

THE YEAR IN REVIEW

SCHEMA

SMITH COLLEGE MUSEUM OF ART | JULY 2009–JUNE 2010

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.

From the Director 1 Museum at a Glance 3 Acquisition Highlights 4 Acquisitions 8 Exhibition Highlights 20
Academic Programs & Public Education 24 Public Programs 36 Leadership in Giving 40 Gifts to the Museum 42
Member Thank-You 46 Exhibitions 50 Museum Assistants 52 Museum Staff 53

This past year, Smith College Museum of Art became a laboratory for studying the future of museums and the powerful cultural and societal role they play. What architectural form best suits the hybridized functions of the modern museum? Can sharpening powers of observation and inquiry by engaging with the visual arts have benefits for developing children's critical thinking and literacy? What are the implications of collecting and preserving ephemeral performance art? These were among the questions explored in substantial research projects by the first twelve students to complete the Museums Concentration. Launched in 2009, this new program allows Smith women to investigate the history and work of museums through a combination of courses and practical experiences. The group of Concentrators who completed their study in May accrued an impressive depth of knowledge through courses such as *The History and Critical Issues of Museums* and *Writing Art/Art Writing*. Their academic work was augmented by intensive internships at such institutions as the Musée Maurice Denis, the Museum of Modern Art, the Provincetown Art Association, the Toledo Museum of Art, and, of course, SCMA, where they volunteered in virtually every department: as student frame conservation apprentices, student museum educators (SMEs), curatorial research assistants, and members of our student museum advisory committee (SMAC).

The Museums Concentration joins the Summer Institute in Art Museum Studies (SIAMS), now in its fifth year, in activating SCMA as a resource for educating the future leaders and patrons of our museums. This past year saw SIAMS' transition from the leadership of Suzannah Fabing, its founding director, to the management of SCMA staff. Ann Musser, Associate Director for Academic Programs and Public Education, oversaw this shift with impressive results—applications to SIAMS increased 50 percent, drawing a diverse pool of talented students from around the country. We are indebted to the Brown Foundation

FROM THE DIRECTOR



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

Inc. of Houston, Texas, for a three-year grant that will allow us to sustain SIAMS while we assimilate it into the Museum's operations and plan for its future.

The Brown Foundation Inc. grant is also making it possible to extend and deepen a new Post-baccalaureate Fellowship program by providing two Museum fellowships for recent college graduates in each of the next three years. This program was successfully piloted this past year as Emily Casey '09 joined the Museum staff as the first Post-baccalaureate Fellow in Museum Education. In 2010-11, we will have two Brown Post-baccalaureate Fellows working in the Museum; Jessica Magyar '10 (who graduated with a Concentration in Museums) will be working in Museum Education and Amanda Shubert, Oberlin College '10, will work in SCMA's Cunningham Center for the Study of Prints, Drawings, and Photographs.

These pre-professional education and training initiatives join SCMA's already substantial and growing support for the academic program at Smith College. Visits to the Museum by students and faculty to study artworks in the collection reached record levels this past year. The Mellon Museum-based Course Program continues to stimulate broad interdisciplinary use of the collection as faculty members create new courses taught from Museum holdings. This year Professor Sujane Wu used the recent gift of 20th-century Chinese

art from Joan Lebold Cohen '54 and Jerome Cohen as the basis of a comparative study of the relationship of Chinese poetry to the visual arts. Her course resulted in a student-organized exhibition that paired artworks with complementary poems. Courses like this are made possible by an endowment funded by the Andrew W. Mellon Foundation. For the past two years, we have been working to meet a new \$1 million matching challenge from Mellon, which will substantially increase endowed support for Museum academic initiatives. Giving during 2009-2010 brought us past the three-quarter mark in our efforts to raise \$1 million by June 30, 2011; I am very grateful to the numerous Smith alumnae and friends who have stepped forward to help SCMA achieve this important goal.

These rich and varied learning experiences demonstrate SCMA's vital contribution to the liberal arts education at Smith. Our collection is a powerful resource for teaching and learning, a resource that has been developed through the years by generous benefactors. That process continues as we build our collection with an eye both to deepening strengths and developing new collection areas in response to Smith's evolving curriculum. This past year saw signal achievements on both fronts. Mary Gordon Roberts's '60 transformational gift of George Bellows's *Pennsylvania Excavation* (1907; see page 44), made in honor of the 50th reunion of the class of 1960, achieves one of the Museum's highest collection development priorities

by expanding our American holdings with a major example of Ashcan School painting. The Museum has also been working to build its collection of Asian Art to support Smith's strong East Asian Studies Program. A number of important developments have catalyzed work in this area. Dr. Fan Zhang will serve from 2010-13 as the Freeman/McPherson Post-doctoral Teaching and Curatorial Fellow in East Asian Art. Dr. Zhang will bring welcome expertise in Asian art to the Museum's curatorial staff, while also integrating the collection into his teaching in the art history department. And, we have received a magnificent gift ensuring that this important work will continue with the establishment of the Jane Chace Carroll Curatorship of Asian Art, to go into place at the conclusion of the post-doctoral fellowship.

Throughout the pages of *SCheMA '09-10* you will find more stories that amplify the dynamic engagement around art and learning that takes place at the Smith College Museum of Art. These stories are a result of the formative participation of our diverse audiences and our dedicated and tireless staff. Most importantly, they would not be possible without the conviction and commitment of the President and Trustees of Smith College and the extraordinary generosity of many, many alumnae and friends, for which we are enormously grateful.

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



Art is in Bloom Family Day. Celebrations Dance Company is joined on stage by an enthusiastic audience member!

