

THE YEAR IN REVIEW

SCHEMA

SMITH COLLEGE MUSEUM OF ART | JULY 2008–JUNE 2009

SCheMA

An integral part of Smith College and its mission, Smith College Museum of Art educates and engages our academic and broader communities through meaningful and memorable encounters with exceptional art.

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Bold planning and innovative programming marked the past year at the Smith College Museum of Art, summarized in *SCheMA* '08-'09. The year began with our full staff engaged with faculty, staff, and students of Smith College and our Visiting Committee in developing a new strategic plan for SCMA that envisions where the Museum will be in five years. This new plan speaks to the goals of the Smith Design for Learning, affirming that SCMA "is an integral part of Smith College," with a mission "to educate and engage our academic and broader communities through meaningful and memorable encounters with exceptional art." The goals articulated in this plan are unified by a commitment to maximizing the educational potential of our extraordinary collection of art, deepening SCMA's relevance to the academic program of Smith College, and inviting exploration, inquiry, and dialogue. The Museum's full plan is included as a special insert in this issue of *SCheMA*.

This thoughtful planning process left SCMA well positioned to respond to a changed environment in the wake of the financial downturn. Clearly articulated strategic priorities have guided us in making decisions that refine our operations and focus our work. We have ended production of our thrice-yearly newsletter, a difficult decision, but one that helps us reduce our carbon footprint and propels us fully into the 21st century by harnessing the communication power of new technologies. As we move forward, *SCheMA* will remain our major annual printed summary of Museum news and activities. Similarly, our decision to scale back the number of exhibitions we mount annually and to develop more of them around our collection has few downsides and many benefits. Notable among these is the opportunity for our staff to mine more fully the content of our exhibitions through enhanced programming and to generate and disseminate new knowledge about our collection.

FROM THE DIRECTOR



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

A newly launched academic program, the Museums Concentration, responds to several of SCMA's goals to deepen student involvement and to serve as an academic and professional education resource. The Museums Concentration allows students to explore the history and work of museums through a combination of courses, practical experiences, and independent research. Pursued in addition to a major, the Concentration utilizes the extraordinary resources at Smith and within the Five Colleges for study in this area. In addition to the collections and staff of SCMA, these include the Smith College Botanic Garden, Mortimer Rare Book Room, and other special collections at Smith, the diverse and wonderful museums and galleries throughout the Five Colleges, and a rich array of relevant courses as well as the expertise of the faculty members who teach them. SCMA has augmented the curriculum by introducing a new course, "The History and Critical Issues of Museums," featuring weekly lectures on a diverse array of topics delivered by Smith and Five College faculty, Museum staff, and distinguished guests. Announced this past spring, the Museums Concentration has already enrolled 25 students, including sophomores, juniors, and seniors representing diverse interests and majors.

This program is supported by two grants from the Andrew W. Mellon Foundation, one for "Mapping the Curriculum," and the second, announced in *SCheMA* '07-'08, awarded by Mellon's College and University Art Museum Program to help SCMA deepen its engagement with Smith's academic program. The latter includes a \$1 million endowment challenge; SCMA has until June 2011 to match this amount, creating a new \$2 million endowment to secure educational initiatives. During '08-'09, the first year of effort to meet this challenge, many donors stepped forward with leadership gifts to help SCMA pass the halfway point toward its fundraising goal.

Despite the challenging economic times, SCMA has enjoyed the stalwart support of generous and loyal friends. Museum membership remained strong this past year, providing essential support for SCMA's programs. In addition, the Contemporary Associates, a new category of membership, was established under the leadership of Wendy Cromwell '86. This effort has been supported by 21 founding members who share an interest in contemporary art and a commitment to advancing SCMA. Their annual dues accrue to a new fund for the purchase of contemporary art. SCMA was founded as a museum of contemporary art more than 130 years ago; this new resource and

the vision of the alumnae who have established it will ensure that SCMA's collection remains current and grows to support Smith's dynamic and ever-evolving curriculum. Among the goals for the Contemporary Associates are to help SCMA expand its photography holdings and to develop a collection of new media artworks. The first acquisition funded by the Contemporary Associates will be made in the coming year, and I look forward to reporting on it in next year's *SCheMA*.

And finally, I am pleased to share news of a bequest to the College from the late Louise Ines Doyle, class of '34, that has endowed my position at the Museum as well as that of a member of the art faculty. Brigitte Buettner is now Louise Ines Doyle Professor of Art History; my new title is below.

Of the many messages *SCheMA* '08-'09 carries, the most important is our profound gratitude to all of the Museum's visitors and supporters whose friendship and generosity this past year have enabled the Museum to grow and thrive.

I look forward to welcoming you again soon.

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



Smith College Campus School fourth graders listened to their art teacher, Bob Hepner, on a class visit to the Doyle Gallery (second floor).

MUSEUM AT A GLANCE

JULY 2008—JUNE 2009

Total attendance	39,015	Number of family programs	13
		Family Days	1
Annual budget	\$2,785,242	Total K-12 visitors	3,168
		Total K-12 group visits	138
Membership		Teacher program participants	135
Tryon Associate households	55	Teacher workshops	4
Contemporary Associate households	21	Smith/other college class visits and	
Leader Member households	226	program attendance	4,250
Basic Member households	1,166	Smith/other college visits and programs	198
Total Member households	1,468	Museum-based course programs	5
		Student Museum Educators	26
Changing exhibitions/installations	16	Family Day & Second Friday volunteers	34
		Museum student work-study and interns	61
Acquisitions	410	Education programs for Museum student	
Art gifts	319	work-study and interns	12
Purchases	79	Class/group visitors to Cunningham Center	
Partial gift/partial purchase	2	Total participants	1,100
		Smith/other college visitors to	
Academic Programs & Public Education		Cunningham Center	1,035
Total participants	11,528	Smith/other college group visits to	
Adult program visitors	2,261	Cunningham Center	57
Number of adult programs	48	Five College/Smith College class visitors	5,005
Family program visitors	1,088		

SCMA has purchased the LED work *Inflammatory Essays, Living, Survival* (2003) by the preeminent contemporary artist Jenny Holzer for the permanent collection of the Museum. Holzer's work was showcased in 2009 in a major retrospective entitled *Protect, Protect* at the Whitney Museum of American Art (New York, NY). In May of 2009 Holzer received an honorary degree from Smith, providing the occasion for making an acquisition of her work.

In a statement provided by the Jenny Holzer Studio, the *Inflammatory Essays* are described as "...a collection of 100-word texts that were printed on colored paper and posted throughout New York City. Like any manifesto, the voice in each essay urges and espouses a strong and particular ideology. By masking the author of the essays,

Holzer allows the viewer to assess ideologies divorced from the personalities that propel them. With this series, Holzer invites the reader [and viewer] to consider the urgent necessity of social change, the possibility for manipulation of the public, and the conditions that attend revolution."

Of the text series *Living* and *Survival*, the artist writes: "*Living* was shown on cast bronze plaques and hand-lettered metal signs.... The subject matter is everyday life with a twist. The tone of the writing is matter-of-fact. *Survival* was the first series written for electronic signs. It appeared on UNEX signs made by the same company that created the Spectacolor board at One Times Square. *Survival* is more urgent than *Living*."



Jenny Holzer. American, born 1950.



Jenny Holzer.
Inflammatory Essays, Living, Survival, 2003.
Electronic LED; red diodes.
Purchased with the Janet Wright Ketcham,
class of 1953, Acquisition Fund, 2009.

INFLAMMATORY ESSAYS 1979–1982 (excerpt)

A CRUEL BUT ANCIENT LAW DEMANDS AN
EYE FOR AN EYE. MURDER MUST BE
ANSWERED BY EXECUTION. ONLY GOD HAS
THE RIGHT TO TAKE A LIFE AND WHEN
SOMEONE BREAKS THIS LAW HE WILL BE
PUNISHED. JUSTICE MUST COME SWIFTLY. IT
DOESN'T HELP ANYONE TO STALL. THE
VICTIM'S FAMILY CRIES OUT FOR
SATISFACTION, THE COMMUNITY BEGS FOR
PROTECTION AND THE DEPARTED CRAVES
VENGEANCE SO HE CAN REST. THE KILLER
KNEW IN ADVANCE THERE WAS NO EXCUSE
FOR HIS ACT. TRULY HE HAS TAKEN HIS
OWN LIFE. HE, NOT SOCIETY, IS
RESPONSIBLE FOR HIS FATE. HE ALONE
STANDS GUILTY AND DAMNED.



Wendy Cromwell '86 and Janet Ketcham '53 in the Chace Gallery at SCMA.

Two recent and important purchases of contemporary art were made possible by a gift from Janet Wright Ketcham '53, an avid collector and member of the Museum's Visiting Committee.

What Will Come (2006), a film by the major South African artist William Kentridge, was purchased in 2008 with Ketcham's gift and was placed on view for the first time in May 2009 in the Ketcham Gallery on the third floor of the Museum (page 8). This hand-drawn, anamorphic film is projected from the ceiling onto a circular steel tabletop. Images of the artist's drawings, based on the Italo-Abyssinian War of 1935, are resolved in reflections in a mirrored cylinder positioned at the center of the table.

The second purchase made with Ketcham's gift in 2009 (featured in the Acquisition Highlight), *Inflammatory Essays, Living, Survival* (2003), is an example of the electronic LED (light-emitting diode) works for which the artist, Jenny Holzer, is best known. Holzer's body of work, from her paintings, posters, and running-text LED "signs" to her monumentally scaled Xenon light projections,

is based on challenging and often subversive writings. This work is composed of texts from three different series: the *Inflammatory Essays* (1979–82), influenced by Holzer's readings of political, artistic, religious, utopian, and other manifestos; the *Living* series (1980–82), which presents a set of quiet observations, directions, and warnings; and *Survival*, a cautionary series (1983–85) and the first of Holzer's texts to be created specifically for her LED signs.

In September 2009, while in New York City for the birth of a granddaughter, Ketcham met with fellow Museum Visiting Committee member Wendy Cromwell '86 and spoke with her about collecting and donating art. Cromwell heads Cromwell Art, advising contemporary art collectors on acquisitions and sales. She is also the founder and chair of the Museum's Contemporary Associates, a new alumnae group whose members are interested in learning more about contemporary art and contribute, through their membership dues, to the acquisition of contemporary works for SCMA's collection.

WC ▶ At what point did you first become conscious of an interest in art?

JK ▶ It was definitely Art 101 at Smith College. I give it total credit—that whole year's course.

WC ▶ You seem to be drawn to many different kinds of contemporary art. Is there something specific that draws you to a piece?

JK ▶ I actually am not that multifaceted, and embarrassingly so. I've bought very safely with art. For instance, I don't really connect with conceptual or minimalist art. Recently my son purchased a Robert Mangold and asked if he could leave it at my house until he could use it. I never would have had the courage to buy it, but I came to like it quite a bit.

WC ▶ You have a Yinka Shonibare too, and I wouldn't call that safe. It's figurative, but it also has something to say and is somewhat controversial.

JK ▶ Right. And I would also never be guilty of buying something to match my couch. However, my house has very high ceilings, so something vertical was appealing to me.

WC ▶ There is certainly a practical side to living with art. You're not a museum, and you have to feel comfortable in your home. Can you talk about your views on investing in art?

JK ▶ I've been a widow a long time, so the funds that I had available for art I felt I deserved to keep and not to let diminish. So I don't really take much risk. Never do I think of buying art to sell. Nor do I think, "Would it be valuable?" I just don't go out and buy something that an unknown artist painted yesterday. I would pick something a well-known artist painted yesterday. Any time I've gotten interested in selling, it's in order to have something I wanted more. But I've hardly done that at all.

WC ▶ Could you talk a bit about the funds that you and other alumnae have given to the Museum for acquisitions?

JK ▶ It can be a little more fun to pick the art and give it to the Museum. If you're giving money, you and the museum director really have to be in sync. A museum director has their sense of direction, and I share Jessica Nicoll's direction.

WC ▶ Contemporary art can be a great thing for collectors or museums. You can buy a much younger generation at a much lower cost that already has museum traction. Do you make regular trips to see contemporary art?

JK ▶ I do. I usually go to Art Basel with my daughter and daughters-in-law. They buy lesser works of well-known people.

WC ▶ That's a wonderful way for people to collect great art at the right price.

JK ▶ I've bought things at Basel Switzerland. I bought my Damien Hirst piece there. One of his "prescription dots."

WC ▶ I think Damien Hirst is one of those artists who has changed the course of art history. It's hard to like sometimes, and it's controversial.

JK ▶ Well, not everybody likes Warhol, but he changed the course, too.

WC ▶ Smith was very fortunate to acquire the Kentridge video. William Kentridge is one of the greatest artists living, I think.

JK ▶ I met him when he came to Seattle, and he's the most expansive man. He has a great political history. His father was the lawyer for Stephen Biko. He can do anything. He started a puppet company. He's staged an opera that is coming to New York in March 2010, and he does the sets, as artists did in France and Russia.

WC ▶ I saw his opera *The Return of Ulysses*. Puppets, projections—I was enthralled by the visual aspects. The Met has commissioned a few artists to work on operas, and Kentridge was one of the first.

