for her support for land conservation efforts in Massachusetts, commemorated by the Doyle Conservation Center in her home community of Leominster.

This annual report is filled with snapshots of our dynamic and continually evolving community. Our extraordinary progress this past academic year is directly attributable to our staff, students, faculty, volunteers, interns, Members, Visiting Committee and donors, who collectively have developed our Museum to world-class levels. I extend heartfelt gratitude to each individual who helped to sustain and advance the Smith College Museum of Art this year and throughout its history.

Jessica Nicoll
Director and Chief Curator
Smith College Museum of Art

The generous gift of Dr. Nancy Burton Esterly ’56 Pink Moon Over Water is the third painting by Georgia O’Keeffe to enter the Museum’s collection, joining Squash Blossoms I (1925) and Grey Tree, Fall (1948). Pink Moon Over Water was inspired by a month’s stay by the artist at York Beach, Maine, in September 1923, after a summer spent in Lake George with her partner and soon-to-be husband, the photographer and art dealer Alfred Stieglitz. Pink Moon Over Water is a relatively rare Maine landscape in O’Keeffe’s work. Most of her landscapes in the years before 1929, when she began traveling to New Mexico, depict the lush, rolling hills around Lake George. The Museum’s painting shares with the Adirondack landscapes a simplification of form, with elements of the terrain treated sumptuously as broad shapes. Pink Moon Over Water builds its composition from below with a series of three hillocks or rises in the landscape, above which the ocean and sky appear, blending one into the other. The horizon line is established by the topmost edge of the pink reflection of the moon in the water, and by a very subtle shift from the blue of the sea into the blue of the sky. Pink Moon Over Water is closely related to a 1922 pastel, Sun Water Maine, which is a similar composition, but a daylight scene, with a yellow-rimmed, green sun shining down on the water. As O’Keeffe scholar Barbara Buhler Lynes notes: “O’Keeffe sometimes developed subjects first in pencil, and then in charcoal and pastel before rendering them in watercolor and oil.”

Linda Muehlig, Associate Director for Curatorial Affairs and Senior Curator of Painting and Sculpture, SCMA

This past year the Smith College Museum of Art purchased an early 13th-century reliquary, adding a significant example of medieval enamel and metalwork to its collection. Its purchase was made possible through the generosity of Louise Ines Doyle ’34, who in making her gift expressed hope that it might support the acquisition of a medieval work of art. Miss Doyle’s inclination aligned perfectly with the Museum’s desire to enhance its medieval holdings. Professor Brigitte Buettner, who teaches medieval art at Smith, located the reliquary during the summer of 2006 at the renowned gallery of Brimo de Laroussilhe in Paris. Gothic in style, this small shrine was made in the region of Limoges in central France between 1200-1210. It served as a precious container for a relic, a holy fragment from the body of a saint or from an object associated with a saint. A relic could also be a memento from a sacred place, such as small rocks or soil from a biblical site in the Holy Land. The interior of this reliquary is accessed by a lower back panel fitted with a lock. The purpose of the lock was to keep the relic inside secured from the over-eager pilgrim or the ambitious thief. While we do not know where this shrine was preserved in the Middle Ages, its more recent history and provenance have been traced to collections in Switzerland, England, and New York.

The shrine is made up of enamel plaques nailed onto a house-shaped wooden core, with figures of saints appearing on the roof and gabled ends. The crest at the top is a modern replacement, which is not unusual given the vulnerability of the thin strip of metal. The type of enamel is champlevé, whereby the cells of a design are carved directly out of the metal base, leaving raised beds to separate the colors. (The term champlevé comes from the French for “raised field.”) The cells are then filled with powdered glass, the whole piece fired, and the surface smoothed and polished. Limoges was a productive center of champlevé enamel, and by the late 13th century the region’s enamel vessels and reliquaries were found in churches throughout Europe. This shrine is exceptional for its early date and remarkably good condition.

The main plaque on the front of the shrine depicts a unique scene, most likely the Judgment of Solomon. Here Solomon sits enthroned at the far left while an executioner threatens the baby in the cradle at his feet to the consternation of the women at the right. This scene is the only one of its kind known to exist on a Limoges reliquary, which makes this shrine a great object for study by scholars and students alike.