MUSEUM AT A GLANCE

JULY 2009–JUNE 2010

Total attendance	37,782	Family Days	2
		Total pre-K–12 visitors	3,150
Annual budget	\$2,934,692	Total pre-K–12 group visits	155
		Teacher program participants	129
Membership		Teacher events/workshops/tours	11
Tryon Associate households	58	Smith/other college class visits and	
Contemporary Associate households	19	program attendance	4,597
Leader Member households	295	Smith/other college visits and programs	301
Basic Member households	849	Museum-based courses	6
Total Member households	1,221	Student Museum Educators	33
		Family Day & Second Friday volunteers	39
Changing exhibitions/installations	11	Museum student work-study and interns	41
Acquisitions	364	Class/group visitors to Cunningham Center	
Art gifts	310	Total participants	438
Purchases	54	Smith/other college visitors to	
		Cunningham Center	427
Academic Programs & Public Education		Smith/other college group visits to	
Total participants	10,964	Cunningham Center	30
Adult program visitors	601		
Number of adult programs	18		
Family program visitors	1,868		
Number of family programs	14		

The Birth of RMB City (2009) is an animated video of the “construction” of a virtual city named after the Chinese unit of currency (RMB/Renminbi) by the Beijing-based artist Cao Fei (born 1978, Guangzhou). It is the first acquisition of the Museum’s newly established Contemporary Associates group, whose annual dues will be used each year to acquire a new work of contemporary art for the collection, primarily in the areas of new media and photography.

In 2006 Cao Fei became intrigued with the internet platform Second Life, which allows millions of users from around the globe to interact through “avatars” (digital personas) in virtual environments. She decided to construct her own virtual city for Second Life, describing her plans for creating an online art community as “an experiment exploring the creative relationship between real and virtual space and...[reflecting] China’s urban and cultural explosion.”

Working with Vitamin Creative Space, the artist constructed RMB City as a combination of old and new Asian architectural landmarks, including the People’s Palace and Tiananmen Square in Beijing. More recent Beijing structures are also referenced: the glass and steel CCTV building, with its dramatically

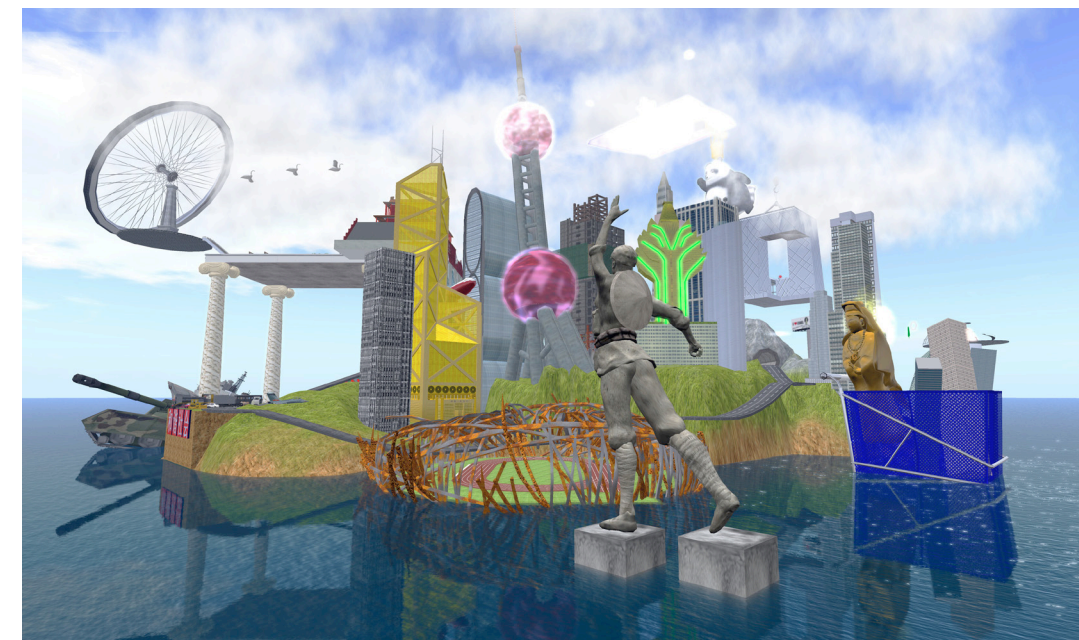
projecting prow, and the “Bird’s Nest” stadium from the 2008 summer Olympics (portrayed by the artist as a rusted steel skeleton). The “Oriental Pearl Tower” in Shanghai is a bulbed spire. At street level there are marketplaces and a series of identical, low row houses surrounded by barbed wire (possibly a reference to socialist housing). A factory tower continuously belches fire and smoke. A spoked wheel “observation” platform rotates above the city, and a panda (RMB City’s “love center”) floats like a Macy’s Thanksgiving Day Parade balloon above the skyline.

The Birth of RMB City was created after Cao Fei launched her virtual city in a “grand opening” on the Second Life platform on January 10, 2009. In a sense, the video documents the city’s construction. In the video, the figure of a construction worker orchestrates the building process, as structures appear (or collapse and reassemble) in the virtual space of an island city. The viewer experiences the city from no fixed point, but is taken on a sometimes dizzying ride, coursing along or below the streets, hovering above or entering structures, and flying above the city. As the video ends, all the structures disappear, as RMB City itself will ultimately disappear from the Second Life platform.

Writing in support of the acquisition, James Middlebrook, Assistant Professor and Director, Architecture Studios, said of RMB City:

With the iconography of China as a visual background, the users of Second Life appropriate and alter its virtual space through the means of real social and cultural relationships and values. In this respect, RMB City might fill a similar role to Las Vegas, as an aesthetic collision of simulacra and fantasy that simultaneously affirms and belies the larger cultural processes at play...Just as the “New York, New York Hotel” in Vegas drapes a post-card pastiche façade (comprised of iconic images from the real Gotham) over its equally wondrous underlying machinery of tourism and economic speculation, Fei’s template for RMB City can be understood as an open-ended device for viewing greater social processes (ranging in scale from local to international) that commence with, but ultimately transcend or contradict, imagery and symbolism.