JK ▶ This projection piece that is now at Smith is incredible.

WC ▶ Yes, he marries traditional drawing with the latest technology. It really is the whole span of art.

JK ▶ I have a drawing of his that looks like a Renoir. It's out of one of his videos. It's a little girl in a hat, on a beach with a bucket.

WC ▶ Perfect for Sally! [JK's new grandchild.]

JK ▶ Well, nowadays it's almost always impossible to give art to your family, because of estate tax. So as you come to a time when you're going to downsize in your life, what do you do with it? It's just practical to start thinking about whether you're going to give it away, and to which museum. If you learned your art at Smith, why wouldn't that be your first loyalty, to give back to that Museum?

Interview facilitated and edited by Samuel H. Samuels, Gift Planning Officer, Smith College

Kentridge: *What Will Come* (2006)



William Kentridge.
What Will Come, 2006.
Anamorphic projection: 35 mm film transferred to DVD, cold rolled steel table, cylinder, paper.
Purchased with the Janet Wright Ketcham, class of 1953, Acquisition Fund.

In April 2009, the Museum debuted an important new addition to the collection, *What Will Come* (2006), a major film by William Kentridge, which takes its title from a Ghanaian proverb: "What will come has already come." This line reflects a sentiment conveyed through the imagery of the film, which speaks to the range of conflicts that have marked modern human history. The film is projected from the ceiling onto a round metal table bearing a polished circular column in its center. The images are reflected on the surface of the column, which corrects the perspective of the drawing for the viewer. The images circumnavigate this column, changing form as they move to a haunting musical track.



William Kentridge
South African, born 1955

ACQUISITIONS

DECORATIVE ARTS

Morris & Company (MORRIS, William. English, 1834–1896)
BURNE-JONES, Edward (designer). English, 1833–1898
GLASBY, William (glass painter). English, 1863–1941
Ruth, part of a three-light window with figures of Miriam and Joshua, 1911
Made for the Chapel of the Cheadle Royal Hospital, near Manchester, England
Leaded stained glass
Purchased with the Beatrice Oenslager Chace, class of 1928, Fund

ONO Hakuko. Japanese, 1915–1996
Kinrande on red ground (tea bowl), 1980s
Porcelain, enamels
Anonymous gift in honor of a member of the Smith class of 1965

ONO Hakuko. Japanese, 1915–1996
Kinrande Kogo (incense container), 1980s
Porcelain, enamels
Anonymous gift in honor of a member of the Smith class of 1965

SHUKO Kawai. Japanese, 20th century
Kazaribako (ornamental box with medicinal plants design), ca. 1940
Lacquerware
Gift of Valerie Tishman Diker, class of 1959, and Charles Diker

TIFFANY, Louis Comfort. American, 1848–1933
Favrile vase with fiddlehead fern design, 1912–1940
Ceramic with cream and brown glaze
Gift of Sarah de Brabander, class of 1969, in memory of her mother, Helen Goodwin Laubshire, class of 1928

UNKNOWN. African; Yoruba peoples; probably Efon Alaiye beading compound, Western Nigeria
Tunic, 20th century
From the family estate of Chief Olu Ekare, Ekare Village, Ekiti, Western Nigeria
Cotton, burlap, glass beads, and coconut shells
Purchased with the Art Acquisition Fund

UNKNOWN. Chinese, Northern Song Dynasty, 960–1127 CE
Yue-type tea bowl with incised design, late 10th–early 11th century
Stoneware with gray-glaze celadon
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen

UNKNOWN. Japanese; Ainu peoples, Hokkaido
Robe, late 19th century
Bark fiber, indigo dyed cotton cloth appliqué
Gift of Valerie Tishman Diker, class of 1959, and Charles Diker

UNKNOWN. Japanese; Ainu peoples, Sakhalin Island
Robe, late 19th century
Nettle fiber woven with indigo stripes, indigo dyed cotton cloth appliqué
Gift of Valerie Tishman Diker, class of 1959, and Charles Diker

UNKNOWN. Japanese, Edo period (?), 1603–1868
Medicine Buddha, 17th–18th century
Carved kiri-type wood with remains of black or dark brown lacquer
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen

Gifts & Purchases of Art



Morris & Company (William Morris. English, 1834–1896).

Edward Burne-Jones (designer). English, 1833–1898.

William Glasby (glass painter). English, 1863–1941.

Ruth, part of a three-light window with figures of Miriam and Joshua. 1911. Made for the Chapel of the Cheadle Royal Hospital, near Manchester, England. Leaded stained glass. Purchased with the Beatrice Oenslager Chace, class of 1928, Fund.



Left: Take Yosai. Japanese, 20th century.
Fubako (letter box with bamboo leaves design), ca. 1920s.
Lacquerware.
Gift of Valerie Tishman Diker, class of 1959, and Charles Diker.

Right: Weller Pottery. Zanesville, Ohio, 1872–1948.
Xenia vase with incised and painted English roses, n.d.
Glazed ceramic.
Gift of Sybil and Alfred Nadel (Sybil Gottlieb, class of 1957).



Nicolas-Charles Silvestre. French, 1699–1767.
Travelers in a Landscape with a Castle in the Background, n.d.
Red chalk on paper.
Purchased with the Diane Allen Nixon, class of 1957, Fund.

UNKNOWN. Thai; late Ayudhya period (or type), 1732–1767; Bangkok School, late 18th century–present
Buddha, 18th–19th century
Carved, gilded wood
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen

YOSAI Take. Japanese, 20th century
Fubako (letter box with bamboo leaves design), ca. 1920s
Lacquerware
Gift of Valerie Tishman Diker, class of 1959, and Charles Diker

American art pottery, the gift of Sybil and Alfred Nadel (Sybil Gottlieb, class of 1957)

Clifton Pottery. Clifton, New Jersey, 1905–1911
Vase with peony design, n.d.
Unglazed ceramic

Clifton Pottery. Clifton, New Jersey, 1905–1911
Vase with peony design on red ground, n.d.
Glazed ceramic

GRUEBY, William. American, 1867–1925
Vase with carved vertical leaves, n.d.
Glazed ceramic

GRUEBY, William. American, 1867–1925
Vase with leaves and buds, n.d.
Glazed ceramic

Marblehead Pottery. Marblehead, Massachusetts, 1904–1936
Pitcher with ship design, n.d.
Glazed ceramic

Newcomb College Pottery. New Orleans, Louisiana, 1895–1940
IRVINE, Sadie (painter). American, 1887–1970
Vase with carved and painted floral design, 1915
Glazed ceramic

Newcomb College Pottery. New Orleans, Louisiana, 1895–1940
IRVINE, Sadie (painter). American, 1887–1970
Vase with carved and painted flowers, n.d.
Glazed ceramic

Newcomb College Pottery. New Orleans, Louisiana, 1895–1940
IRVINE, Sadie (painter). American, 1887–1970
Vase with incised and painted flowers, 1911
Glazed ceramic

OHR, George. American, 1857–1918
Gourd-shaped vase, n.d.
Glazed ceramic

OHR, George. American, 1857–1918
Squat-shaped vase, n.d.
Glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
BISHOP, Irene (painter). American, 1881–1925
Vase with white, long-stemmed poppies, 1908
Iris-glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
CONANT, Arthur. American, 1889–1966
Vase, n.d.
Glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
COYNE, Sallie E. (painter). American, 1876–1939
Vase with carved and painted poppies, 1910
Black iris-glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
EPPLY, Lorinda (painter). American, 1874–1951
Vase with daffodil design, 1906
Glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
F. E. K. American, dates unknown
Double-handled vase with daisies, 1882
Ceramic with Limoges glaze

Rookwood Pottery. Cincinnati, Ohio, 1880–present
LINCOLN, Elizabeth (painter). American, dates unknown
Bowl with painted leaf design, n.d.
Glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
MCDONALD, William (painter). American, dates unknown
Vessel, 1893
Glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
ROTHENBUSCH, Fred (painter). American, dates unknown
Vase with landscape, ca. 1915
Glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
SAX, Sara (painter). American, active with Rookwood 1896–1931
Vase, n.d.
Glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
SCHMIDT, Carl (painter). American, 1875–1959
Vase with lavender crocus and green leaves, 1901
Iris-glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
TODD, Charles (painter). American, dates unknown
Vase with garlands of flowers, 1911
Glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
VAN BRIGGLE, Artus (painter). American, 1869–1904
Vase with painted daisy design, 1891
Glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
WILCOX, Harriet (painter). American, active at Rookwood 1886–1907
Tray with tobacco pipe design, 1894
Glazed ceramic

Rookwood Pottery. Cincinnati, Ohio, 1880–present
WILCOX, Harriet (painter). American, active at Rookwood 1886–1907
Vase with magnolia blossoms, 1931
Ivory jewel porcelain glazed ceramic

Roseville Pottery. Zanesville, Ohio, 1890–1954
Dogwood II vase, n.d.
Glazed ceramic

Roseville Pottery. Zanesville, Ohio, 1890–1954
Rozane vase with stylized crocus design, n.d.
Glazed ceramic

Roseville Pottery. Zanesville, Ohio, 1890–1954
Wisteria vase with double handles, n.d.
Glazed ceramic

Roseville Pottery. Zanesville, Ohio, 1890–1954
M. F. (painter). American, dates unknown
Royal vase with floral design and “squeeze bag” details, n.d.
Glazed ceramic

VAN BRIGGLE, Artus. American, 1869–1904
Vase with arrowhead designs, ca. 1906
Glazed ceramic

VAN BRIGGLE, Artus. American, 1869–1904
Vase with stylized feather design, ca. 1905
Ceramic with mottled, multitone matte glaze

Weller Pottery. Zanesville, Ohio, 1872–1948
Blue Louwelsa vase with floral design, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948
Bowl with sculpted frog and lily pad design, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948
Ethel vase, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948
Glendale vase with birds and a nest with eggs in foliage, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948
“Jap Birdimal” vase with “squeeze bag” fish design, n.d.
Glazed ceramic



Diego Rivera. Mexican, 1886–1957.
Yalalag Caminando con un Niño (Yalalag Woman Walking with a Boy), 1948.
Gouache on paper.
Bequest of Anita V. Davis.



Left: Pablo Picasso. Spanish, 1881–1973.
Minotaure Aveugle Guide par une Fillette dans la Nuit, 1934.
Aquatint, scraper, drypoint, and burin printed in black on Montval paper.
Gift of Susan S. Small (Susan Spencer, class of 1948).



Right: Whitfield Lovell. American, born 1959.
Kin XXXII (Run Like the Wind), 2008.
Conté crayon on paper with barbed wire.
Purchased with the Dorothy C. Miller, class of 1925, Fund.

Weller Pottery. Zanesville, Ohio, 1872–1948

Sicard vase with floral design, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948

Silvertone vase, basket-shaped, with blue iris design, n.d.
Glazed ceramic with gilding

Weller Pottery. Zanesville, Ohio, 1872–1948

Vase with double gourd shape and raised designs, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948

Vase with molded poppy pods and cutback designs, n.d.
Ceramic with green matte glaze

Weller Pottery. Zanesville, Ohio, 1872–1948

Vase with painted floral designs, n.d.
Glazed ceramic with gilding

Weller Pottery. Zanesville, Ohio, 1872–1948

Vase with three open handles, and painted and carved design, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948

Xenia vase with Arts and Crafts design, n.d.
Ceramic with matte glaze

Weller Pottery. Zanesville, Ohio, 1872–1948

Xenia vase with incised and painted English roses, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948

Xenia vase with stylized sunflower design, n.d.
Glazed ceramic with gilding

Weller Pottery. Zanesville, Ohio, 1872–1948

ABEL, Ed (painter). American, dates unknown
Aurelian vase with painted birds on abstract background, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948

DAUGHERTY, A. (painter). American, dates unknown
Dickensware vase with portrait of a Native American figure, n.d.
Bisque-finish ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948

M. G. (painter). American, dates unknown
“Jap Birdimal” vase with geisha holding a parasol, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948

MCLAUGHLIN, Sarah (painter). American, dates unknown
Hudson vase with painted wisteria design, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948

TIMBERLAKE, Mae or Sarah (painter). American, dates unknown
Hudson vase with double handles and painted dogwood design, n.d.
Glazed ceramic

Weller Pottery. Zanesville, Ohio, 1872–1948

TIMBERLAKE, Mae or Sarah (painter). American, dates unknown
Hudson vase with painted irises, n.d.
Glazed ceramic

DRAWINGS

KONG Baiji. Chinese, born 1932

Lungmen Stone Buddha, 1979
Ink and oil stick on paper
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

BARNET, Will. American, born 1911

Eleven sketches for *Three Windows*, ca. 1991–1992
Twelve sketches for *The Golden Frame*, ca. 1990–1995
Carbon on vellum
Gift of Elena and Will Barnett

CHILDS, Bernard. American, 1910–1985

Preliminary drawing for *Noël*, 1971
Graphite on paper

Four studies for *Mozart*, 1972

Ballpoint pen on paper

Illustrations for *World’s Best Plays*, n.d.