In fall 2007 Brigitte Buettner’s students will investigate the shrine in her interdisciplinary course on the art of relics and reliquaries in the medieval West, a class she has taught since 1994. In Buettner’s course, students learn to appreciate the wonderful creativity that went into the making of medieval reliquaries. They read about the challenges and rewards experienced by pilgrims traveling to

Reliquary Shrine of the Judgment of Solomon
far away “popular” shrines or to humble local sanctuaries. They learn of the power of miracle-working bones and blood, of friendly or vindictive saints. They also learn of the fervent defenders of the cult of relics as well as more skeptical and satirical voices. This year, Buettner’s course culminates in a small exhibition, for which the students research and write a series of wall texts exploring the larger artistic, iconographic and cultural contexts of the Limoges shrine.

Many aspects of medieval art, history, and religion are embodied by this reliquary, and can be used in teaching across various disciplines. The Limoges shrine serves as a potent example of enamel and metalworking techniques as well as workshop practices and anonymous art production. It also gives students insight into the powerful role of the medieval Church, the swearing of oaths upon reliquaries and many other facets of daily life in the 13th century. As such, this small, precious reliquary, the only example of its kind to be found in the region, is a remarkable and welcome addition to the collection.

Brigitte Buettner
Priscilla Paine Van der Poel Professor of Art History, Smith College
Kelly Holbert, Ph.D. Medieval Art History
Exhibition Coordinator, SCMA

DECORATIVE ARTS
Bowl, c. 1910.
Sterling silver.
Gift of Patricia Ross Pratt, class of 1951.

UNKOWN. French, early 13th century.
Reliquary; Châsse with Judgment of Solomon, c. 1200–1210.
Champlevé enamel on copper.
Purchased with the gift of Louise Ines Doyle, class of 1936.

DRAWINGS
BAILEY, William, American, born 1930.
Casein on paper.
Gift in loving memory of Mrs. Rita Rich Fraad, class of 1937.

BOUGEOUREAU, Elizabeth Jane Gardner, American, 1851–1922.
Le Coupe Improvisée, 1884.
Ink on paper.
Purchased with the Carol Ramsay Chandler Fund.

BRICHER, Alfred Thompson, American, 1837–1908.
Untitled (shore scene), c. 1890.
Brush with ink and wash over graphite on card stock.
Gift of Priscilla Cunningham, class of 1958, in honor of Ann Johnson.

DANES, Arthur Bowen, American, 1840–1928.
The Innukhuk Figure in Three Positions, n.d.
Black and white pencil on blue paper.
Gift of Gay Flood, class of 1957, in memory of her mother, Lucy Dycker Flood.

Study for Steam Shovel Fort Washington, 1932.
Watercolor and ink on paper.
Gift of Tisa Dove.

FREEMAN, Don, American, 1908–1978.
Untitled, after Rue Transnonain, April 15, 1834 by Daumier, n.d.
Crayon and gouache on paper.
Gift of George M. Friend.

JACQUETTE, Yvonne Helene, American, born 1934.
Freighter at Night, 1981.
Pastel on toned paper.
Gift of Susan L. Brundage, class of 1971, and Edward C. Thorp.

Untitled, 1972.
Pencil on paper.
Gift of Donald Resnick.

Cat Held in Hands; verso, Sketch of a Foot, n.d.
Graphite on paper.
Gift of Marjory Gorman Stoller, class of 1957.

UNKOWN, Indian artists, 18th–19th century.
The Unveiling of Beauty, last quarter of 18th century.
Princess on a Terrace with Two Attendants, mid-18th century.
Krishna and the Cowgirls, 1719.

PAINTINGS
ANDO, Joe, American, born 1955.
Untitled (Tulip), 1989.
Oil on linen.
Gift of Valerie T. Diker, class of 1959, and Charles Diker.

ANDRÉ, Jules, French, 1807–1869.
Landscape, 1865.
Oil on wood panel.
Gift of Elizabeth E. Hopkins.

BECKMANN, Max, American, born Germany, 1884–1976.
Artyf on canvas.
Gift of Margaret Richard Meyer, class of 1948.