RMB City recently celebrated its two-year anniversary on Second Life. It can be entered and explored interactively via avatar at <http://secondlife.com>. RMB City news, blogs, and other features can be found at <http://rmbcity.com>.



Cao Fei. Chinese, born 1978.
The Birth of RMB City, 2009.
Single channel color video with sound; duration 10:30 minutes.
Purchased with funds from the Contemporary Associates.

ACQUISITION HIGHLIGHT II

This year the Museum was able to meet its goal of acquiring a French Romantic painting with the purchase of *The Leap of Marcus Curtius* (ca. 1850–55) by the influential academic painter and teacher Jean-Léon Gérôme (1824–1904). The subject of the painting—the sacrificial death of Marcus Curtius—was one of several legends explaining the existence of the Lacus Curtius, a mysterious pond in the Roman forum. According to the Roman historian Livy, a chasm suddenly appeared in the middle of the Forum in 362 BCE. Soothsayers declared it could only be closed by casting into it “Rome’s greatest treasure,” interpreted by the young soldier Marcus Curtius to mean the city’s brave youth. He sacrificed himself by leaping fully armed and on horseback into the chasm, which closed over him.

This subject appears in earlier art, including SCMA’s painting *The Death Leap of Marcus Curtius* by the 18th-century Italian artist Giovanni Paolo Panini (or his studio) and engraving of the subject by the 16th-century German artist Georg Pencz. In contrast with most artistic interpretations of the subject, Gérôme’s composition is unusually bold and dynamic. Unlike SCMA’s Panini painting, in which the protagonist is dwarfed by the architectural setting, Gérôme’s painting shows Marcus Curtius on his terrified

Gérôme: *The Leap of Marcus Curtius* (ca. 1850–55)

charger leaping out of the picture and into the viewer’s space. In this innovative and theatrical treatment, Gérôme includes a view of Rome, where onlookers react with surprise and horror to the scene.

Gérôme is best known for his Orientalist works and exotic Middle Eastern subjects. *The Leap of Marcus Curtius* is a relatively early work by the artist, and combines a dramatic approach to its subject with an interest in historical reconstruction and precise detail. At the beginning of his career, Gérôme was the principal artist among the so-called Neo-Grecs, who created softly romanticized paintings with subtle palettes on classical themes. Following his successful Salon debut in 1847, Gérôme began to receive important commissions, including church decorations. In 1863 he became a professor at the prestigious École des Beaux-Arts, where he taught hundreds of students in his studios. He exerted a particularly strong influence on his American students, who included Thomas Eakins and Frederick Arthur Bridgman.

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



Jean-Léon Gérôme, 1824–1904.
The Leap of Marcus Curtius, (ca. 1850–55).
Oil on canvas.
Purchased with the Beatrice Oenslager Chace, class of 1928, Fund.

"This painting is filled with wonderful teaching opportunities, from the scene of sacrifice to the pastiche of Roman buildings in the background."

~ Barbara Kellum,
Professor of Art, SC

DECORATIVE ARTS

HOSHINO Kayoko. Japanese, born 1945
Decorative Vessel, 2006
Stoneware, glaze, silver luster
Purchased with the Art Acquisition Fund

HOSHINO Kayoko. Japanese, born 1945
Stand and Fall, 2007
Stoneware, glaze, silver luster
Purchased with the Art Acquisition Fund

KITAMURA Junko. Japanese, born 1956
Plate with Seascape, 1990
Stoneware, white slip
Purchased with the Art Acquisition Fund

KITAMURA Junko. Japanese, born 1956
Vase with Seascape, 1992
Stoneware, white slip
Purchased with the Art Acquisition Fund

KATUSUMATA Chieko. Japanese, born 1950
Untitled (Coral Sculpture), 2006
Stoneware, dyes
Purchased with the Art Acquisition Fund

MIWA Hanako. Japanese, birthdate undisclosed
Love Lotus: Bud, 2006–7
Stoneware, Hagi glaze, silver luster
Gift of Hanako Miwa

ONO Hakuko. Japanese, 1915–96
Shape of the Stars (Platinum Yuri-kinsai Vessel), 1982
Porcelain, platinum leaf, glaze
Anonymous gift in honor of a member of the class of 1965

ROGERS, Phil. British, born 1951
Chawan, 2006
Ceramic with ash and salt glaze
Gift of Suzanne and Bernard Pucker in honor of Debbie
Sosland-Edelman

TIFFANY, Louis Comfort. American, 1848–1933
Favrile Pottery Vase with Fiddlehead Fern Design, 1912–40
Ceramic with cream and brown/green glaze
Gift of Sarah Laubshire de Brabander, class of 1969,
in memory of her mother, Helen Goodwin Laubshire,
class of 1928

UNKNOWN. Korean, Goryeo Dynasty, 12th–13th century
Tea Bowl
Inlaid celadon
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

UNKNOWN. Korean, Joseon Dynasty, 19th century
Vase with bamboo and flower design
Blue and white porcelain
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

UNKNOWN. Korean, Joseon Dynasty, 19th century
Vase
White-glazed porcelain
Gift of Joan Lebold Cohen, class of 1954,
and Jerome A. Cohen

UNKNOWN. Native American; Lakota; most likely
Teton, 20th century
Child's Vest, ca. 1900–1920
Brain-tanned leather (probably elk or buffalo), glass
beads, deerskin fringe and ties, cotton thread
Gift of Thomas C. and Mollie P. Montgomery