Ink on paper
Gift of Judith Childs (Judith Miller, class of 1953)
in honor and memory of Harry Bettum, master printer

LOVELL, Whitfield. American, born 1959

Kin XXXII (Run Like the Wind), 2008
Conté crayon on paper with barbed wire
Purchased with the Dorothy C. Miller, class of 1925, Fund

PEPE, Sheila. American, born 1959

Sky High I, 2004
Ink, gouache, and graphite on constructed (collaged) paper
Partial purchase with gifts from Members of the
Museum’s Visiting Committee in honor of the
retirement of Ann Johnson



Robert Louis Frank. American, born Switzerland, 1924.
Political Rally, Chicago, 1956 (printed in the 1960s).
Gelatin silver print.
Partial gift of J. Michael Parish and partial purchase with
the Madeleine H. Russell, class of 1937, Fund.

RIESS, Guenther. American, born Austria, 1945

Anatomy of a Brush Stroke from the series
Studio Still Life, 1986
Graphite, acrylic, watercolor, metal tack, wood,
and pencil on paperboard
Gift of Marilyn L. Cohen (Marilyn L. Levin, class of 1968)
and L. Robert Cohen

RIVERA, Diego. Mexican, 1886–1957

Yalalag Caminando con un Niño (Yalalag Woman Walking with a Boy), 1948
Gouache on paper
Bequest of Anita V. Davis

SILVESTRE, Nicolas-Charles. French, 1699–1767

Travelers in a Landscape with a Castle in the Background, n.d.
Red chalk on paper
Purchased with the Diane Allen Nixon, class of 1957, Fund

TULLIS, Garner. American, born 1939

Renaissance Man, 1975
Cast paper and graphite
Gift of Marilyn L. Cohen (Marilyn L. Levin, class of 1968)
and L. Robert Cohen

WU Yi. Chinese, born 1934

Mountain Landscape, 1979
Ink on paper mounted on brocade
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

INSTALLATION

MIN, Yong Soon. American, born South Korea, 1953

Movement, 2008
Records, CDs, round mirrors of varying sizes
with painted element
Purchased through the initiative of the Korean American
Students of Smith (KASS) and the Korean Arts Foundation
(KAF) with gifts from alumnae and other donors

PEPE, Sheila. American, born 1959

Red Hook at Bedford Terrace, 2008
Shoelaces, cotton yarn, and nautical towline
Purchased with gifts from Members of the Museum’s
Visiting Committee and others in honor of the retirement
of Ann Johnson

PAINTING

BARNET, Will. American, born 1911

The Golden Frame, 1990–1995
Oil on canvas
Gift of Will Barnett and Elena Barnett

BARNET, Will. American, born 1911

Three Windows, 1992
Oil on canvas
Gift of Will Barnett and Elena Barnett

ELMER, Edwin Romanzo. American, 1850–1923

Our Village Carver, 1906
Oil on canvas
Partial purchase with the Kathleen Compton Sherrerd,
class of 1954, Acquisition Fund for American Art,
and partial gift of Conrad J. Kronholm, Jr., in honor
of Betsy B. Jones, class of 1947



Yong Soon Min.
American, born South Korea, 1953.
Movement, 2008.
Records, CDs, round mirrors of varying
sizes with painted element.
Purchased through the initiative of the
Korean American Students of Smith (KASS)
and the Korean Arts Foundation (KAF)
with gifts from alumnae and other donors.



Weller Pottery. Zanesville, Ohio, 1872–1948.
Vase with molded poppy pods and cutback designs, n.d.
Ceramic with green matte glaze.
Gift of Sybil and Alfred Nadel
(Sybil Gottlieb, class of 1957).



Edwin Romanzo Elmer. American, 1850–1923.
Our Village Carver, 1906.
Oil on canvas.
Partial purchase with the Kathleen Compton Sherrerd, class
of 1954, Acquisition Fund for American Art and partial gift
of Conrad J. Kronholm, Jr., in honor of Betsy B. Jones, class of 1947.



Richard Tuttle. American, born 1941.
Mandevilla 7, 1998.
Aquatint printed in color on paper.
Purchased in honor of Ann Weinbaum Solomon, class of 1959, for
her service as Chair of the Museum Visiting Committee, 2003–2008.

MOON, Jiha. Korean, lives and works in U.S., born 1973
Comfort Zone, 2007
Ink and acrylic on Hanji paper over canvas
Purchased with the Art Acquisition Fund

PAN Xinglei. Chinese, born 1969
Movement, 2005
Paint, plaster, and concrete dust on canvas
Gift of Ethan Cohen in memory of James Connolly

SALLE, David. American, born 1952
The Hardness of Style, 1981
Acrylic on canvas
Gift of Barbara P. Jakobson (Barbara Petchesky, class of 1954)

PHOTOGRAPHY

BRADY, Mathew, circle of. American, 19th century
Union Soldiers at the Cookhouse, ca. 1864
Albumen print from wet collodion negative mounted
on blue paper
Purchased with the Katharine S. Pearce, class of 1915, Fund

BRANDT, Bill. English, 1904–1993
Nude, London, #483, ca. 1950s
Gelatin silver print and ink
Purchased with the Dorothy C. Miller, class of 1925, Fund

CONNOR, Linda. American, born 1944
Veiled Woman, India, 1979
Gold-toned gelatin silver print on printing out paper
Purchased with the fund in honor of Charles Chetham

FRANK, Robert Louis. American, born Switzerland, 1924
Political Rally, Chicago, 1956 (printed in the 1960s)
Gelatin silver print
Partial gift of J. Michael Parish, partial purchase with
the Madeleine H. Russell, class of 1937, Fund

GARDNER, Alexander. American, 1821–1882
“What Do I Want, John Henry?” from *Gardner's Sketchbook*, 1882
Albumen print
Purchased with the Elizabeth Halsey Dock,
class of 1933, Fund

GRIEG, Cynthia. American, born 1959
Representation No. 55 (Cup Tower), 2007
Chromogenic development print
Purchased with the Richard and Rebecca Evans
(Rebecca Morris, class of 1932) Foundation Fund

HAYDEN, Jacqueline. American, born 1950
Figure Model Series, 1992
Unique gelatin silver print
Purchased with the fund in honor of Charles Chetham

MACWEENEY, Alen. Irish, born 1939
Ballinasloe, Ireland, 1994
Mayo, Ireland, 1971
C-prints
Gift of Nicole Shearman, class of 1987, and Nicholas Fluehr

PETEGORSKY, Stephen. American, born 1954
Corn Fields After Harvest: The Meadows, 2007
(printed in 2009)
Pigment inkjet print
Gift of Stephen Petegorsky in memory of Michael Goodison

PULLMAN, Esther (class of '64). American, born 1942
Private Estate Greenhouse, Passageway, Wellesley, Massachusetts (03.12B), April 2003
Inkjet prints (triptych)
Purchased with the gift of Louise Eastman Weed, class
of 1970, in honor of Louise Lindner Eastman, class
of 1933, and Lee Eastman

SANDER, August. German, 1876–1964
The Painter Franz Wilhelm Seiwert, 1928 (printed in 1974)
The Painter Gerd Arntz, 1929 (printed in 1974)
The Painter Gottfried Brockmann, 1924 (printed in 1974)
The Painter Heinrich Hoerle, 1929 (printed in 1974)
The Painter Heinrich Hoerle, Painting the Boxing Champion Hein Domgörgen, 1929 (printed in 1974)
Gelatin silver prints
Gift of Stephen J. Nicholas, M.D.

SIMMONS, Laurie. American, born 1949
Talking Handkerchief, 1987
Cibachrome print
Gift of Angela K. Westwater, class of 1964

WILLIS, John. American, born 1958
Two untitled photographs from *Recycled Realities*, 1998
Gelatin silver prints
Gift of Jeanne and Richard S. Press

YOUNG, Thomas Steven. American, born 1952
Chin & Eyes from *Recycled Realities*, ca. 2000
Group Portrait from *Recycled Realities*, ca. 2000
Torn Smiles from *Recycled Realities*, ca. 2000
Gift of Jeanne and Richard S. Press

PRINTS

AMER, Ghada, and Reza Farkhondeh. American, born Egypt, 1963. Farkhondeh: born Iran, 20th century
Kiss Cross, 2006
Lithograph printed in color with thread on paper
Purchased with the Josephine A. Stein, class of 1927, Fund,
in honor of the class of 1927

BASIRE, James. English, 1730–1802
After Agostino Carracci. Italian, 1557–1602
Apollo and Coronis, 1764
Etching printed in brown on paper
Gift of Blaine Butler in memory of Margaret (Bright) Williams,
class of 1908

BEAUVARLET, Jacques Firmin. French, 1731–1797
After François-Hubert Drouais. French, 1727–1775
The Sons of the Duc de Béthune, n.d.
Engraving printed in black
Purchased with the Margaret Walker Purinton Fund

BOLOTIN, Jay. American, born 1949
A Catalog Raisonné of the Objects, Flora & Fauna, Angel Detritus, Characters & Architectural Elements of Eden and Nobotown, Elements of a Woodcut Motion Picture Titled The Jackleg Testament: part one—Jack and Eve, 2005–2007

Woodcuts printed in black on paper with DVD
Purchased with the Carol Ramsay Chandler Fund and
with the fund in honor of Charles Chetham

BOUDIN, Eugène. French, 1824–1898
Marine, 1898
Etching printed in black on paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

BRACQUEMOND, Félix. French, 1833–1914
Three states of *La Seine au Bas-Meudon*
(first through third), 1868
Etchings printed in black on cream-colored laid paper
Purchased with the Eva W. Nair, class of 1928, Fund,
and the Elizabeth Halsey Dock, class of 1933, Fund

BROCKHURST, Gerald Leslie. British, 1890–1978
Adolescence, 1932
Etching printed in black on simili-Japan wove paper
Gift of Adlyn (Paddy) Shannon Cook, class of 1949

BUTT, Ambreen. Born Pakistan, 1969
Daughter of the East, 2008
Five six-plate color etchings with aquatint, spit-bite aquatint,
and drypoint with chine collé and handcoloring on paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

CARRACCI, Agostino. Italian, 1557–1602
After Andrea Boscoli. Italian, 1550–1606
l'Armonia delle Sfere, n.d.
Engraving printed in black on paper
Gift of Blaine Butler in memory of Elizabeth (Glass) Hoke,
class of 1939

CHILDS, Bernard. American, 1910–1985
The Spiral, 1968
Eight progressive proofs, one editioned print, and four plates
for *Magic Over the Mountains*, 1969
Enthusiasm from the *I Ching*, 1970
Possession in Great Measure from the *I Ching*, 1970
Three progressive proofs for *The Receptive* from the
I Ching, 1970
Tiger and the Lady, 1971

Gerald Leslie Brockhurst. British, 1890–1978.
Adolescence, 1932.
Etching printed in black on simili-Japan wove paper.
Gift of Adlyn (Paddy) Shannon Cook, class of 1949.



Esther Pullman, class of 1964. American, born 1942.
Private Estate Greenhouse, Passageway, Wellesley, Massachusetts (03.12B), April 2003.
Inkjet prints (triptych).
Purchased with the gift of Louise Eastman Weed, class of 1970, in honor of Louise Lindner Eastman, class of 1933, and Lee Eastman.



Five preliminary proofs, and one editioned print, for *Mozart*, 1971–1972
The Bettum Variation, from *Chrysalis*, 1972
Chrysalis, 1972
The Graduate, 1972
Noël, 1974
Letterpress on paper

Mozart Bicentennial at Lincoln Center, 1991
Offset lithograph printed in color on paper

Two plates for *Chrysalis*, 1972
Carved plastic on chipboard base and cut metal

Block for *Noël*, 1970
Wood
Gift of Judith Childs (Judith Miller, class of 1953) in honor and memory of Harry Bettum, master printer

CORNELL, Thomas. American, born 1937
The Defense of Gracchus Babeuf Before the High Court of Vendome, 1964
Twenty etchings printed in black on paper
Gift of Elizabeth and John Scott

DILL, Lesley. American, born 1950
Light, 2002
Lithograph and collage with thread on paper
Purchased with the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

DIX, Otto. German, 1891–1969
Verwundeter, Herbst 1916, Bapaume ("Wounded Soldier, Autumn 1916, Bapaume") from *Der Krieg* ("War"), 1924
Etching and aquatint printed in black on paper
Purchased with the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

FILLER, James. English, 18th century
After Thomas Kirk. English, 1769–1797
Troilus & Cressida, Act 5, Scene 3, published January 1779
Engraving printed in black with handcoloring on paper
Gift of Caroline Houser

GOMBERT, Carl. American, born 1959
Flag Bearer #2, 2006
Stamp ink printed in black on paper
Gift of the Monotype Guild of New England

MANRIQUE, César. Spanish, 1919–1992
Untitled, 1963
Lithograph and silkscreen printed in color on paper
Gift of Julie Davis Jewett, class of 1958

MELINI, Charles D. French, 1740–1795
After François-Hubert Drouais. French, 1727–1775
The Sons of Prince de Turenne in Savoyard Costume, n.d.
Engraving printed in black on paper
Purchased with the Margaret Walker Purinton Fund

MOON, Jiha. Born Korea, 1973
Impure Thoughts, 2008
Spit-bite and lift-ground aquatint etching with drypoint and chine-collé printed in color on paper
Gift of Jiha Moon through the Smith College Print Workshop

PATSFALL, Mark. American, born 1959
After Picabia, after Cranach, 2003
Intaglio on Rives paper with handcoloring, two 4.5-inch LCD TVs, two DVD players, two video programs on DVD
Purchased with the Carol Ramsay Chandler Fund

PERRONE, Serena. American, born 1979
In the Realm of Reverie V: Phantom Vessels and the Bastion of Memory, 2007
Woodcut printed with Handschy hand-mixed metallic ink with silverpoint and goldpoint on frosted Mylar
Purchased with the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

PICASSO, Pablo. Spanish, 1881–1973
Minotaure Aveugle Guide par une Fillette dans la Nuit, 1934
Aquatint, scraper, drypoint, and burin printed in black on Montval paper
Gift of Susan S. Small (Susan Spencer, class of 1948)

PLIMPTON, Sarah, class of 1958. American, born 1936
Time to Move, 2008
Aquatint (viscosity print made with one plate)
Gift of Sarah Plimpton, class of 1958

ROWLANDSON, Thomas. British, 1756–1827
Hengar Near Camelford Cornwall, n.d.
Gift of Catha Jackson Grace, class of 1958

SACHS, Tom. American, born 1966
VIN #, 2005
Silkscreen on paper
Gift of Angela K. Westwater, class of 1964

TUTTLE, Richard. American, born 1941
Mandevilla, 1998
Seven aquatints printed in color on paper
Purchased in honor of Ann Weinbaum Solomon, class of 1959, for her service as Chair of the Museum Visiting Committee, 2003–2008



Bernard Childs. American, 1910–1985.
Magic Over the Mountains, 1969.
Letterpress printed in color on paper.
Gift of Judith Childs (Judith Miller, class of 1953) in honor and memory of Harry Bettum, master printer.