CLARE, Olsen, British, c. 1853–1927.
Fruit Bowl.
Oil on canvas.
Gift of Beth S. Nolick, class of 1946, and Arthur L. Nolick.
At a Glance

Total attendance 36,378
Annual budget $2,311,339
Tryon Associate Households 99
Member Households 963
Changing exhibitions 15
Acquisitions 377
Gifts 311
Purchases 65
Commission 1

Education Department
Total participants in SCMA education programs and events 11,650
Number of education programs 439
Adult program visitors 3,247
Number of adult programs 97

Art Gifts & Purchases

TAKEHARA, Sako. Japanese, born 1964
Lotus, P. J., 1997
Aquatint and etching printed in brown on paper
Gift of The Tolman Collection, Tokyo, in honor of Hilary Tolman, class of 1987, on the occasion of her 20th reunion

TAKAHASHI, Hidekazu. Japanese, born 1959
Zubor, 1996
Woodcut printed in color on two sheets of paper
Gift of The Tolman Collection, Tokyo, in honor of Hilary Tolman, class of 1987, on the occasion of her 20th reunion

TAKAMAKI, Minoru. Japanese, born 1965
Loiter #2, 1997
Aquatint and etching printed in brown on paper
Gift of The Tolman Collection, Tokyo, in honor of Hilary Tolman, class of 1987, on the occasion of her 20th reunion

Takahashi, Hiromitsu. Japanese, born 1959
Zobori, 1998
Stencil printed in color on paper
Gift of The Tolman Collection, Tokyo, in honor of Hilary Tolman, class of 1987, on the occasion of her 20th reunion

WAKO, Shuji. Japanese, born 1953
Letter Under Fuji Over Seas, 1998
Lithograph printed in color on paper
Gift of The Tolman Collection, Tokyo, in honor of Hilary Tolman, class of 1987, on the occasion of her 20th reunion

WARRICK, Cheryl. American, born 1956
So Be It, 2007
Monotype in color on paper
Gift of Cheryl Warrick through the Smith College Print Workshop

SCULPTURE

FRANK, Mary. American, born 1933
Daphne, n.d.
Ceramic
Gift of Suzi Schiffer Parrasch, class of 1982, and Franklin Parrasch, in honor of her 25th reunion

ROSSER, Phyllis. American, born 1934
Shackleton’s Dream, 2003
Driftwood
Gift of Gloria Steinem, class of 1956

SEGAL, George. American, 1924–2000
Mask of Leonard Baskin, 1978
Plaster
Purchase and partial gift of the Estate of Leonard Baskin

THE MUSEUM AT A GLANCE 2006–2007

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Changing exhibitions 15
Acquisitions 377
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Purchases 65
Commission 1

Education Department
Total participants in SCMA education programs and events 11,650
Number of education programs 439
Adult program visitors 3,247
Number of adult programs 97

Family program visitors 1,601
Number of family programs 12
Total K-12 visits 3,775
Total K-12 group visits 168
Total guided K-12 group visits 81
Teacher program visits 125
Number of teacher programs 10
Smith / Five College class visits and program attendance 2,756
Number of Smith / Five College visits and programs 190
Museum-based Smith courses 5
Smith Student Museum Educators 27
Smith student Family Day volunteers 85


Museum Shop merchandise appeals to visitors of all ages.
Since the Museum reopened in 2003 following the renovation and expansion of the fine arts center, its exhibition roster and programs have prominently featured non-western art alongside its rich holdings in European and American art. This diversification, a goal of the Museum’s five-year strategic plan, reflects efforts to support the more global curriculum of the College. Guided by Samuel C. Morse, the Museum’s curatorial consultant for Asian art and a professor at Amherst College, the Museum has been especially successful in presenting exhibitions of Asian, particularly Japanese, art.

**Fashioning Tradition: Japanese Tea Wares from the Sixteenth and Seventeenth Centuries** is the second of two shows curated by Professor Morse. The first, **Confronting Tradition: Contemporary Art from Kyoto**, shown in the fall of 2004, featured the work of artists who used traditional materials in new ways and involved the construction of a full-scale Zero fighting plane in the Museum’s lower gallery. That exhibition was created to support a new course on Kyoto, taught by Smith Professor Tom Rohlich. This year’s exhibition of Japanese tea wares supported another course—the first dual Smith/Amherst class—taught by Professors Morse and Rohlich. It was made possible by the generosity of lenders, including Peggy Block Danziger ’62, and Richard Danziger, who lent the majority of the works in the exhibition.

**Fashioning Tradition**

The tea ceremony, known in Japanese as chanoyu, has been a central element of Japanese culture since the latter part of the 15th century. It brings together host and guests for a moment of repose and contemplation amid carefully selected works of art. To set the atmosphere, the host painstakingly selects works of art to match the seasons and the tastes of his guests in a process known as toriawase, or the arrangement of objects.