Gifts & Purchases of Art

Junko Kitamura. Japanese, born 1956
Vase with Seascape, 1992
Stoneware, white slip
Purchased



UNKNOWN. Native American; Lakota
Pipe bag, n.d.
Chamois tanned leather, cotton thread, glass beads, wood,
brain-tanned leather fringe and rawhide quill backings
(most likely deerskin, hand cut and rolled tin cones,
porcupine quills dyed with commercial dyes)
Gift of Thomas C. and Mollie P. Montgomery

UNKNOWN. Native American; South Dakota; Montgomery
Fringed Bag, n.d.
Brain-tanned leather (probably elk or buffalo), glass beads,
wood, deerskin fringe and ties, cotton thread
Gift of Elizabeth Carter

UNKNOWN. Native American; Sioux
Vest, n.d.
Brain-tanned deerskin, glass beads, leather fringe,
sinew and cotton thread
Gift of Elizabeth Carter

The following works were the anonymous gift of a
member of the class of 1965

FUTAMURA Yoshimi. Japanese, born 1957
Naissance (Birth), 2005
Shigaraki clay with porcelain, natural ash glaze

KATSUMATA Chieko. Japanese, born 1950
Untitled *Gray and Orange Vase*
Stoneware, dyes

KATSUMATA Chieko. Japanese, born 1950
Untitled *Yellow and Blue Vase*, 1996
Stoneware, dyes

KATSUMATA Chieko. Japanese, born 1950
Untitled *Blue Vase with Yellow Flowers*, 2006
Stoneware, dyes

KAWAKAMI Tomoko. Japanese, born 1957
Vessel for Flowers, 2007
Stoneware, black glaze

KAWAKAMI Tomoko. Japanese, born 1957
Vessel for Flowers, 2007
Stoneware, black glaze

KAWAKAMI Tomoko. Japanese, born 1957
Vessel for Flowers, 2007
Stoneware, black glaze

KISHI Eiko. Japanese, born 1948
Stone Vessel with Flower Motif (Saiseiki Zogan), 1986
Stoneware, colored clay chamottes, clay slip, glaze

KITAMURA Junko. Japanese, born 1956
Large Double-Ellipse Vessel, 2006
Stoneware, white slip

KITAMURA Tsuruyo. Japanese, born 1957
Fissure, 1980s
Stoneware, glaze

KOIKE Shōko. Japanese, born 1943
Shell Vessel, 1999
Stoneware, clay slip, silver luster

MATSUDA Yuriko. Japanese, born 1943
La Prière (The Prayer), 2006
Clay with porcelain, enamels



Tashima Etsuko. Japanese, born 1959
Cornucopia 06-I, 2006
Stoneware, pigments, pâte-de-verre glass
Anonymous gift in honor of a member of
the class of 1965



Miwa Hanako. Japanese, birthdate undisclosed
Love Lotus: Flower, 2006–7
Stoneware, Hagi glaze, silver luster
Anonymous gift in honor of a member of the class of 1965



Ono Hakuko. Japanese, 1915–96
Shape of the Stars (Platinum Yuri-kinsai Vessel), 1982
Porcelain, platinum leaf, glaze
Anonymous gift in honor of a member of the class of 1965



Left: Katsumata Chieko. Japanese, born 1950
(Untitled) Blue Vase with Yellow Flowers, 2006
Stoneware, dyes
Anonymous gift in honor of a member of the class of 1965

Right: Mishima Kimiyo. Japanese, born 1932
Sunkist Lemon Box, 1970s
Stoneware, silk-screen prints
Anonymous gift in honor of a member of the class of 1965

MISHIMA Kimiyo. Japanese, born 1932
Sunkist Lemon Box, 1970s
Stoneware, silk-screen prints

MIWA Hanako. Japanese, birthdate undisclosed
Love Lotus: Bud, 2006–7
Stoneware, Hagi glaze, silver luster

MIWA Hanako. Japanese, birthdate undisclosed
Love Lotus: Flower, 2006–7
Stoneware, Hagi glaze, silver luster

MIWA Hanako. Japanese, birthdate undisclosed
Love Lotus: Lotus Pad, 2006–7
Stoneware, Hagi glaze, silver luster

MIWA Hanako. Japanese, birthdate undisclosed
Love Lotus: Lotus Pad, 2006–7
Stoneware, Hagi glaze, silver luster

MIWA Hanako. Japanese, birthdate undisclosed
Love Lotus: Lotus Pad, 2006–7
Stoneware, Hagi glaze, silver luster

MIWA Hanako. Japanese, birthdate undisclosed
Love Lotus: Reflective Screen, 2006–7
Two-panel polished metal screen

SAKURAI Yasuko. Japanese, born 1969
Orb—Hole, 2006
Porcelain

SAKURAI Yasuko. Japanese, born 1969
SO-4, 2006
Porcelain

SHIBATA Mariko. Japanese, born 1957
Still Life, 2006
Porcelain, glaze

SHIGEMATSU Ayumi. Japanese, born 1958
Yellow Orifice, 2003
Stoneware, clay, pigments

TAKANO Miho. Japanese, born 1971
Chattering Girl in Spring (5), 2006
Stoneware, clay slip, enamels

TASHIMA Etsuko. Japanese, born 1959
Cornucopia 06-I, 2006
Stoneware, pigments, pâte-de-verre glass

TOMITA Mikiko. Japanese, born 1972
White and Gold Shell Form, 2003
Clay with porcelain, enamels

TOMITA Mikiko. Japanese, born 1972
Metamorphosis 2, 2006
Clay with porcelain, enamels

TOMITA Mikiko. Japanese, born 1972
Metamorphosis 6, 2007
Clay with porcelain, enamels