SCULPTURE

BIGGERS, Sanford. American, born 1970
Norton Christmas Project 2008, 2008
Plastic, light, three batteries
Gift of Jessica Nicoll, class of 1983, through the generosity of Gwen and Peter Norton

FREY, Viola. American, 1933–2004
Man in Abstract Suit, 1988
Polychromed ceramic in 20 pieces on metal base
Gift of Jean Freiberg Bloch, class of 1945

HOLZER, Jenny. American, born 1950
Inflammatory Essays, Living, Survival, 2003
Electronic LED sign; red diodes
Purchased with the Janet Wright Ketcham, class of 1953, Acquisition Fund

PEPE, Sheila. American, born 1959
Untitled (doll), ca. 1984
Stuffed and sewn cloth
Gift of Priscilla Cunningham, class of 1958, in honor of Linda Muehlig

TAKANO Miho. Japanese, born 1971
Robot Girl (Blue), 2006
Stoneware, clay slip, enamels, metal
Anonymous gift from a member of the class of 1987

TAKANO Miho. Japanese, born 1971
Robot Girl (Pink), 2006
Stoneware, clay slip, enamels, metal
Anonymous gift from a member of the class of 1987



Sheila Pepe. American, born 1959.
Red Hook at Bedford Terrace, 2008.
Shoelaces, cotton yarn, and nautical towline.
Purchased with gifts from members of the Museum's Visiting Committee and others in honor of the retirement of Ann Johnson.



Joost Schmidt. German, 1893–1948.
Staatliches Bauhaus Ausstellung (State Bauhaus Exhibition), 1923.
Lithograph on paper. Collection of Merrill C. Berman.



In the vanguard of a number of important Bauhaus exhibitions offered during 2009—the 90th anniversary of the school's founding after the conclusion of World War I, and the 20th anniversary of the fall of the Berlin Wall—*Bauhaus Modern* featured 110 posters, examples of graphic design, ephemera, prints, drawings, photographs, paintings, architectural drawings and models, and furnishings by a wide variety of artists associated with the experimental German art school, the Bauhaus (1919–1933). This multidisciplinary exhibition displayed the range of media, aesthetic principles, audiences, and philosophies that emerged from the 20th century's most influential institution for the teaching of art and design. Organized around a series of themes—construction and destruction, place and space, spectacle and display, and mass culture, motion, and the body—the exhibition presented a new approach to studying the work produced at the Bauhaus. Instead of viewing works chronologically, by medium, or by influence of specific teachers, *Bauhaus Modern* took a more holistic approach, examining threads and ideas that permeated the school and German culture during the tumultuous period of the school's operation. Karen Koehler, associate professor of art and architectural history at Hampshire College, served as curator of the exhibition and wrote the accompanying catalogue. Dr. Koehler became aware of the rich resource of Bauhaus-related artwork at SCMA while researching ways to incorporate works from local collections into her Bauhaus seminar at Hampshire College.

Top Left: Marcel Breuer.
American, born Hungary, 1902–1981.
Wassily Chair, 1925.
Bent tubular steel and canvas.
The Josef and Anni Albers Foundation.



Top Right: T. Lux Feininger.
American, born Germany, 1910.
Five Women Throwing Balls, ca. 1926–1930.
Gelatin silver print mounted on light tan
paperboard. Smith College Museum of Art.
Gift of Jere Abbott.



Bottom: Werner Rhode.
German, 1906–1990.
*Pit & Renata (Ellen Auerbach
and Renata Bracksieck)*, ca. 1933.
Gelatin silver print.
The Daniel Cowin Collection,
courtesy of Joyce Berger Cowin,
class of 1951.



On *Bauhaus Modern*

Karen Koehler
Associate Professor of Art and Architectural History
Hampshire College

Fall 2008's *Bauhaus Modern* modeled the diverse ways in which SCMA's exhibitions engage and support the academic programs of the Five Colleges. Four courses were directly related to the exhibition. At Hampshire College and Amherst College, I taught two sections of a course entitled *Apocalypse and Utopia: German Twentieth-Century Art*; students in this class gave presentations in the Museum. An entire upper-level seminar at Hampshire was devoted to "The Bauhaus," and students conducted research on objects in the show; they also met with Barry Bergdoll, MoMA's chief curator of architecture and design, who visited to speak about the Bauhaus as the annual Miller Lecturer at SCMA. A Five Colleges studio design course based its studies on the Bauhaus pedagogical system—and even used the different thematic categories of the Smith exhibition for their projects. Students in these last two courses also curated their own exhibition of Bauhaus films, visual machines, and Bauhaus-inspired objects. Other architecture studios, landscape studies, and art history courses throughout the Five Colleges visited the exhibition for inspiration and discussion. Last, the Five Colleges faculty seminar in architecture hosted a reception at the exhibition for the 2008 Association of Collegiate Schools of Architecture's Northeast Fall Conference at the University of Massachusetts.

EXHIBITION HIGHLIGHT II

THIN and Girl Culture



“It was very powerful to read the stories of these women and to see the pictures, but it was equally powerful to see a roomful of people, mostly women of every shape, size, and age, respectfully silent, going from story to story, deep in thought and probably relating on some level or another to these women that opened up their pain for us all.” —Museum visitor



Smith students met informally with Lauren Greenfield at the Smith College Campus Center in March 2009.



Lauren Greenfield. American, born 1966. *Shelly near her home in Salt Lake City, Utah, 6 months after leaving treatment at Renfrew*. C- print. ©2006 Lauren Greenfield.

In spring 2009, SCMA hosted two major exhibitions by noted contemporary photographer Lauren Greenfield. *THIN*, a multipart project on the subject of eating disorders, grew from Greenfield's experience following a group of women in treatment at the Renfrew Center in Florida, from which she produced a powerful exhibition of 54 color photographs and a documentary film. The exhibition *THIN* immerses the viewer in the world of Renfrew and the lives of the women who reside there, as they grapple with this serious, secretive, and life-threatening illness. Interviews with the women accompany their portraits, allowing them to tell their own stories. The installation also includes facsimiles of diaries in which four of the women chart the ups and downs of their time at Renfrew.



Lauren Greenfield. American, born 1966. *Allegra, 4, plays dress-up, Malibu, California*. Cibachrome. ©2002 Lauren Greenfield.

On THIN and Girl Culture

Patricia DiBartolo
Professor of Psychology, Smith College

Greenfield's stark and riveting photography on the ravages of eating disorders complemented my students' scientific work, bringing greater nuance and depth to classroom discussions. I crafted course requirements around the opportunities provided by Greenfield's exhibition. Students in one of my classes conducted research, using case content analyses on the interview materials provided in Greenfield's book *THIN*. Students in another class had the opportunity to compare what is known about eating disorders from a scientific perspective to the material embedded in individual patient interviews. The artist's visits and exhibitions at SCMA invigorated my teaching, and I will continue to use the materials and assignments that I developed in future classes.

Related Programs

February 19, 2009 ~ Screening of "THIN" (HBO 2006), documentary by Lauren Greenfield. Followed by question and answer session with Five Colleges health services staff. (Note: Due to the popularity of this program a second screening of "THIN" was offered on March 27.)

February 26, 2009 ~ Campus Open Forum: "The College Body: What's perfect? What's normal?" Patricia DiBartolo and Catherine Sanderson offered insights on the impact of cultural notions of perfection and normalcy on self-esteem and led a discussion in which faculty, staff, and students shared their questions and concerns about this subject.

March 3, 2009 ~ Spontaneous Arts Night: Using collage as the medium, students explored the issues of body image raised in Greenfield's exhibitions. The "spontaneous art" was then exhibited in the Campus Center Arts Lounge. Students also sent messages to advertisers to share their views as to how ads promote a healthy—or destructive—sense of body image.

March 6, 2009 ~ Artist on Art Lecture: Lauren Greenfield shared thoughts about her work and spoke about her many photography and film projects, followed by a book signing and reception.

March 30, 2009 ~ Screening of "kids + money" for sixth graders at Smith College Campus School, followed by discussion with Museum staff.



We seek to unleash the sense of wonder that makes an encounter with art accessible and memorable, whether for the tentative first-time visitor or the devoted art museum-goer. We are fulfilling our mission to educate and engage our audiences through meaningful encounters with art by making use of audience research and new approaches to museum programming while expanding and honing our education initiatives. This year we developed and launched the Museums Concentration and lecture course on museum studies while fine-tuning our hands-on family events, school tours, artist talks, teacher workshops, and campus forums. Our programs are aimed at empowering our visitors to discover the expansive, multilayered quality of meaning in art by providing diverse opportunities to engage with the Museum.

Class Visits and Museum-Based Courses

Each year Smith and Five College faculty members enrich their courses through object-centered teaching at SCMA. This year, educators brought their students on 255 class visits to tour the Museum's permanent collection galleries, view special exhibitions, and examine works from collections storage. The Museum also supports courses across disciplines that are taught through extensive use of the permanent collection. New Museum-based courses are introduced annually, and previously taught courses are revisited, as well, on topics spanning the Smith College curriculum.

Fall 2008

Education and Child Studies 305: The Teaching of the Visual Arts, Cathy Topal, Teacher of Visual Arts

Spring 2009

Art 101: Approaches to Visual Representation: Writing Art/Art Writing, Frazer Ward, Assistant Professor, Art Department

Philosophy 233: Aesthetics, Nalini Bhushan, Professor, Philosophy

Chemistry 100: The Chemistry of Art Objects, Lâle Aka Burk, Senior Lecturer, Chemistry, and David Dempsey, Associate Director for Museum Services, SCMA

Geosciences 112: Archaeological Geology of Rock Art and Stone Artifacts, Bosiljka Glumac, Associate Professor, Geosciences



SMEs Kelly Montana '09 and Catharina Gress-Wright '11 engaged in discussion in the Mellon Classroom at the Museum.

On Writing Art

Frazer Ward

Assistant Professor of Art, Smith College

Art History 101: Writing Art/Art Writing is one of the art department's writing-intensive classes, and it takes up the question of writing in a variety of ways. Taught in the Smith College Museum of Art, the class ensures that students spend a lot of time in the galleries, examining works of art close at hand. The class uses five or six works from the Museum's collection as case studies. These have ranged from the famous, unfinished, and controversial Courbet, *The Preparation of the Dead Girl*, to the Museum's uncommon version of an iconic Hokusai print, *Clear Weather, Southern Breeze*, to the 2nd-century mosaic floor segment from a villa in Antioch, personifying the river Pyramos. Students in turn encounter the different kinds of writing that these objects attract as they move through the world. There are historical, descriptive, and interpretive accounts widely available, but, because the students in this class also have the good fortune of being able to work with the Museum's curatorial files, they also become familiar

with other, less public, forms of writing: the files contain diverse material, including correspondence surrounding the provenance and acquisition of works; highly technical condition reports; loan and research requests; drafts of didactic material (which changes over time); and letters and emails among institutions and to and from artists. The Museum's generosity allows students this experience, and members of the Museum's staff have been kind enough to share their expertise in class presentations. Aprile Gallant, curator of prints, drawings, and photographs, shares the process by which curators select and present works for possible acquisition, and David Dempsey, associate director for museum services, demonstrates some of the secrets of the conservator's art. On any given day, students will find themselves—on their own or in collaborative groups in the galleries—in the file room, or in the library, returning to the classroom in the Museum to share their discoveries. In fact, one of the best things about the class, enabled by the Museum's good graces, is that it frames the Museum—SCMA in particular, but also museums in general—as a realm of active discovery.