**Toriawase** was the focus of the exhibition, **Fashioning Tradition: Japanese Tea Wares from the Sixteenth and Seventeenth Centuries**, on view in the Sacerdote Gallery throughout the spring 2007 semester. The exhibition included two toriawase: one for the intimate grass-hut style of tea ceremony, recreated in the gallery with a portable three-mat tea room borrowed from the Urasenke Foundation in New York; and one for a larger more formal setting, established by a raised platform covered with tatami mats and a six-fold screen entitled ‘Blinds Open by Azaleas’, which was borrowed from the collection of Peggy Block Danziger and William Burto, The Art Complex Museum of Duxbury, Massachusetts and a private collection in New York.

**Fashioning Tradition** also provided an unprecedented opportunity for collaboration between the Smith College Museum of Art and Five College faculty. The course I co-taught with Professor Thomas Rohlich of the Department of East Asian Languages at Smith College took full advantage of the exhibition. The first meeting occurred in the exhibition gallery, and the students were asked to create their own toriawase, using works on display. Throughout the semester the students returned frequently to the gallery to compare the works on display with objects they had studied in class. Each student in the seminar participated in a tea ceremony at the Wa-Shin-An Japanese Teahouse at Mount Holyoke College. The students also learned about the tea ceremony from two scholars from Japan: Kamakura Jun, Director of the Hayakawabara Museum of Art in Okayama and the leading historian of the tea ceremony writing today; and Ienaga Shigemi, a professor at the International Center for Japanese Studies in Kyoto and a expert on the intellectual history of the Meiji era.

Japan can often seem remote to students in Northampton or Amherst. Slides fall short when presenting an art form such as the Japanese tea ceremony, which must be experienced with all the senses. The opportunity to teach with objects of such remarkable quality made the class a memorable experience for instructors and students alike.

Samuel C. Morse Consulting Curator for Asian Art, SCMA and Professor, Departments of Art and Art History and Asian Languages and Civilizations, Amherst College

Beyond Green: Toward a Sustainable Art.

Ann Musser, Curator of Education

This year, SCMA embarked on a variety of program innovations to deepen visitors’ experiences and broaden audiences. New public programs and performances, a joint student installation, and new online tools, such as an audio download feedback system, provided visitors with fresh ways to interact with and learn about art. These efforts led to increased collaboration between SCMA and Smith College faculty and staff. They also helped boost family, school and teacher program attendance by 18 percent. They also helped boost family, school and teacher program attendance by 18 percent.

Looking Beyond Green

To build momentum for the exhibition Beyond Green: Toward a Sustainable Art, SCMA convened a focus group of 28 Smith College faculty and staff members. The focus group initiated a number of collaborations that deepened the exhibition’s impact across campus and in the community. Thanks to the dedication of focus group members, the Landscape Studies Program’s Spring 2007 Semester 100-level lecture series was entirely devoted to speakers with expertise in the area of sustainability. The Campus Center also coordinated a hands-on activity for Smith students related to sustainability, and plans to use sustainability as a theme for the upcoming year’s student programs.

A number of focus group members also joined Museum staff to jury the “Beyond Green Student Challenge,” which resulted in an installation of student artwork created in response to the exhibition.

New Online Tools

With the goal of extending the Museum’s offer ingS into the virtual world, Museum staff created a series of audio downloads and posted them on the SCMA website in 2006–2007. Andrew Guswa, Associate Professor of Engineering at Smith College, recorded his insights about the Fall 2006 exhibition “The Art of Structural Design: A Swiss Legacy.” A number of Smith College staff members— including Rachel Weston, Chair of GAA, Katherine Thompson, House Coordinator of Hopkins House, and Gary Hartwell, Project Manager of the Green Team—joined SCMA Director Jessica Nicoll in creating online recordings about Beyond Green: Toward a Sustainable Art. All of these recordings explored and expanded on concepts and themes introduced by the exhibition, while opening SCMA’s doors to learners around the world. Am Misur, Curator of Education

2007 Tyrus Prize Winners for Installation, Digital Media and Performance Art

Kelsay Sapper ’07, Eluvia

Lila Dodge ’07 and Rose Baldwin ’09, Tendancy, Intention, Tendancy, Intention

Abby Walton ’07, Vertigo

Beyond Green Student Challenge Artists, Spring 2007

Dedicated to sustainable works with an intention to join serious using instruments to make from discarded material at the opening celebration of Beyond Green: Toward a Sustainable Art.
Beyond Green from a Student’s Perspective

“Sustainable. Is that like when you make sure not to leave a stain on the environment?” asked an eager fourth grader at the beginning of a tour on the topic of sustainability. As a student of sustainable art practice, my interest in the environment began to grow. It was not unusual for my classes to focus on issues I had not yet encountered in my coursework. Over the 2006–2007 academic year I experienced the museum from multiple perspectives. My work as a studio art major could help me respond to environmental concerns.