TSUBOI Asuka. Japanese, born 1932
Women of Kyoto, 2006
Stoneware, clay slip, enamels

The following glass paperweights were the bequest of
Virginia Wade Perry, class of 1940

BANFORD, Bob. American, 1918–2003
Paperweight: Rose
Glass: dark rose in center of green leaves
on clear ground; faceted

BANFORD, Bob. American, 1918–2003
Paperweight: Pink Flowers
Glass: two pink flowers and one bud
on green leafy stem on clear ground

BANFORD, Bob. American, 1918–2003
Paperweight: Pink Flowers
Glass: two pink flowers and three buds on green
stem with leaves on light blue ground

BUZZINI, Chris. American, born 1949
Paperweight: Orchids
Glass: two pink orchids with green stem, leaves,
bulb, and white roots on clear ground

Caithness Glass. Crieff, Scotland, in production 1961–
Paperweight: Blue Flower
Glass: blue flower on green leafy stem with circle
of white canes on black ground; faceted

Clichy. French, in production 1845–85
Paperweight: Mini Scrambled
Glass: scrambled canes in clear glass

Lotton Glass Studios. Crete, Illinois, in production 1973–
Paperweight: Clematis
Glass: central flower with pink and blue striations with
underlying leaves and stem on clear ground

LUNDBERG, Justin. American, born ca. 1978
Paperweight: Irises
Glass: two blue irises with green stems and leaves standing
on brown ground

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Closepack
Glass: multicolored closepack canes

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Closepack
Glass: multicolored closepack canes

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Pink and Yellow Butterfly
Glass: butterfly surrounded by floral canes on green ground

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Fish
Glass: fish and seaweed; faceted

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Checkerboard
Glass: animal silhouette canes in blue checkerboard
on muslin ground

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Hummingbird and Flowers
Glass: hummingbird and flowers; faceted

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Bouquet of Fruits
Glass: two oranges, two grape clusters, a pear, a lemon,
and cherries; faceted

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Spiral
Glass: red, white, and blue spirals on muslin ground

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Bouquet and Butterfly
Glass: flowers and butterflies, flashed overlay with facets

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Bouquet
Glass: yellow, pink, blue, and purple flowers, and red
buds; faceted

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Mixed Bouquet
Glass: central pansy with blue and yellow flowers and bud,
flashed overlay with facets

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Fuschia
Glass: fuschia flower and buds on green stem
on muslin ground

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Bouquet
Glass: bouquet of blue, white, and pink flowers with yellow
ribbon tied in bow at base in center, blue overlay with
lattice cuts

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Pink Flower with Ring of Blue Buds
Glass: pink central flower with ring of blue flowers,
white lattice; faceted

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Pink Flower with Concentric Circles
Glass: pink flower set inside red, white, and blue concentric
rings on blue ground

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Snake
Glass: spotted orange snake and two cacti on sand ground

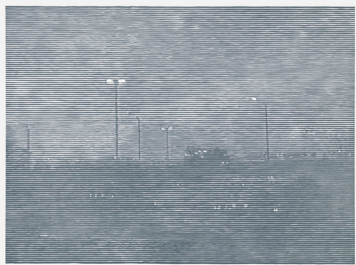
Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Thistle
Glass: white central with four thistles with pink buds on black
ground; faceted

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Bouquet
Glass: yellow, blue, and white flowers and buds; red
faceted overlay

Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Garland
Glass: three blue butterflies and three blue flowers with pink
cone garland; faceted

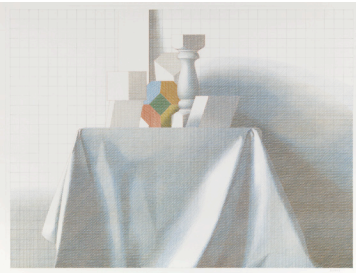
Perthshire Glass. Crieff, Scotland, in production 1968–2002
Paperweight: Mixed Bouquet
Glass: bouquet of blue, pink, and yellow flowers with
green stems and leaves on white lattice; faceted purple
flash overlay

ROSENFELD, Ken. American, born 1950
Paperweight: Mini-Bouquet
Glass: two rose-pink flowers with entwined brown stems and
light green leaves on clear ground



Left: Christiane Baumgartner. German, born 1967
Nachtfahrt, 2009 (detail)
Nine woodcuts printed in grey on Zerkall paper
Purchased with the Josephine A. Stein, class of 1927, Fund,
in honor of the class of 1927, and the Elizabeth Halsey
Dock, class of 1933, Fund

Right: William Augustus Berry. American, 1933–2010
The Banquet of Fibonacci, 1985
Color pencil on white matboard
Purchased with the gift of Lia G. Poorvu



Elizabeth Enders. American, born 1939
Nova Scotia VI, 2006
Watercolor on heavyweight white watercolor paper
Gift of Elizabeth Enders in honor of Helen Connolly
McGuire (BA class of 1931) and Susan McGuire
Morgan (BA class of 1959, MSW 1993)

St. Louis. French, in production ca. 1842/43–1867; 1952–55;
1965–present

Paperweight: Pom Pom

Glass: white pom pom flower with white bud and green
stems and leaves over pink lattice background

SMITH, Gordon. American, born 1959

Paperweight: Bird of Paradise

Glass: orange and purple bird of paradise with green
stem on dark bluish-purple ground

TRABUCCO, David (American, born ca. 1968) and

TRABUCCO, Jon (American, born ca. 1969)

Trabucco Studios. Clarence, New York

Paperweight: Flowers on Sand

Glass: arrangement of white flowers with red and white
buds and leaves on sand ground

WHITEMORE, Francis. American, born 1921

Paperweight: White Flower with Pink Stripes

Glass: white flower with pink striped center and pink
bud on green steam on blue ground