Advisory Committee

Jessica Nicoll
Museums Concentration
Director and Louise Ines Doyle '34
Chief Curator, SCMA

Martin Antonetti
Curator of Rare Books,
Ruth Mortimer Rare
Book Room, SC

Brigitte Buettner
Louise Ines Doyle '34
Professor of Art History, SC

Lâle Burk
Senior Lecturer in Chemistry, SC

Rosetta Marantz Cohen
Professor of Education
and Child Study, Director,
Smithsonian Program, SC

David Dempsey
Associate Director for Museum
Services, SCMA

Craig Felton
Professor of Art, SC

Aprile Gallant
Curator of Prints, Drawings,
and Photographs, SCMA

Dana Leibsohn
Associate Professor of Art, SC

Richard Millington
Sylvia Dlugasch Bauman
Professor of American Studies
and Professor of English
Language and Literature, SC

Ann Musser
Associate Director for Academic
Programs & Public Education,
SCMA

Fraser Stables
Assistant Professor of Art, SC

The Museums Concentration

This year marked the launch of the Museums Concentration, a new option for Smith students who are interested in exploring the history of museums and the critical issues they engage. This concentration was the first to be approved at Smith, and the Museum is leading the way in shaping what similar programs might look like across the College. The Museums Concentration can be pursued alongside a minor or even a second major and draws on the resources of SCMA and other Five College collecting institutions. With the focused guidance of advisors, students combine academic coursework, practical experiences, and independent research to examine the work of museums. In addition to investigating possible career paths, they also learn about broader museum issues such as community access, cultural ownership, and public accountability—areas of study that will be important whatever they decide to do after leaving Smith.

In spring 2009, Jessica Nicoll brought together the Concentration's advisory committee for two initial meetings. The committee reviewed the first batch of applications for the Concentration, and 25 students were accepted for the program's first year beginning fall 2009. The Museum also received approval for "The History and Critical Issues of Museums," a new lecture series and a key component of the Concentration. This course was offered for the first time in fall 2009.

Additional information about the Museums Concentration and its specific requirements are available at the program website: www.smith.edu/museums.

Student Museum Educator Program

A record number of volunteer Student Museum Educators (SMEs) gathered at SCMA each Monday for training sessions on leading group tours. The SMEs prepared and delivered group and individual presentations on works of art, focusing on how to present content in an engaging way for various age groups. Training sessions led by guest speakers centered on the topic of "considering audience," which introduced the SMEs to teaching methods, such as the Visual Thinking Strategies, as well as to programmatic choices, such as ways in which museums confront controversial exhibition topics.

Near the end of the year, students researched and wrote tour scripts on various popular tour themes such as "Stories in Art," and added content to the Museum's Facebook page by uploading photos they had taken of themselves exploring the galleries.



Elsie Dedecker '11, Leila Tamari '11, and Cecelia Vayda '10 were among the SMEs who attended training sessions at the Museum to study the permanent collection and learn how to give school tours.



SMEs (academic year 2008–2009) with Julie Zappia (front center) and Maggie Lind (front left).

SMEs

Alexandra Barrows '09
Emily Casey '09
Jennifer Clark '09
Emily Corwin '10
Rachel Crowe '09
Elsie Dedecker '11
Caroline Fidel '11
Ceilidh Galloway-Kane '11
Sarah Gass '09
Catharina Gress-Wright '11
Hannah Griggs '11
Amanda Hill '10
Lauren Kaelin '10

Grace Kim '11
Erin King '11
Jessica Magyar '10
Grace Miceli '11
Kelly Montana '09
Mary Nastasi '09
Linda Nechamkin '09
Angela Nuñez '11
Suzanne Oppenheimer '11
Sawako Shirota '09
Leila Tamari '11
Cecelia Vayda '10
Eve Whitehouse '11

Student Intern Programs

The Museum continued to offer a series of programs for work-study students, interns, and volunteers. Get-togethers and work sessions with visiting artists and museum professionals provided a broader perspective on museums and the art world, while professional development workshops encouraged students to think about future steps and strategies for pursuing a museum career.

Coordinated by Maggie Lind and Emily Casey '09, these programs provided students with the opportunity to learn more about the overall workings of museums, outside of their specific departments. New for this year, students were invited to join a social networking site that served as an online forum where they could virtually connect with one another and SCMA.

October 16

Lunch with artist Yong Soon Min, creator of the installation piece *Movement*

October 21

Gallery Q&A and tea with Ken and Melanie Light, creators of the exhibition *Coal Hollow*

October 29

Meet & greet lunch and brainstorming session

November 18

Behind-the-scenes tour with David Dempsey

November 20

Q&A and tea with Barry Bergdoll, Philip Johnson chief curator of architecture and design at the Museum of Modern Art (New York, NY)

December 3

Lunch with Jessica Nicoll '83

January 30

Landing a Museum Job: Insider Tips, a job search workshop with Maggie Lind

March 5

Lunch with artist Lauren Greenfield

March 12

Conversation with Michael Lee, photography dealer, Lee Gallery, Winchester, MA. Students spoke with Lee and examined a selection of photographs from the gallery's holdings

April 1

Looking Ahead to Graduate School: Maggie Lind, Kelly Holbert, and Julie Zappia (from SCMA) and Rebecca Hiester, UMass graduate intern for museum education, spoke with students about graduate school options for pursuing a museum career

April 13

Museums and Controversy: a conversation with Janet Kamien, expert on the topic of controversy in museums

April 24

Intern and Staff End-of-Year Lunch: a farewell gathering celebrating the interns' many contributions to the Museum. Students spoke briefly about the projects they completed and visited informally with Museum staff

A Woman's Work Is Never Done

Emily Casey '09

Student Assistant for Museum Education and Tryon Prize Recipient

My first summer working at SCMA, I was just looking for a summer job that would pay the rent and look good on a resume. I never anticipated that my relationship with the artwork and staff members of the Museum would so deeply impact my life and work. For three summers and one school year, I worked as a student assistant in the academic programs and public education department. A primary responsibility was giving tours to school-age audiences. The Museum's education staff taught me to use an open-ended inquiry based tour technique that encouraged students to use critical thinking skills to make sense of artworks. The values inherent in this tour technique, most especially the importance of careful looking, and the pleasure of personal discovery, came to define my experience at the Museum, and have had a significant impact on my intellectual life.

Working as a SME and assistant at SCMA over such a long period of time, I got to know the collection very well. The experience of interacting with the same works of art over and over caused me to shift my method of looking. I began to look deeper, beyond categories or labels or pictures. When we are giving tours to children, we begin each conversation with two questions: "What is going on in this picture?" and "What do you see that makes you say that?" These questions draw out not what we think we know, but what we see with our own eyes. They call on a greater engagement of ourselves than simply the thinking mind. Meaning grows from looking.

The approach to looking and thinking that I discovered amid the art and educators at the Museum spilled over into my academic work. It enriched my learning in the classroom by charging my interactions with texts and lectures, prompting me to further challenge myself and my peers. It was also essential

in the shaping of my Honors thesis. Motivated by my close relationship with the current collection, I embarked on an exploration of the collection of modern American art that Smith College acquired between the years 1875 and 1910. I was deeply interested in the ways in which a community makes meaning out of its art collection, and likewise how that collection lends meaning to its community.

As my research progressed, I continued to connect my reflections with the intimate interactions between the Museum and its college audience I witnessed in the present day. While much of my research dwelt in an abstract world of art-historical theory and social history, I grounded myself by remembering that the collection I was studying was not an idea, but a group of paintings. In a gallery in College Hall, there were 29 paintings arrayed across three walls. Students and faculty climbed the same steps we climb today to go see them.

For me, my finished thesis is an expression of my relationships with people, art, and ideas at Smith. However, as my education in looking at SCMA taught me, the work is not finished. When we are looking, there is always more to discover. This knowledge stimulates both my future research into the early art collections of American colleges as well as all my engagements with the world in which we live.



Emily Casey '09 with painting by Dwight William Tryon. American, 1849–1925. *The First Leaves*, 1889. Oil on wood panel. Purchased from the artist.

Teacher Workshops

10/7/08 Education and the Bauhaus
Tour of *Bauhaus Modern* with guest curator Karen Koehler;
hands-on Bauhaus-inspired design project led by Julie
Zappia, associate educator for school and family programs

2/24/09 Chinese Contemporary Art
Exhibition tour with donor Joan Lebold Cohen '54; hands-
on ink painting project led by local artist Q Li Holmes

3/24/09 Visual Thinking Strategies
VTS New York State Regional Director Marlene Roeder
provided background and led practice exercises in this teach-
ing method that uses art to develop critical thinking skills

Julie Zappia (*right*) worked with a teacher in the Doyle
Gallery during Visual Thinking Strategies training.



School and Teacher Programs

K-12 schools visiting the Museum on field trips were treated to a wide variety of thematic tours and hands-on projects, connected to the two major exhibitions on view this academic year. *Bauhaus Modern* provided the backdrop for a tour about design concepts, where students were asked to think about the elements of design in everyday objects. Bauhaus artists and architects Walter Gropius, Paul Klee, and Wassily Kandinsky are among the recommended artists of study in the Massachusetts Visual Arts Curriculum Framework, making this tour a relevant topic for local schools. In the optional hands-on project, children designed posters to advertise events at their schools, inspired by work on view that was produced in the Bauhaus advertising workshop. Later in the year, art-making practices in late-20th-century America and China were compared on the spring school tour, which included stops in *Post-Mao Dreaming: Chinese Contemporary Art*. The exhibition was popular with secondary schools, especially classrooms studying China during and after Mao. After viewing *Post-Mao* works incorporating text with image, many schoolchildren created their own Chinese-inspired collages with watercolor pencils and black scratch paper.

A third special exhibition, timed to open at the end of the academic year and run through the summer, was heavily visited by K-12 schools as a popular end-of-year field trip. *I Heard a Voice: The Art of Lesley Dill* provided myriad points of inspiration for teachers and students. The immense scale, unique materials (horsehair, metal, tea, etc.), and words of Emily Dickinson used in some of Dill's works were topics for stimulating discussions and subjects for writing and sketching projects.

Two years ago, I became a volunteer ESL teacher for Vita Education Services, an organization that provides free tutoring and classes in reading, writing, GED prep, and English as a second language. In the fall of 2008, my intermediate/advanced ESL class chanced to be a small homogenous group of Korean women.

Because of that, I decided to keep my eyes peeled for reading material that dealt with Korean subjects or themes. When I opened my next *Smith Alumnae Quarterly*, there was the first one: an article on *Movement*, the exhibition of works by ten Korean-born artists at SCMA that centered on a piece of the same name by Yong Soon Min. I phoned Julie Zappia at the Museum, who sent me extra materials.

After the class read the article and looked at the show's program, I gave the students a few essay questions and asked them to choose one and write a paragraph that we would all participate in editing. They all chose the same question: Why do you think the piece is called *Movement*?

They hadn't actually seemed overly interested in the subject as we'd worked through the article. I wondered if maybe art was boring to them, or if maybe the article had been a little too difficult. But when I received the essays, they really surprised me. The women had actually all been moved by the main piece as an expression of their Korean-ness, of where they were now and where they might be going, of where Korea was now and where Korea might be going. They had felt the full scope of this large piece even through a small picture of it.

Fran Colgan Lorie '78



Teacher Perspective



Artist Yong Soon Min installed
Movement in Targan Gallery, fall 2009.

"When I look at [*Movement*], it reminds me of a galaxy. In that galaxy, I can watch stars singing and dancing in the universe. Their movements are so rhythmical. Recently, Asians have been moving toward the world with their music, art pieces, movies, knowledge, and literature. Their movements are so natural, like flowing water, moving stars, and wandering planets. I think that this piece reflects our own movement in the world."

—Hyo Young Mun, ESL student

Family Programs

Programs and activities for families were enhanced by two dedicated student interns this year. Rachel Crowe '09, OCIP Intern for Museum Education, developed “Bauhaus in the House! Family Day @ SCMA” which included paper-weaving and a game room with a disco light where participants could learn the German words for colors. Rebecca Hiester, UMass graduate intern, helped to design and implement Second Fridays Fun!—a series of free monthly drop-in art-making activities for children ages 4 and above. Activities included creating impressionist “snapshots” and Q-tip pointillist paintings.

Family Events

Family Day—November 1, 2008

Bauhaus in the House! Family Day @ SCMA

Second Fridays Fun! (for ages 4+)

July - Indoor sculpture sketching

August - Investigate the Museum! Gallery exploration

September - Finger knitting

October - Bauhaus-inspired poster advertisements

November - Record album craft inspired by *Movement*

December - Parquetry patterns based on Bauhaus graphic design

January - Art Tote gallery activity bags

February - “Celebrating Women Artists” art cards

March - Chinese watercolor collages inspired by *Post-Mao Dreaming*

April - Impressionist “snapshot” images

May - Kinetic sculptures

June - Poetry collage inspired by Lesley Dill

Free Public Talks

October 16 Artist Talk: As part of “x = ”, a three-day art + math participation (and the inaugural event for MathStudio), contemporary artist Richard Tuttle gave a public talk on the intersections between math and art. “x = ” is a joint project between MathStudio at Smith College and APE Gallery, Northampton, funded by the Andrew W. Mellon Foundation. The talk was funded by the Carolyn Steiner '67 and George Steiner Endowed Fund, in honor of Joan Smith Koch.