Working with Beyond Green compelled me to focus on issues I had not yet encountered in my classes, and the opportunity to serve in several roles within the museum fueled my interest in museum studies. I am extremely thankful for the experience I gained in the museum and with visiting artist Michael Rakowitz as a catalyst for my creative process. I also began to explore how my interactions with environmental issues explored by artists in Beyond Green: Toward a Sustainable Art experience gave me a platform for creating my own artistic involvement with environmental issues.

During the spring semester I participated in the “Beyond Green Student Challenge,” a juried competition. I attempted to visually reinterpret scientific information through my own artwork using conversations I had in the Museum and with visiting artist Michael Rakowitz as a catalyst for my creative process. I also began to explore how my experience with the Curatorial Internship, Spring ’07 experience will greatly influence my college and career aspirations.

The exhibition also served as an excellent resource for public school teachers. As a Studio Art major, I was more than interested in connecting the various—and sometimes surprising—connections between structural engineering and art making. Smith classes from a range of academic disciplines visited the exhibition. “I think the exhibition helped demonstrate that structural engineering is a creative discipline, requiring quantitative analysis, of course, but also inspiration and an aesthetic sense,” remarked Professor Guswa of the interdisciplinary nature of the exhibit.

The collaboration that emerged between the Museum’s education department and the faculty of the Picker Engineering Program proved tremendously fruitful. School visits increased by 10 percent, compared with fall 2006, and the opening lecture delivered by the original organizer of the exhibition, David P. Billington, Princeton University, attracted twice the anticipated audience. This collaboration was successful in furthering SCMA’s reach across campus and into the surrounding community.
### Interdisciplinary Teaching in the Museum

“Teaching of Visual Arts,” Education and Child Study 305
Cathy Topal, Teacher of Visual Arts

“Chemistry in Art,” Chemistry 100
Lale Bark, Senior Lecturer in Chemistry and David Dempsey, Associate Director of Museum Services, SCMA

“Topics in Contemporary Literature and Culture,” French 200
Fabienne Bullot, Lecturer in French Studies

“The Tea Ceremony and Japanese Culture,” East Asian Languages and Literatures 247
Thomas Rohlich, Director of East Asian Languages and Literatures, Smith College, and Samuel C. Morse, Consulting Curator for Asian Art, SCMA and Professor in the Departments of Art and Art History and Asian Languages and Civilizations, Amherst College

“The Art of India,” Art 226
Ayesha Cha, Chair of Art History, Mount Holyoke College Art Department

### Student Museum Educator Program

Student Museum Educators (SMEs) volunteer to attend weekly training sessions, lead tours for school and adult groups, and assist with family events. SMEs learn tour techniques, further their knowledge of art history and develop public speaking skills through sessions led by Museum education staff, curators, scholars and artists. In April, SMEs took a day trip to New York to visit with Thelma Golden ’87, director of the Studio Museum of Harlem, and gallerist Rosa New York to visit with Thelma Golden ’87, director of the Studio Museum of Harlem, and gallerist Rosa

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School children become the artists through hands-on projects inspired by artworks they have seen and topics they have discussed on their tour.

### Broadening Audience

SCMA added to its family-oriented offerings this year and enriched ongoing programs through new approaches and interdisciplinary collaborations. These special events gave SMEs, interns, and volunteers hands-on experience with planning and implementing educational programs. At “Bridges!” Family Day in November 2006, engineering students demonstrated the phenomenon of material resonance to young visitors. At the March 2007 “Beyond Green” Family Day program, participants learned from exhibition artists how to make solar cookers. Spanish-speaking volunteers were present and materials appeared in English and Spanish. SCMA also covered transportation costs for families from the Gerena School, a charter school serving low-income families in Springfield, Massachusetts. SCMA also opened its doors to families on the second Friday of each month during 2006–2007 for hands-on activities inspired by current exhibitions. All of these activities—from cyanotype to bridge building—were free and open to the public.