DRAWINGS

BERRY, William Augustus. American, 1933–2010

The Banquet of Fibonacci, 1985

Color pencil on white matboard

Purchased with the gift of Lia G. Poorvu

ENDERS, Elizabeth. American, born 1939

Poetry/Globe, 1990

Graphite and watercolor on heavyweight white
Arches watercolor paper

Gift of Elizabeth Enders in memory of Ellen Cuseck

Connolly (BA class of 1904) and Ruth Connolly Burk
(BA class of 1929)

Nova Scotia VI, 2006

Watercolor on heavyweight white watercolor paper

Gift of Elizabeth Enders in honor of Helen Connolly McGuire
(BA class of 1931) and Susan McGuire Morgan (BA class
of 1959, MSW 1993)

GRAVES, Michael. American, born 1934

Warehouse Conversion Study, n.d.

Gouache on paper mounted on foamcore on plywood
base in plexi box

Gift of Helen Searing, Alice Pratt Brown Professor Emerita
of Art, in honor of Jessica Nicoll, class of 1983

KONG Baiji. Chinese, born 1932

Bodhisattva, early 1980s

Ink and oil stick on paper

Gift of Joan Lebold Cohen, class of 1954, and Jerome
A. Cohen in honor of Dora Chen, class of 1989

UNKNOWN. American, 19th century

Pastoral scene with figures and dog, ca. 1850

Watercolor on heavyweight white wove paper

Gift of William P. Carl

VANNI, Francesco. Italian, 1563–1610

The Ecstasy of Saint Catherine of Siena, ca. 1595–1597

Red chalk on cream laid paper

Purchased with the Art Acquisition Fund in memory
of Michael Goodison

PAINTINGS

ARMSTRONG, Martha. American, born 1940

Fall I, Vermont, 2007

Oil on canvas

Gift of Paul and Loretta Turner Burns
(Loretta Turner, class of 1962)

BARRIOS, Moisés. Guatemalan, born 1926

Vitrina. Banana Republic Number 7, 2006

Oil on canvas

Gift of Moisés Barrios

BELLOWS, George. American, 1882–1925

Pennsylvania Excavation, 1907

Oil on canvas

Gift of Mary Gordon Roberts, class of 1960,
in honor of her 50th reunion

GÉRÔME, Jean-Léon. French, 1824–1904

The Leap of Marcus Curtius, ca. 1850–55

Oil on canvas

Purchased with the Beatrice Oenslager Chase,
class of 1928, Fund

HEILIKER, John. American, 1909–2000

Woman at Desk, 1967

Oil on canvas

Gift of Kraushaar Galleries, New York courtesy
of Carole Manishin Pesner, class of 1959

KOKOSCHKA, Oskar. Austrian, 1886–1980

Scottish Scene, 1944–45

Oil on canvas

Gift of Frances Proctor Wilkinson

(Frances Proctor, class of 1937)

McCARTY, Marlene. American, born 1957

Painting with Balls, 1989

Stitched cotton duck canvas with black yarn

Gift of the Hort Family Collection

McCARTY, Marlene. American, born 1957

Perfect MX Girlfriends (Won't Smell when Abused), 1991

Unpainted canvas with heat transfer

Gift of the Hort Family Collection

PHOTOGRAPHY

BILLINGHAM, Richard. English, born 1970

Untitled, 1995

C-print

Purchased with the Josephine A. Stein, class of 1927,
Fund, in honor of the class of 1927

BRIDGES, Marilyn. American, born 1948

Airport, Palmer, Alaska, 1981

Covered Tennis, NY, 1981

Pastureland, 1981

Point Reyes, CA, 1981

White City, Kea, Greece, 1981

Cherhill Horse, England, 1985

Figbury Ring, Wiltshire, 1985

Great Menhir, Carnae, 1985

Chan Chan, Peru, 1989

Machu Picchu, Peru, 1989

Gelatin silver prints

Gift of Nicole Moretti Ungar, class
of 1982, and Jon Ungar



Yue Minjun. Chinese, born 1962
The Grassland Series Woodcut 1, 2008
Woodcut on medium weight lightly textured
cream wove paper
Gift of Pace Editions Incorporated and Ethan
Cohen Fine Arts courtesy of Ann and
Richard Solomon (Ann Weinbaum, class
of 1959), Ethan Cohen, and Joan Lebold
Cohen, class of 1954

Over the past three years, SCMA has received important gifts of Chinese contemporary art which have greatly enriched and diversified the collection. The inaugural gift was an important collection of thirty-four works by Chinese artists created during the late 1970s to the early 2000s donated by Joan Lebold Cohen '54 and Jerome A. Cohen. In 2010, SCMA was pleased to receive a gift that builds on that foundation; 24 recently published prints by important Chinese contemporary artists—including Bai Yilou, the Luo Brothers, Yue Minjun, and Zhang Dali—were donated by the publishers, Pace Prints and Ethan Cohen Fine Arts. We are grateful to Ann and Richard Solomon (Ann Weinbaum, class of 1959), Ethan Cohen, and Joan Lebold Cohen (class of 1954) for making this gift possible.