November 20 Dulcy B. Miller '46 Lecture in Art and Art History: Barry Bergdoll, the Philip Johnson chief curator of architecture and design, MoMA, New York, presented the sixth annual Dulcy B. Miller '46 Lecture in Art and Art History, entitled “Fabricating the Bauhaus: Historiography and Replicability.”

May 23 Gallery Talk: Joan Lebold Cohen '54 gave a talk on *Post-Mao Dreaming: Contemporary Chinese Painting*, celebrating recent gifts of contemporary Chinese art to the Museum, most of which were given by Joan and her husband, Jerome A. Cohen. The Cohens lived and traveled in China during the 1970s and 1980s, and again from 2002 to 2006, keeping a focused view on the Chinese art world.



Left: A young artist enjoyed a hands-on activity during Second Friday Fun! July 2008.

Right: Barry Bergdoll gave the Miller Lecture in Art and Art History, November 20, 2008.



Student Perspective

“It was an existence composed entirely of the mind floating unimpeded over experience.” This is the way Patricia Hampl describes the contemplative woman of her favorite painting by Matisse, *Woman Before an Aquarium*, in the opening of her book *Blue Arabesque: A Search for the Sublime*.

In [academic year] 2008–2009, I had the extraordinary opportunity to work as a curatorial intern in the Cunningham Center for the Study of Prints, Drawings, and Photographs at SCMA, under the supervision of Aprile Gallant. My job included designing my own exhibition on a topic of my choosing—I was to become, in a sense, the woman in front of the aquarium. The chance to work with a collection of over 16,000 works as an undergraduate is nearly unheard of; I was given this chance, along with the luxury of time, set free to contemplate remarkable works donated by thousands of alumnae and generous donors and “To gaze at the world and make sentences from its passing images.”

I spent my first semester becoming familiar with the Museum's impressive collection, choosing a topic, and beginning the selection process. Having just returned from studying abroad in Vienna, Austria, to the turmoil of a financial crisis, a contentious national election, and two wars overseas, I decided to explore the American perspective, examining our own history through American photography. In my second semester, I narrowed my topic and object selection, titling my exhibition *America: A Work in Progress*. Pairing images from Lewis Hine and Andy Warhol, I hoped to give my audience pause and food for thought from the factory assembly line to the melting pot. In addition, I researched and wrote the brochure and wall labels, and interviewed artists represented in the show for supplemental material.

Because of the intimate environment, I benefited from strong feedback, instruction, and guidance. Aprile Gallant was an exemplary mentor, not only guiding me through the process, but also serving as a knowledgeable resource into the field. Through this internship, I have become considerably well versed in American photography and the expectations within the curatorial process of assembling an exhibition.

As Hampl discovered what she wanted out of her profession and life from the works of Matisse's hand, I, too, have come to realize the power of contemplation and the creativity that can result from it. My experience with the Cunningham Center was truly the highlight of my Smith College education and has set me on my own search for the sublime.

Francesca Albrezzi '09
OCIP Curatorial Intern (academic year 2008–2009)



Francesca Albrezzi '09 in the Cunningham Center, fall 2008.

July 11 Artist on Art: Sheila Pepe, fiber installation artist, on *Red Hook at Bedford Terrace* (Collection of SCMA)

August 8 Author on Art: Pamela Thompson gave a gallery talk on her book *Every Past Thing* and the painting that inspired it, *Mourning Picture*, by Edwin Romanzo Elmer (Collection of SCMA)

September 12 Meet the Artist: Informal discussion with Sheila Pepe on *Red Hook at Bedford Terrace*

October 10 Scholar on Art: Dr. Karen Koehler, guest curator, *Bauhaus Modern*

Inaugural Student Picks: Pongnarat “Roth” Sok ’12

November 14 Artist on Art: Yong Soon Min, installation artist, on her body of work, including *Movement* (Collection of SCMA)

Student Picks: Alexandra Cook ’11

December 12 Mathematician on Art: Pau Atela, professor of mathematics, Smith College, on Sol LeWitt’s *Wall Drawing #139* (1972) (Collection of SCMA)

Student Picks: Shannon Houlihan MS, Exercise and Sports Study

January 9 Artist on Art: Susan Mikula, photographer, on *Untitled* (ca. 1960) by Joan Mitchell (Smith College, 1942–44) (Collection of SCMA)

February 13 Curator on Art: Aprile Gallant on *THIN* and *Girl Culture*, photographs by Lauren Greenfield. Special Second Friday & launch of “Women of the Year: A series of exhibitions featuring ♀ artists.” Art, activities, and refreshments followed by a free concert with singer-songwriter Chris Pureka and a premiere by spoken-word artist Andrea Gibson created for this event. Jointly sponsored by the Smith College Campus Center and SCMA

Student Picks: Mai Houa Vue ’12

March 13 Artist on Art: Liz Chalfin, founder/director and resident artist, Zea Mays Print-making, on a selection of works on paper in the Cunningham Center

Student Picks: Emily Alesandrini ’12

April 10 Artist on Art: Sondra Peron, photographer, on *Untitled* (1968) by Mark Rothko (Collection of SCMA)

Student Picks: Claire Harper ’11

May 8 Artist on Art: Karen Randall, writer and artist; owner of Propolis Press: on *The Poor Fisherman* (1881) by Pierre Puvis de Chavannes and *Surf Fisherman* (1950) by Milton Avery (Collection of SCMA)

Student Picks: Sarah Green ’11

June 12 Artist on Art: Lesley Dill on *I Heard A Voice: The Art of Lesley Dill*



Top: A father and daughter enjoyed Second Friday Fun! February 13, 2009.



Bottom Left: Visitors strolled the gallery at the Second Friday opening of *Bauhaus Modern*, October 10, 2008.

Bottom Right: Linda Muehlig introduced Sheila Pepe at an informal Members’ program with the artist, July 9, 2008.

Second Fridays

Some 350 people of all ages—from both the Smith and local community—attend free monthly Second Fridays at the Museum. Visitors enjoy the extended hours (10–8; 4–8 free) and variety of programming, including “Second Friday Fun!”—hands-on art for ages 4+; open hours in the Cunningham Center featuring the new “Student Picks” display; and “Artists on Art,” a series of informal gallery talks. Exhibition openings are also scheduled to coincide with Second Fridays and feature lectures or performances by guest artists as well as opportunities for informal interaction between visitors and artists/speakers.

Artists on Art and Student Picks

These programs share a key objective: to highlight the Museum’s permanent collection for visitors, helping them to become familiar with SCMA and its diverse treasures. Coordinated by Taiga Ermansons, “Artists on Art” views the Museum through the lens of kindred spirits, bringing local and nationally known artists to speak about artwork on view at SCMA. These artists (and writers and scholars) generously share their thoughts, theories, and perspectives and often engage visitors in informal conversation about the featured work(s).

Student Picks was created out of a desire to more fully engage Smith students (and their friends and family) in the Museum. The program offers Smith students the chance to enter a random lottery each fall (no prior art experience necessary) to win a chance to be a “guest organizer”—one of a handful of students who will have the chance to work with Cunningham Center staff to choose favorite works on paper from the Museum’s permanent collection for display during a Second Friday. Henriette Kets de Vries oversees this new program.

LEADERSHIP IN GIVING

All gifts and grants were made to SCMA during the 2009 fiscal year: July 1, 2008 – June 30, 2009. Every effort has been made to accurately report all donors.

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Honorary Member

Sue Welsh Reed '58

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Christine L. Young Nicolov '73
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Samuel Morse
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Tom Rohlich
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Louisa Stude Sarofim '58
Ann Weinbaum Solomon '59
Carlyn Koch Steiner '67
Hilary Tolman '87
Martha Manchester Wright '60

Tryon Associates

Thanks to the Tryon Associates, whose exceedingly generous support underwrote the following activities this year:

Acquisitions—shipping and conservation; travel;
Barnet video
Adult and family/youth programming
Asian Art Task Force
Curatorial consultants
Exhibition support—permanent collection, *Bauhaus Modern; I Heard a Voice: The Art of Lesley Dill; Sol LeWitt: Wall Drawing #139; Touch Fire: Contemporary Japanese Ceramics by Women Artists*; and *Video Portraits*
General marketing
Publication production
Staffing assistance in Membership, Exhibition Preparation, and Education
Strategic planning (consultants; focus groups)
Summer students in Administration, Collections Management, Membership, Marketing, and Education

Tryon Associates, 2008–2009

Elsie Vanderbilt Aidinoff '53
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Eileen Casey Jachym '75 and Peter Jachym
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Jane M. Timken '64
Lucy Keith Tittmann '53 and Barclay Tittmann
Roberta Rosenberg Weinstein '67 and David Weinstein
Melissa Willoughby Wells '93
Elsie Trask Wheeler '54
Anita Volz Wien '62
Isabel Brown Wilson '53 and Wallace S. Wilson
Martha Manchester Wright '60

Contemporary Associates

The Museum is grateful to the Contemporary Associates, a newly formed group of alumnae who share a passion for art, for their generous support in funding purchases of contemporary art for the Museum's permanent collection:

Janet Borden '73
Laura Resnic Brounstein '84
Cathy McDonnell Carron '79 and Andrew Carron
Marilyn Levin Cohen '68
Brenda Cotsen '84 and Jeffrey Benjamin
Elizabeth Crowell '93 and Robert Wilson
Wendy M. Cromwell '86, Chair
Louise Eliasof '87
Charlotte Feng Ford '83
Carol Lee Franklin '75
Moon Jung “Jean” Choi Kim '90
Beth Neckman Klein '82
Bridget Moore '79
Janice Carlson Oresman '55
Lenora Paglia '83
Lois Perelson-Gross '83
Claudia Slacik '79

Mary Coffey Solomon '84
Amy Shepherd Weinberg '82
Deborah Lindenauer Weinberg '81
Janet Booth Zide '83



Sheila Pepe.
American, born 1959.
Sky High I, 2004.
Ink, gouache, graphite
on constructed
(collaged) paper.
Partial purchase with
funds donated in
honor of Ann Johnson
and partial gift of the
artist in honor of Ann
Johnson.

GIFTS TO THE MUSEUM

All gifts and grants were made to SCMA during the 2009 fiscal year: July 1, 2008 – June 30, 2009. Every effort has been made to accurately report all donors.

Gifts of Funds for Other Purposes

Caroline Dwight Bain '44

Carol L. Sirot Foundation, through the initiative of Carol Raybin Sirot '54

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FY09 Grant and Foundation Support

The Andrew W. Mellon Foundation

The Brown Foundation, Inc., of Houston, through the initiative of Louisa Stude Sarofim '58

College and University Art Museum Program, through the initiative of Yale University Art Gallery

The Freeman Foundation Undergraduate Asian Studies Initiative, through the initiative of the Smith College Department of East Asian Languages and Literatures

Massachusetts Cultural Council, a State Agency, General Operational Support and Museums10

Gifts to the Andrew W. Mellon Foundation \$1 Million Challenge Fund

The Museum wishes to acknowledge the following donors for supporting the Andrew W. Mellon Foundation challenge fund to strengthen the curricular role of the SCMA's collections and programs:

Anonymous

Bonnie Johnson Sacerdote Foundation, through the initiative of Bonnie Johnson Sacerdote '64

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Richard and Ann Solomon Family Foundation, through the initiative of Ann Weinbaum Solomon '59

Vidor Foundation, Inc., through the initiative of Linda LeRoy Janklow '59

Matching Gifts

Sit Investment Associates Foundation, through the initiative of Wan Kyun Rha Kim '60



Stephen Petegorsky. American, born 1954. *Corn Fields After Harvest: The Meadows*, 2007 (printed in 2009). Pigment inkjet print. Gift of Stephen Petegorsky in memory of Michael Goodison.

Gifts in Memory of Michael Goodison

The Museum is grateful to the following donors, whose gifts enabled the acquisition of the red chalk drawing *The Ecstasy of St. Catherine of Siena* (ca. 1595–1597) by Francesco Vanni, in memory of Michael Goodison, former archivist and program coordinator for the Museum:

Art You Can Click
Priscilla Cunningham '58
John Davis

Gage-Wiley
Ann and Charles Johnson
Janice McDowell
Linda Muehlig and Museum staff
Joanne Nadolny
Elizabeth O'Grady and Jeff Dwyer
Barbara Rejniak
Eleanor Rothman
Nancy Sojka
Wendy Stayman
Abigail Van Slyck '81

Will Barnet: *My Father's House*

American artist Will Barnet looks out at you from *The Golden Frame* (1990–95). The artist imagines himself reunited with his three siblings in the front hall of their family home in Beverly, Massachusetts, where they are shown reflected in the large, gold-framed mirror that graced that space. This is the culminating painting in Barnet's series, *My Father's House*, which was inspired by family memories and is a powerful meditation on the passage of time and the persistent presence of the past. In the fall of 2008, Will Barnet and his wife Elena made an extraordinary gift to six New England academic art museums of seven of the paintings from the series, along with the drawings related to their development. SCMA is the fortunate recipient of these two oil paintings and 20 drawings that document their creation. The gift of these works—which also benefits Bowdoin College Museum of Art, the Mead Museum at Amherst College, Mount Holyoke College Museum of Art, Williams College Museum of Art, and Yale University Art Gallery—reflects Barnet's lifelong commitment to teaching, as it endows each of these museums with a potent resource for studying the creative process.