### Gallery Talks and Lectures

Dozens of artists and art historians shared their expertise and passion with members of SCMA’s community through gallery talks, lectures, and panel discussions throughout the year. Of special note, Marilyn Martin Rine, Jesse Wilks Post Professor of Art and East Asian Studies, Smith College, gave a gallery talk on selections from the special exhibition, Aesthetics of the Sacred: The Art of Structural Design (fall 2004); and Joseph Leo Koerner, art historian, illuminated the work of 15th- and 16th-century painter Hieronymous Bosch, as the Fourth Dulcy B. Miller Lecturer in Art and Art History (spring 2007). Dozens of artists and art historians shared their expertise and passion with members of SCMA’s community through gallery talks, lectures, and panel discussions throughout the year. Of special note, Marilyn Martin Rine, Jesse Wilks Post Professor of Art and East Asian Studies, Smith College, gave a gallery talk on selections from the special exhibition, Aesthetics of the Sacred: The Art of Structural Design (fall 2004); and Joseph Leo Koerner, art historian, illuminated the work of 15th- and 16th-century painter Hieronymous Bosch, as the Fourth Dulcy B. Miller Lecturer in Art and Art History (spring 2007).
The Tryon Associates
The Tryon Associates was founded in 1960 to provide annual support for SCMA.

Elsie Vanderbilt Aidinoff ’53
Patricia Moore Ashton ’53
Jane Chace Carroll ’53 and Robert W. Carroll
Victoria Chan-Palay ’65 and Jerome A. Cohen
Susan Honick Coen ’62 and Bruce Cohen
Anne Kahn Collier ’61 and Marvin Collier
Joyce Berger Cowin ’51
Wendy M. Cromwell ’86
Peggy Block Danziger ’62 and Richard M. Danziger
Valerie Tishman Diker ’59 and Charles Diker
John Eastman
Christina Janson Eldridge ’53
Georgianna Bray Erskine ’54
Elizabeth Mugar Eveillard ’69
Nancy Boeschenstein Fessenden ’50 and Hart Fessenden
Jacqueline Jones Foster ’54
Elizabeth Magin Evidor ’69
Nancy Branchet Frenzenaar ’50 andkart Frenzenaar
Janet Wright Ketcham ’53
Alice Blumenfeld Kramer ’52 and Arthur B. Kramer
Sarah Griswold Leahy ’54
Phoebe Reese Lewis ’51 and Jack Lewis
Margot Tishman Linton ’52 and Robert Linton
Marilyn Graves Lummis ’54
Ann Safford Mandel ’50 and Stephen F. Mandel
Suzanne Folds McCullagh ’73
Ellen Braestrup Strickler ’57 and Dan Strickler
Judith Plesser Targan ’53
Judy Emil Tenney ’49
Jane M. Timken ’64
Lucy Keith Tittmann ’53
Roberta Rosenberg Weinstein ’67 and David Weinstein
Eliot Chace Nolen ’54
Joan Leiman Jacobson ’47 and Dr. Julius H. Jacobson II
Alice Drucker Kaplan ’58
Ann F. Kaplan ’67 and Robert Fippinger
Elizabeth Sessions Kelky ’55 and Thomas V. A. Kelky
Joan Lebold Cohen ’54 and Jerome A. Cohen
Susan Wechsler Rose ’63 and Elihu Rose
Bonnie Johnson Sacerdote ’64 and Peter Sacerdote
Betty Hamady Sams ’57
Louisa Stude Sarofim ’58
Ann Weinbaum Solomon ’59
Carlyn Koch Steiner ’67
Hilary Cassey Jackson ’75

Gifts of Funds for Other Purposes

Marylin Maclean
Alice Green Macleod '47 and E.K. Macleod
Diane Allen Roan '57
Patricia Taylor GST Devoted through the initiative of Jean-LucKahn '94
Sara Winnel '99
Carol Rigot '97
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Artists Resource Trust Fund of the Bancroft/Toac Foundation
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Massachusetts Cultural Council, a State Agency (General Operational Support and Museum Education) National Endowment for the Arts, a Federal Agency

Gifts of Funds to Endowment
Lamar Biley, in memory of Louise Wolsey Biley '39
Julia Johnson (Landguth) '42, in memory of Louise Wolsey Biley '39
Diane Allen Roan '57
Ann Weinbaum Soloman '59 and Richard Soloman
Carrol Ketch Shelnor '17
Nancy Marshall Worthen '41, in memory of Louise Wolsey Biley