Left: William Klein. American, born 1928
Humanité, Funeral Jacques Duclos, Paris, 1974 (printed 1990)
Gelatin silver print with hand-painted enamel
Gift of J. Michael Parish



Right: Michael Disfarmer. American, 1884–1959
Lonnie, Bessie, and Melvin, ca. 1940
Vintage gelatin silver print
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar



Philip-Lorca DiCorcia. American, born 1951
Gianni, 1984
Color coupler print
Gift of the estate of Ann Coffin Hanson

DASSONVILLE, W. E. American, 1879–1957
Golden Gate Bridge from Sausalito, ca. 1925
Sand Dunes, Monterey Peninsula, California, ca. 1925
San Francisco Bay from Treasure Island, ca. 1925
San Francisco from Telegraph Hill, ca. 1925
San Francisco skyline, ca. 1925
Owens Valley, California, ca. 1930s
Owens Valley, California, ca. 1930s
Owens Valley, California, ca. 1930s
Cactus in front of window, ca. 1938
View of Puritan Girl statue at San Francisco Golden Gate International Exposition, Treasure Island, 1939–1940
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

DAVEY, Moyra. Canadian, born 1958
16 Photographs from Paris, 2009
C-prints with tape, postage, and ink
Purchased with the Dorothy C. Miller, class of 1925, Fund

DISFARMER, Michael. American, 1884–1959
Alice Hazelwood Moody, ca. 1940
Beverly Williams, ca. 1940
Boy in sailor suit with cloud background, ca. 1940
Delia Dilber, ca. 1940
Heavy-set woman in flowered dress, arm around little girl, ca. 1940
Girl seated on table, toddler standing on table, older boy standing next to them, ca. 1940
Grace Davis Jenkins, ca. 1940
Lonnie, Bessie, and Melvin, ca. 1940
Man in white shirt and beige slacks, one hand on hip, ca. 1940

Man in dark coat with arm around man in suit and cardigan sweater and bowtie, cloud background, ca. 1940
Man and woman standing and looking toward right behind seated man and woman looking toward left, ca. 1940
Marget, Nita and Vivian Hightower and James Turney Hightower, ca. 1940
Toddler girl in ruffled dress, seated on table, ca. 1940
Two blond children, one with page-boy haircut, both holding toys, ca. 1940
Woman and soldier in front of striped background, ca. 1940
Woman in dress with frog closures seated in front of backdrop with one stripe, ca. 1940
Woman in flowered dress, little girl in plaid skirt, older woman in "house" dress, ca. 1940
Helen and Carolyn Stark, Spring 1944
Boy with one knee up seated on table with little girl in striped pinafore, June 23, 1945
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

ETHRIDGE, Roe. American, born 1969
Jake with Wetsuit, 2008
Ready Crust, 2008
C-prints
Purchased with funds from the Contemporary Associates

EVANS, Frederick H. British, 1853–1943
Sauvigny Abbey, ca. 1906–07
Platinum print on vintage mount with watercolor
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

FINOCCHIARO, Mario. Italian, 1920s–1999
Gelo sul Selciato (Birds on snowy steps), ca. 1950s
Rear view of woman with broom, small child with head down, ca. 1950s
Bull Fight, ca. 1970s
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

KLEIN, William. American, born 1928
Humanité, Funeral Jacques Duclos, Paris, 1974 (printed in 1990)
Backstage Dior + Nude, Paris, 1980 (printed in 1990)
Gelatin silver prints with hand-painted enamel
Gift of J. Michael Parish

LEVINSTEIN, Leon. American, 1913–1988
Couple seen from the back, n.d.
Man in suit, woman in fur coat, 1954 (printed ca. 1980)
Smiling girl with black car in background, n.d.
Old woman in sweater listening to another woman, n.d.
Torso of man in vest, white shirt, slacks, socks, sandals, with hand in pocket, n.d.
Two men in front of graffiti covered building. n.d.
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

LORCA-DICORCIA, Philip. American, born 1951
Gianni, 1984
Color coupler print
Gift of the estate of Ann Coffin Hanson

LYON, Danny. American, born 1942
55 Fulton Street, 1967 (printed in 2007)

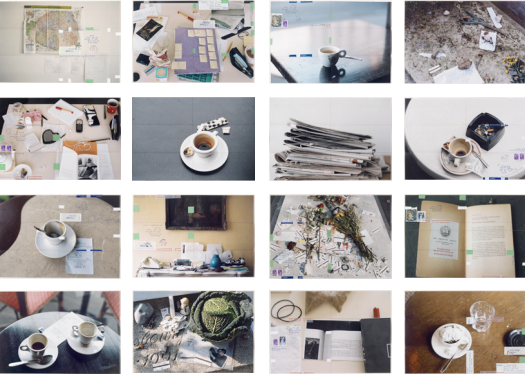
88 Gold Street, 1967 (printed in 2007)
174 Chambers Street, 1967 (printed in 2007)
Abandoned artist's loft, 48 Ferry Street, 1967 (printed in 2007)
Chair, 1967 (printed in 2007)
Children's room with broken balloons, 18 Spruce Street, 1967 (printed in 2007)
Dominick, foreman of the demolition workers, 1967 (printed in 2007)
Exploring 187 West Street, 1967 (printed in 2007)
Marilyn, in an abandoned building, 1967 (printed in 2007)
Portrait of a young man in an abandoned room, 1967 (printed in 2007)
Room in a barrel maker's shop, 50 Ferry Street, 1967 (printed in 2007)
Staircase, 183 William Street, 1967 (printed in 2007)
Steelworker, Beekman Street, 1967 (printed in 2007)
Susquehanna Hotel, Self-portrait in a third-floor room with grass, 1967 (printed in 2007)
Top floor, 52 Ferry Street, 1967 (printed in 2007)
Top floor, Reilly's Market, 193 Washington Street, 1967 (printed in 2007)
View south from 88 Gold Street, 1967 (printed in 2007)
View south from 100 Gold Street, 1967 (printed in 2007)
Woman in phone booth, 1967 (printed in 2007)
Cotton picker; ten years, robbery and assault, 1968/1969
Meal Line, 1968/1969
Norris Mundy, from Montreal; five years and an eight-year federal hold, 1968/1969
Return from the fields, 1968/1969
Untitled (road to prison from inside car), 1968/1969
Water boy, 1968/1969
Young convict about to discharge a ten-year sentence. Apparatus to open cells, 1968/1969
Boulevard Jean Jacques Dessalines, Port-au-Prince, 1983-86 (printed in 2007)