Left: Will Barnet. American, born 1911. *The Golden Frame*, 1990–1995. Oil on canvas. Gift of Will Barnet and Elena Barnet.

Right: Will Barnet. American, born 1911. *Three Windows*, 1992. Oil on canvas. Gift of Will Barnet and Elena Barnet.

WITH THANKS TO MUSEUM MEMBERS



Membership Support

Membership dues provide essential support for the Museum. This year, Members helped to support the following initiatives:

Exhibition support: permanent collection, *THIN and Girl Culture*, and Sheila Pepe: *Red Hook at Bedford Terrace*

Family and reunion weekends

Second Fridays

School bus subsidies

Publication production

Of the 1,468 households who contributed membership dues, the following individuals gave at the Leader Membership level this year:

Guilliaem Aertsen
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Martha Clute '48
Susan Komroff Cohen '62
Wanda Colon '84

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Hilary Holcomb Creighton '55
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Jean McGay Curtiss '42

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Susan Russe Daniel-Dreyfus '62

Barbara Rausch Deely '42
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June Ebner
Polly Carruthers Ehrgood '47

Nancy Burton Esterly '56

Suzannah Fabing and James Muspratt

Judith Ryan Fergin '73

Nancy Ferguson '76

Barbara Newman Findlay '44

Andrea Fiske and Cheryl Muzio

Gay Flood '57

Jane Nichols Fogg '54

M. Suzanne Herrick Foley '69

Barbara Robinson Forester '39

Patricia Glatfelter Foulkrod '66

Janet and Leslie Fraidstern

Ruth Weiss Friendly '45

Virginia Twining Gardner '58

Maureen Garrett, in memory of Mason
and Janet Garrett Morgan

Lile Rasmuson Gibbons '64 and John Gibbons

Walter Gibson

Sarah Sather Given '48

Julie Boyer Glasgow '84, in memory of Sarah Baty '83

Cathy Goldberg

Thelma Golden '87

Alice Hildreth Goldman '62

Carol Hodgdon Goodfriend '63 and James Goodfriend

Kathy Goos and Barry Werth

Elizabeth Oyen Graham '79 and George Graham

Natalie Stolk Graham '49

Sally and Alfred Griggs

Elizabeth Johns Guthman '60

Haarlow Family Charitable Foundation, through
the initiative of Laurel McCain Haarlow '88

Marjorie Harth '65

Harwood Family Fund, through the initiative of Corbin Crews
Harwood '69, in memory of Catherine Milwid '69

Patricia Hassett '89

Alessandra Novak Hawthorne '94

Norma Joelson Hayman '38

Gail Hecht '58 and Harvey Hecht

Diane Hellens '76

Jane Herzenberg and James Sagalyn

Mary Hidden '51

Susan Lampman Hill '63

Ann Wellmeier Hilliard '59

Aline Hill-Ries '68, in memory of Georgiana Owsley Hill '14

Janet and Kenneth Hoffman

Mary McRae Hood '64

Susan Horlitz '94

Anne Hornung-Soukup '74

Harriet Hubbard '85

Hugh and Frances Foster Trust, through the initiative of
Ceseli Dillingham Foster '64 and Hugh Foster

Anne Dalrymple Hull '38

Lynn Balshone Jacobs '64

Barbara Petchesky Jakobson '54

Marianne Jasmine '85

John W. Sweetland Trust, through the initiative of Susan
Grimes Sweetland '74 and John Sweetland

Wendy Tarlow Kaplan '65

Kathryn and Julian Wiener Trust, through the initiative
of Kathryn Loeb Wiener '50

Nancy Booth Kelly '56

Elizabeth Hummel Kinney '57 and Douglas Kinney

Christy Campbell Kolva '69

Valerie Skorka Lafleur '64 and Norman Lafleur

Stefanie Blank Lauer '50

Phyllis Krosnick Lavine '87

Alla and Jaroslaw Leshko

Alphonse Leure-duPree

Ryda Hecht Levi '37 (deceased)

Marilyn Lampert Levine '64 and Michael Levine

Elizabeth France Lewis '44

Lisa Cavanaugh Wiese Fund, through the initiative of Lisa
Cavanaugh Wiese '78

Janet Listowich '73

Wendy Loges '65

Heather Macchi '93

Sarah Cash MacCullough '80 and Glenn MacCullough

Diana Greeff MacVeagh '59

Patricia Mail '65

Ruth Watson Martin '52 and Amanda Martin

Suzanne Folds McCullagh '73

Catherine McKenzie and Madeleine Olson '10

Mary McCusker McLoughney '74

M. Starke Patteson Meyer '48

Sarah Wright Meyers '88, in memory of Karen Swymer
Shanahan '91

Loraine Brown Millman '68

Anne Marks Morgan '59

Luisa Motten '83 and Christie Brown

Mary Shaw Newman '50

Judy Oberlander '78

Nancy Millar O'Boyle '52

Maureen O'Brien '54

Deidre O'Flaherty '70

Marcia Lontz Osborn '53

Elisabeth Morgan Pendleton '62, in memory of Constance
Morrow Morgan '35

Mary Bryan Perkins '58

Carole Manishin Pesner '59

Elizabeth Morrison Petegorsky '85 and Stephen Petegorsky

Mary Damiano Pinney '58

Constance Weintraub Pollak '55

Jacqueline Jordan Quimby '52 and Irving Quimby

Sally Wallace Rand '47

Janet Rassweiler '80

R. Judith Tuchman Ratzan '62

Wendy Marcus Raymont '60
M. Tiffany Reed '04
Alice Robbins and Walter Denny
L'Tanya Robinson '88
Judith Seidel Roin '74 and Howard Roin
Deborah Rosenthal '93
Alice and Peter Rossi
Katherine Santomassino Rostand '65 and Stephen Rostand
Elizabeth Woodbury Rowe '59
Ruth De Young Kohler Trust, through the initiative
of Ruth Kohler '63
Diana Mancusi-Ungaro Saltarelli '66, in memory
of Frances Chambers Mancusi-Ungaro '26
Rita Seplowitz Saltz '60
Dorothy Massie Sawyer '55
Cathy Schoen '70
Joan Sigel Schuman '62
Schwab Fund for Charitable Giving, through the
initiative of Claire Mansur '76 and John Ryan
Ann Shafer Schwarz '58
Melodye Serino '89
Jane Dawson Shang '82
Phoebe Starr Sharaf '49
Shaw-Jelveh Design, LLC, through the initiative
of Marybeth Shaw '84 and Majid Jelveh
Stephanie Shinn '94
Diana Simplair '87
Fronia Wissman Simpson '74 and Marc Simpson
Anne Sippel '96
Emma-Marie Snedeker '53

Cynthia Sommer '75
Julie Sorenson '78
Estelle Glatt Sosland '46 and Morton Sosland
Margaret Kulmatiski Sperry '72 and Bradford Sperry
Joaneath Spicer '65
Polly Zinsser Steinway '39 (deceased)
Joanna Sternberg '91
Nan Smith Stifel '77
Marjory Gorman Stoller '57
Georgianna Streeter '87
D. Ann McCullars Stromberg '58
Martha Wood Subber '69, in memory
of Ruth Pierson Churchill '19
Dorothy Carsey Sumner '57
Elizabeth Crosby Sussman '54
Gretchen and Richard Swibold
Audrey Tanner '91
May Collacott Targett '52 and Robert Targett
Thomas Marc Futter Trust, through the initiative
of Thomas Futter
Joyce Peterson Thurmer '52
Elayne Ullian Toga '52
Helen Brock Tomb '42
Jane Turano-Thompson '73
Elizabeth Tyminski '86 and Michael Kelley
Marta Gutierrez van Dam '89
Lucy Bryans Van Meter '83
Anne Bennett Vernon '53 and Jack Vernon
Deborah Smith Vernon '50
Catherine Vojdik and Ivan Oransky

Barbara Wham Waite '56
Janet Boorky Wallstein '71
Kalle Gerritz Weeks '67
Barbara Welch and Joan Corell
Edward Welch
Angela Westwater '64
Carol Weiner Wilner '70
Marsha Wiseheart '60
Amy Namowitz Worthen '67
Martha Manchester Wright '60
Georgia Yuan and Lawrence Meinert
Karen Zens '71

Matching Gifts

Accenture Foundation, Inc., through the initiative
of Ellen Marks '86
Bank of America Foundation, through the initiative
of Ruth MacNaughton '68
Ernst and Young Foundation, through the initiative
of Mary Shimminger Hinds '76
GE Foundation, through the initiative
of Julie Boyer Glasgow '84
Wachovia Foundation, through the initiative
of Wendy Irwin '85

Members' Extras: Art Insights and Please Be Seated

Each year, Members enhance their Museum experiences by participating in the Museum's wide array of public programming. This year, SCMA enriched its offerings for Members and their guests by launching Members' Extras: Art Insights and Please Be Seated—special programs, trips, and reserved seating at our lectures. The series has attracted a dedicated following in its inaugural year.

Art Insights:

October 2, 2008
MUSEUM TALK Intro to SCMA's Cunningham Center for the Study of Prints, Drawings, and Photographs with Henriette Kets de Vries, manager of the Cunningham Center

November 1, 2008
BUS TRIP Do-It-Yourself! The New York City Art Scene with Louise Kohrman '02, membership and gifts assistant

December 4, 2008
MUSEUM TALK *Bauhaus Modern*: SCMA Gallery Conversation with Karen Koehler, guest curator and associate professor of art and architectural history at Hampshire College, and Gretchen Schneider '92, principal, Schneider Studio

March 5, 2009
MUSEUM TALK Frame Conservation: A Behind-the-Scenes Look at Frame Conservation in the SCMA Collection with David Dempsey, associate director for museum services, and William Myers, chief preparator

May 7, 2009
MUSEUM TALK Highlights Tour of SCMA's Permanent Collection with Linda Muehlig, associate director for curatorial affairs, and curator of painting and sculpture

Please Be Seated:

October 10, 2008 *Bauhaus Modern* lecture by Karen Kohler, guest curator and associate professor of art and architectural history, Hampshire College

November 20, 2008 Dulcy B. Miller '46 Lecture in Art and Art History by Barry Bergdoll, the Philip Johnson chief curator of architecture and design at the Museum of Modern Art, New York

March 6, 2009 *THIN* lecture by Lauren Greenfield, artist

June 12, 2009 *I Heard a Voice: The Art of Lesley Dill* lecture by Lesley Dill, artist

Other offerings:

Members' Double Discount Days at the Museum Shop
November 6–9, 2008; June 11–14, 2009



Top: Bill Myers led a Members' Art Insights program on frame conservation, winter '09.

Bottom: Karen Koehler and Gretchen Schneider '92 shared a Members' Art Insights program on *Bauhaus Modern*, fall 2008.

EXHIBITIONS

July 11–October 5, 2008

Sheila Pepe: Red Hook at Bedford Terrace

Curated by Linda Muehlig, associate director for curatorial affairs,
and curator of painting and sculpture
Targan Gallery, lower level

July 18–September 7, 2008

Bare Identities: Looking Beyond the Human Form

Organized by the Summer Institute in Art Museum Studies
Winslow Gallery, lower level

September 5, 2008–January 4, 2009

Coal Hollow

Organized by Ken and Melanie Light
Nixon Gallery, 2nd floor

September 26–December 7, 2008

Bauhaus Modern

Curated by Karen Koehler, associate professor of art
and architectural history, Hampshire College
Sacerdote Gallery, 1st floor

October 17, 2008–January 11, 2009

Movement

Curated by Linda Muehlig
Targan and Dalrymple Galleries, lower level

November 7, 2008–February 1, 2009

William Stanley Haseltine: Painter of Place

Curated by Aprile Gallant, curator of prints, drawings, and photographs
Chace Alcove, 3rd floor

January 9–April 19, 2009

Emulation or Imitation: The Case of Dürer vs. Raimondi

Curated by Henriette Kets de Vries, Cunningham Center manager
Cunningham Corridor, 2nd floor

Installation view: *Post-Mao Dreaming: Chinese Contemporary Art*.



Installation view: *I Heard a Voice: The Art of Lesley Dill*.