Gifts in Honor of Ann D. Johnson
The following donors made contributions to the Museum during the 2007 fiscal year in honor of Ann D. Johnson's 25 years of service at SCMA, which concluded on June 15, 2006.
Ann Kane Collier '55
Jill Pigeau Davison '92
Ann Allen Collier '56 and Mercer Collier
Kris and Vic Johnson
Phoebus Cantarella '87
Peggy B. Davison '82 and Richard K. Davison
Andrew Deronzay
Eileen Skerry Dooley '94
Mary Simonds
Christina Jessica Elibigil '03
Suzann-Faith and James Mouquette
Becky Revisn '92
Slason Horsens Fabian '11
Cay Ruff '97
Susan Cats '76
Susan and Richard Goldie
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Judith Kwon Harper '59
Susan Langsam Hill '62
Anna Hennings-Skaggs '74
Karin and Charlotte Randall Fund through the initiative of Ira Randall (Kobick) '86, (Brookside)
Roberta Pickelshaw (Fletcher) '54
Joan Nettie Kitchin '53
Julie Asscher Kuper '58
Wendy Salveson Apley '90
Sarah Greenlaw Leahy '56
Ellie Lee '71
Mack Lee
Margot Thorne Lattin '12
Nancy Lyons-Luht '92
Cynthia Longmire '94
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Caroline Miranda-Silva '93
Suzanne Kim '92
Maryanne Kim '94
Ming Hwang Hsing '75
Korean Movement:
Acquisition by a Korean-American Woman Artist
Gifts of Funds to Support an Exhibition
Funds from the Annual Appeal 2006–2007, (2001), an installation piece by the Korean-American artist Yong Soon Min. This was originally commissioned by the Asia Society, New York, as one of eight prestigious commissions made to leading Korean–American artist Young Soon Min. The project was conceived by Joan Choe '85, and Seoul was the venue for an accompanying exhibition of contemporary Korean and Korean-American art.
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Valerie Slouchi Kravitz ’64
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Susan Sedlow Lindner ’61
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Mary Knoblauch Morrison ’36
MayeWelshMounton ’34
Mary Shaw Newman ’50
Richard Newton
Christine Young Nicolov ’73
Lisa Lorch Novick ’89
EXHIBITIONS

July 14 – September 10, 2006
Small Up: Large Scale Paintings and Works on Paper
Sacreďote Gallery, 1st floor

July 28 – October 15, 2006
Face to Face: Looking at Portraiture
Winslow Teaching Gallery, lower level

August 25 – December 10, 2006
The Art of Structural Design: A Swiss Legacy
Dalrymple Gallery, lower level

September 1 – October 29, 2006
The Early Modern Painter-Etcher
Nixon Gallery, 2nd floor

September 8 – December 3, 2006
Garry Winogrand: Women Are Beautiful
Cunningham Corridor, 2nd floor

September 30 – December 31, 2006
Image and Devotion: Christian Art of Ethiopia from the Walters Art Museum
Sacreďote Gallery, 1st floor

October 20, 2006 – November 25, 2007
The Coronation of the Virgin: A Major Acquisition of a Northern Renaissance Altarpiece
Ketcham Gallery, 3rd floor

November 11, 2006 – February 11, 2007
Godless Communists: Soviet Anti-Religious Propaganda
Nixon Gallery, 2nd floor

January 19 – May 27, 2007
Fashioning Tradition: Japanese Tea Wares from the Sixteenth and Seventeenth Centuries
Sacreďote Gallery, 1st floor

February 2 – April 15, 2007
Beyond Green: Toward a Sustainable Art
Targan and Dalrymple Galleries, lower level

February 23 – June 17, 2007
Earthworks on Paper
Nixon Gallery, 2nd floor

April 13 – July 9, 2007
Abandoned Beauty: A Photographic Excursion through 19th-Century Egypt
Cunningham Corridor, 2nd floor

May 4 – August 4, 2007
Aesthetics of the Sacred: The Buddhist Art of Tibet
Dalrymple Gallery, lower level

May 15 – June 15, 2007
20/20 Vision: Contemporary Japanese Prints in Honor of Hilary Tolman ’87
Winslow Teaching Gallery, lower level

May 18 – September 7, 2007
Framework F: Restoring the Boundaries
Chase Atrium, 1st floor

June 15 – September 7, 2007
Medusa and Her Sisters: Leonard Baskin’s Images of Women
Dalrymple Gallery, lower level

May 18 – September 7, 2007
Fashioning Tradition: Japanese Tea Wares from the Sixteenth and Seventeenth Centuries
Sacreďote Gallery, 1st floor

June 29 – September 30, 2007
Arts and Architecture: A Centennial Celebration of the Rockefeller Foundation
Nixon Gallery, 2nd floor