January 30–April 26, 2009

THIN and Girl Culture

THIN was curated by Lauren Greenfield and Trudy Wilner Stack,
and was organized by the Women's Museum: An Institute for the Future,
Dallas, TX, and Greenfield/Evers, LLC
Girl Culture was curated by Aprile Gallant
Targan and Dalrymple Galleries, lower level

January 30–April 19, 2009

Video Portraits

Curated by Linda Muehlig
Ketcham Gallery, 3rd floor

February 6–May 31, 2009

Post-Mao Dreaming: Chinese Contemporary Art

Curated by Aprile Gallant and Joan Lebold Cohen '54
Nixon Gallery, 2nd floor

February 13–May 1, 2009

New Acquisition: Our Village Carver

Curated by Linda Muehlig
Chace Alcove, 3rd floor

April 24–July 12, 2009

America: A Work in Progress

Curated by Francesca Albrezzi '09, Cunningham Center
curatorial intern
Cunningham Corridor, 2nd floor

April 29–December 31, 2009

William Kentridge: What Will Come

Curated by Aprile Gallant
Ketcham Gallery, 3rd floor

May 15–September 13, 2009

I Heard a Voice: The Art of Lesley Dill

Organized by the Hunter Museum of American Art, Chattanooga,
TN, in conjunction with George Adams Gallery, New York, NY
Targan and Dalrymple Galleries, lower level

May 15–November 1, 2009

Framework V: Restoring the Boundaries

Curated by William Myers, chief preparator, and David Dempsey,
associate director for museum services
Chace Alcove, 3rd floor

June 12–October 11, 2009

Highlights from the Permanent Collection of Works on Paper

Curated by Cunningham Center staff and students
Nixon Gallery, 2nd floor



This plan envisions where SCMA will be in 2013. It is the result of a one-year process that engaged the entire Museum staff along with members of the Smith faculty, staff, and students. The Museum's Visiting Committee contributed invaluable insights and perspective, as well. Facilitated by Robert "Sully" Sullivan and Maria Elena Gutierrez of Chora Creative (Washington, D.C.), the planning process was led by a core group of Museum staff including Jessica Nicoll, Margi Caplan, David Dempsey, Aprile Gallant, Louise Krieger, Ann Mayo, Linda Muehlig, Ann Musser, and Julie Zappia.



Viola Frey. American, 1933–2004.
Man in Abstract Suit, 1988.
Polychromed ceramic in 20 pieces on metal base.
Gift of Jean Freiberg Bloch, class of 1945.

MISSION

An integral part of Smith College and its mission, Smith College Museum of Art educates and engages our academic and broader communities through meaningful and memorable encounters with exceptional art.

VISION

By 2013, Smith College Museum of Art will be known and respected as:

- A dynamic partner in the academic life of students and faculty across all disciplines;
- A leader in using new technologies and innovative educational approaches to expand engagement with the Museum and its collection;
- A valued destination for all Smith students;
- A regional cultural hub in an extended virtual and actual educational network, providing a range of experiences from individual enjoyment to provocative debate about art;
- A leader in the education of future museum professionals;
- An ethical and creative steward enriching the collection's relevance as a teaching resource through diversification and research.

Key Result Area 1: Collections

Strategic Target: Professionally managed, mission-centered, actively used, educationally valuable, and accessible collections.

Strategic Directions:

- Expand the direct role of collections in exhibition, research, and publications program;
- Strengthen collections awareness and appreciation, especially among students and faculty;
- Further internationalize the collection to support the global character of Smith's curriculum with a special focus on developing the Asian art collection;
- Optimize use of collections by students and faculty;
- Increase the quantity and diversity of digital collections content and accessibility;
- Continue careful planning and priority setting for the collection's growth, management, and conservation;
- Increase acquisition funds and priority gifts to the collections.

Key Result Area 2: Exhibitions

Strategic Target: A balanced program of curriculum-integrated, Smith student-relevant exhibitions with seasonal exhibitions for targeted audiences.

Strategic Directions:

- Generate new knowledge through in-house curated exhibitions of SCMA collections;
- Diversify curatorial perspective through guest-curated exhibitions;
- Reduce number but increase impact, diversity, duration, and curriculum-relevance of exhibitions;
- Increase faculty and student involvement in exhibition development and interpretation;
- Increase summer attendance through specially designed and marketed exhibitions.

Strategic Target: Seamlessly integrate planning and implementation of exhibition, marketing, membership, and educational programs.

Strategic Directions:

- Improve communication and coordination among education, marketing and membership, curatorial, and security staff with earlier participation of staff in exhibition and program development and decision-making processes;

- Increase the relationships between systematic evaluation and exhibition and program-development process.

Key Result Area 3: Smith Faculty/Student Services and Programs

Strategic Target: Curriculum-relevant, student- and faculty-responsive services and programs.

Strategic Directions:

- Sustain positive faculty relationships through collaborative exhibition/ curriculum planning, collection acquisition decision-making, and continued responsiveness to collection use requests;
- Stimulate cross-disciplinary uses of SCMA collections and educational assets;
- Deepen the engagement of the Museum and its collections with the curriculum of the College and student intellectual life;
- Expand the uses of the Museum, its staff, and collections as a professional development and museum studies opportunity for students;
- Increase student social destination experiences and create multiple memorable Museum experiences for Smith students;
- Experiment with opening hours and special days to attract more students to SCMA with an average of four visits to the Museum for each student in their tenure at Smith College.

Key Result Area 4: Community Programs and Outreach

Strategic Target: Curriculum-relevant local school programs.

Strategic Directions:

- Increase impact, duration, and curriculum relevance of regional school programs;
- Maximize learning opportunities for Smith students engendered by K-12 outreach, in collaboration with Education and Child Study faculty.

Strategic Target: Meaningful, popular, and accessible community programs.

Strategic Directions:

- Extend visitor experiences through upgrading web-based pre- and post-visit content and activities;
- Sustain public relations and marketing, institutional collaborations, and arts educational services for the Valley community.

Key Result Area 5: Staff

Strategic Target: Well-managed, high-performing, and motivated staff.

Strategic Directions:

- Rigorously review and improve work communication, coordination, and priority-setting and decision-making policies and practices;

STRATEGIC TARGETS AND STRATEGIC DIRECTIONS BY KEY RESULT AREA



- Reduce unplanned or unanticipated tasks and projects while increasing staff time dedicated to planned, high-priority projects and tasks;
- Increase project and staff management skills through a targeted staff training program;
- Expand the use of measurable metrics to evaluate and improve work flow, performance, and assessment of staff capacity;
- Develop and maintain strong collaborative relationships with campus colleagues to promote synergy and reduce redundant effort;
- Increase morale-building activity to nurture team ethic and wellness.

Key Result Area 6: Funds

Strategic Target: Diverse and stable annual operating funds.

Strategic Directions:

- Mobilize the visibility of the Museum as a fundraising asset among alumnae to raise significant new endowment funds for core operating costs for SCMA;
- Increase foundation and grant funding;
- Maintain positive and income-generating relationships between the Museum and priority alumnae;
- Strengthen Members' programs and increase the income generated by Membership;
- Increase long-term alumnae support by nurturing student membership and involvement;
- Continue outreach to Members and community to increase revenue.

Key Result Area 7: Facilities

Strategic Target: A welcoming and accessible building that effectively supports program and visitor needs.

Strategic Directions:

- Clarify Museum message and image in physical thresholds between building and community;
- Reduce complexity and cost of security staffing while enhancing effectiveness of security systems and procedures;
- Harmonize security needs with educational accessibility needs and standards;
- Continue building maintenance to support programming, visitor needs, and facility preservation;
- Improve communication between SCMA staff and Facilities Management;
- Assess and harmonize procedures and amenities to better meet visitor needs.

MUSEUM ASSISTANTS

Work-Study, Student Interns, SMEs, and Volunteers

Conservation

Nicole Adams '10
Katharine Corwin '11J
Samantha Fisher '09
Makana Hirose '11
Corinna Kasiman '12
Keri Kimura '10
Erin King '11
Susie Kwon '11
Michele Metta-Kahn AC '07
Mary E. Michaud AC
Olivia Mohler '11
Stella Schwartz '11
Elizabeth Tomkinson '09J



Sawako Shirota '09 enjoyed a SME training session.

Cunningham Center

Samantha Chaplin '10
Olivia Mohler '11
Kristin Troccoli '11

Curatorial Intern

Francesca Albrezzi '09

Volunteer

Corinne Fay '08

UMass Graduate Curatorial Intern

Sabine Charton-Long

Director's Office

Melissa Breor '11
Grace Kim '11
Adrienne Ouellette '11
Emily Sternlicht '11

Education

Student Museum Educators

Alexandra Barrows '09
Emily Corwin '10
Elsie Dedecker '11
Caroline Fidel '11
Ceilidh Galloway-Kane '11
Sarah Gass '09
Catharina Gress-Wright '11
Hannah Griggs '11
Amanda Hill '10
Lauren Kaelin '10
Grace Kim '11

Erin King '11
Jessica Magyar '10
Grace Miceli '11
Kelly Montana '09
Mary Nastasi '09
Linda Nechamkin '09
Suzanne Oppenheimer '11
Sawako Shirota '09
Leila Tamari '11
Cecelia Vayda '10
Eve Whitehouse '11

Student Assistants

Emily Casey '09
Jennifer Clark '09
Rachel Crowe '09
Angela Nuñez '11

UMass Graduate Intern

Rebecca Hiester

Family Day and Second Fridays Volunteers

Emily Alesandrini '12
Rebecca Baroukh '12
Jill Bierly, UMass Graduate Student
Amanda Coen '10
Lisa Daniels '12
Kendra Danowski '12
Hockey Eisele
Jamie Gallo
Melissa Gallo '10
Laura Galu '10

Harleen Gill '09
Angel Harrell, UMass Graduate Student
Margaret Helming '11
Sarah Hoops '12
Olivia Kaesberg '09
Laura Kilberg '09
Jeanne Kim '09
Sophia LaCava-Bohanan '08
Jessica Lewis '09
Julia Max
Alynn McCormick '12
Tara Nadeau, UMass Graduate Student
Lee Oldenburg '06R
Clare Park '10
Nancy Rosazza '09
Andrea Rosen '09
Mary Savarese
Katherine Strickland '09
Caitlin Treacy '12
Brittany Usher '10
Meagan Whetstone '09
Laura Winkler '10

Museum Shop
Students
Alethea Campbell '09
Kaitlin Kilgallon '11
Lucy White '11
Jenna Zelenetz '09

Volunteers
Ellen Chase
Catherine McGardy
Gillian Morbey
Emily Saunders

Guest Services
Kelsey Tomblin '10

Volunteer
Irene Kubert

Registrar's Office
Camilla R. Somers '11

Exhibitions and Installation
Erin King '11

Membership and Marketing
Julie Bomba '11
Asha Sharma '10J
Brittany Walker '10

Volunteer
Ellen Chase

Museum Shop
Students
Alethea Campbell '09
Kaitlin Kilgallon '11
Lucy White '11
Jenna Zelenetz '09

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Ellen Chase
Catherine McGardy
Gillian Morbey
Emily Saunders

Guest Services
Kelsey Tomblin '10

Volunteer
Irene Kubert

Registrar's Office
Camilla R. Somers '11

MUSEUM STAFF

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

Stacey Anasazi
Financial and Systems Coordinator

Margi Caplan
Membership and Marketing Director

David Dempsey
Associate Director for Museum Services

Martha Ebner
(Interim full-time, effective 1/19/09)
Marketing Coordinator

Taiga Ermansons, AC '03
(Part-time)
Education Program Planner

Nan Fleming
(Part-time)
Museum Store Manager

Aprile Gallant
Curator of Prints, Drawings, and Photographs

Susan Gelotte
(Part-time)
Assistant Museum Store Manager

Kelly Holbert
Exhibition Coordinator

Henriette Kets de Vries
Cunningham Center Manager

Nina King
(Part-time, effective March 2009)
Admissions Assistant

Louise M. Kohrman '02
Membership and Gifts Assistant

Louise M. Krieger '84
Assistant to the Director

Louise Laplante
Collections Manager/Registrar

Maggie Lind
Associate Educator for Academic Programs

Ann Mayo '83
Manager of Security and Guest Services

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

Ann E. Musser
Curator of Education
(through September 2008)
Associate Director for Academic Programs and Public Education
(effective October 1, 2008)

William F. Myers
Chief Preparator

Amy Sosa
(Part-time; October 2008–March 2009)
Admissions Assistant

Renee Sote
(Part-time; April–October 2008)
Admissions Assistant

Stephanie Sullivan
Installation Assistant

Richard Turschman
Assistant Manager for Security

Julie Zappia
Associate Educator for School and Family Programs

Security System Specialists

Jim Adamski
Bob Anderson
David Andrews
Heather Clark
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Exhibition Photography:
Stephen Petegorsky and One Match Films

Event and Candid Photography:
Derek Fowles Photography



Mailing wrapper: printed on 100% post-consumer waste paper. Inside cover and text pages: printed on 50% recycled fibers, 25% post-consumer waste. All paper stocks are FSC certified and printed with vegetable-based inks.

SMITH COLLEGE
MUSEUM
OF ART

Elm Street at Bedford Terrace
Northampton, Massachusetts 01063

Tues-Sat 10-4; Sun 12-4
Second Fridays 10-8 (4-8 FREE)
Closed Mondays and major holidays

413.585.2760

www.smith.edu/artmuseum

I N S P I R A T I O N E V E R Y W H E R E