July 2006 – June 2007
MUSEUM STAFF

Stoney Amaco
Financial and Systems Coordinator

Megh Caplan
Marketing and Membership Coordinator

Plam Cove
Admissions Assistant

David Starey
Associate Director for Museum Services

Martha Dow (Part-time)
Marketing Coordinator

Tania Simmons (Part-time)
Public Relations Coordinator

Jeanie Fries
Education Program Coordinator

Paul Reming (Part-time)
Museum Shop Manager

Ariella Getz
Curator of Fine Arts, Drawings and Photographs

Susan Gelotte (Part-time)
Senior Curator of Painting and Sculpture

Tania Hart (Part-time)
Admissions Assistant

Kelly Holbert
Exhibition Coordinator

Karen Lehtinen
Curatorial Center Manager

Louise M. Kohrman
Membership and Gifts Coordinator

Louis M. Krieger
Assistant to the Director

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Collections Manager/Registrar

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Admissions Assistant

Arie Minden
Manager of Security and Guard Services

Lisa Neider
Assistant Director for Ceased Affairs and Senior Curator of Painting and Sculpture

Lori V. Nelson
Center for Education

Nan Fleming (Part-time)
Museum Shop Manager

Aprile Gallant
Curator of Prints, Drawings and Photographs

Tania Hart (Part-time)
Admissions Assistant

Emily Lewis
Admissions Assistant

Nina Wilkinson
Assistant to the Director

Ann Mayo
Manager of Security and Guest Services

Linda Muehlig
Associate Director for Curatorial Affairs and Senior Curator of Painting and Sculpture

Lauren Voelz
Assistant Director for Curatorial Affairs

Bridges! Family Day

Students to the permanent collection, various galleries.

STUDENT ASSISTANTS

Work-Study, Interns and Volunteers

Conservation

Latasha Allen ’07, Megan Benedetto ’07, Cheryl Colley, Louise Armathe, Christine Bugnica AC, Sarah Foulke, Louise Armathe, Amy Huxley ’07, Julia Loehrke, UTS University, Michelle Marie Kaut AC, Edwina Meyers ’07, Andrea Ross ’08, Lisa Skiba AC, Tho Vu ’08, Tria Villien, Louise Armathe.

Cunningham Center

Bri Goldfield, Cooper Union, Julia Han ’08, Laura Ingabire ’09, Jenny Shaw ’08, Kerianne Shaw AC ’07, Lisa Shulka AC, Marcella Van der Steenhoven, Hampshire College, Nina Wilkinson ’07

Directors Office

Amy Ahmed ’08, Francesca Albini ’08, Rachel Reisman, Cooper Union, Megan Forsgard ’07, Stephanie Jones, Northeastern University, Julie Foleye ’08, Andrea Smith ’08

Education

Emily Casey ’08, Cheryl Colley, Louise Armathe, Rachel Rabinovitch ’08, Rachael Green ’09, Sophia LuCaca-Brikman ’08, Emily Rynes ’08, Maureen Smith ’08, Andrea Rosen ’09, Lisa Shulka AC, Marieke Van der Steenhoven ’07

Exhibitions and Installation

Julie A. Lonergan, Tufts University

Marketing, PR, and Membership

Kika Gilbert ’08, Colleen Donnan ’09, Sarah Neil Smith ’07, Elizabeth Robinson ’08, Elizabeth Wohlt ’08, Mahnoor Yawar ’09

Museum Shop

Evable Ronk ’08, Pavel Mesecky ’07, Antoy Zen’07

Student Museum Educators

Selene Amancio ’08, Alexandria Barnes ’08, Elizabeth Bergeron ’08, Golden Chan ’08, Jennifer Clout ’08, Rachel Colvin ’09, Rachel Divine ’07, Rachel Donahue ’08, Colleen O’Reilly ’08, Kaitlin O’Reilly ’08, Alex Gordon ’08, Bruno Coos ’09, Leah Gross ’07, Sophia LuCaca-Brikman ’08, Lisa Mabon ’08, Randy Malin ’08, Lisa Melchionda ’08, Dave Morris ’08, Emily Mushlin ’08, Kelly Mustina ’08, Lisa Neidich ’08, Victor Peng ’08, Andrea Ross ’08, Laura Voelz ’08

Marieke Van der Steenhoven ’07

JoAnna Wall ’07

Student Assistant Projects

Visitors to the permanent collection, various galleries.

Student Assistant Projects

Visitors to the permanent collection, various galleries.

Student Assistant Projects

Visitors to the permanent collection, various galleries.

Student Assistant Projects

Visitors to the permanent collection, various galleries.