Canadians at the Copa Club, 1983-86 (printed in 2007)
Croix des Bossales (The Slaves Market), Port-au-Prince, 1983-86 (printed in 2007)
The Market, Port-au-Prince, 1983-86 (printed in 2007)
The Niece of a Tonton Macoute is taken prisoner during a search for her uncle, Gros-Morne, 1983-86 (printed in 2007)
Port-au-Prince (woman carrying wood structure on shoulders, holding hand of another woman), 1983-86 (printed in 2007)
The revolutionary flag flies as Gonaives celebrates February 10th, 1983-86 (printed in 2007)
Woman carrying basket on head, bucket on arm, Haiti, 1983-86 (printed in 2007)
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

NOSKOWIAK, Sonya. American, 1900–1975
Graffiti, n.d.
Sutro House, Dayton, Nevada, n.d.
Train wheels in field, n.d.
Used Clothing & Shoes in Shop Window, n.d.
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

SHIELDS, William Gordon. American, 1883–1947
Doorway of building, man seated at side
Mountainside and roadway overlooking river
View of arboretum
ca. 1910s
Matte-finish warm-toned gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

SMITH, Michael A. American, born 1942
Women waiting for a bus, ca. 1970



Moyra Davey. Canadian, born 1958
16 Photographs from Paris, 2009
C-prints with tape, postage, and ink
Purchased with the Dorothy C. Miller, class of 1925, Fund

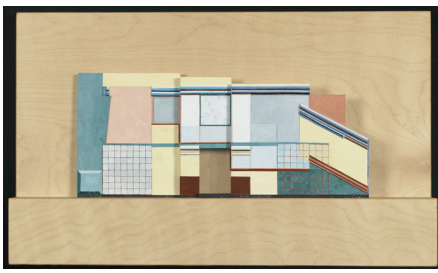


Near Newcomb, New York, 1977
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar

STETTNER, Louis. American, born 1922
Mannequin Series, 1946
Mannequin Series (\$11.49), 1946
Mannequin Series (hats and handbags), 1946
Orchard Beach (ready to swim), 1968–79
Rodeo Cowboy (horse in light), 1975
Lower East side (shirtless man), ca. 1976–80
Bowery Series (smiling man), 1986
NYC (old woman in glasses), 2001
Hands, 2002
Brassai (in hat), n.d.
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar

UKELES, Mierle Laderman. American, born 1939
Dressing to Go Out/Undressing to Go In, 1973
Ninety-five black and white photographs mounted
on foamcore with chain and dust rag
Purchased with the Judith Plesser Targan,
class of 1953, Fund

UNKNOWN. American, 19th century
Deceased child in blue dress, hands crossed over chest,
ca. 1850
Daguerreotype
Deceased child with hand painted flowers, ca. 1865
Tintype with hand coloring
Purchased with the Rita Rich Fraad, class of 1937,
Fund for American Art and the acquisition fund in
honor of Charles Chetham



WHEELER, D.N. American, active 19th century
Interior with child in coffin, ca. 1867
Toned gelatin silver print mounted on paperboard
as a carte de visite
Purchased with the Rita Rich Fraad, class of 1937,
Fund for American Art and the acquisition fund
in honor of Charles Chetham

WINOGRAND, Garry. American, 1928–1984
St. Patrick's Day parade, ca. 1970
Women in anti-abortion protest, ca. 1970
Women waiting for a bus, ca. 1970
New York, 1969 or earlier (woman eating pretzel),
ca. 1980
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

ZIDE, Michael. American, born 1944
Ice Under Pier, Oak Bluffs, Massachusetts, 1979
(printed in 2009)
Silver Brush, 1980 (printed in 2009)
Ink jet prints
Gift of Noah Zide for my loving father Michael
whose edifying works are proudly displayed
on my walls, and the walls of the museum

PRINTS

BAI Yilou. Chinese, born 1968
Untitled (US Dollar) and Untitled (50 Yuan), 2008
Digital pigment prints on thick slightly textured bright
white wove paper
Gift of Pace Editions Incorporated and Ethan Cohen Fine
Arts courtesy of Ann and Richard Solomon (Ann
Weinbaum, class of 1959), Ethan Cohen, and Joan
Lebold Cohen, class of 1954

Left: Qi Zhilong. Chinese, born 1962
China Girl 2, 2009
104-color screenprint on moderately thick slightly textured white wove paper
Gift of Pace Editions Incorporated and Ethan Cohen Fine Arts courtesy of Ann
and Richard Solomon (Ann Weinbaum, class of 1959), Ethan Cohen, and Joan
Lebold Cohen, class of 1954

Right: Michael Graves. American, born 1934
Warehouse Conversion Study, n.d.
Gouache on paper mounted on foamcore on plywood base in plexi box
Gift of Helen Searing, Alice Pratt Brown Professor of Art, in honor
of Jessica Nicoll, class of 1983

BASKIN, Leonard. American, 1922–2000
Hamlet, 1971
Lithograph printed in black on medium weight
cream wove paper
Gift of Dr. and Mrs. Mark S. Levy

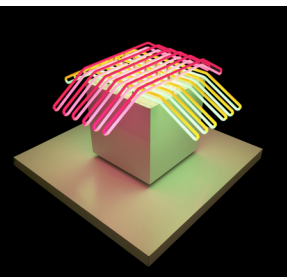
BAUMGARTNER, Christiane. German, born 1967
Nachtfahrt, 2009
Woodcuts printed in grey on Zerkall paper
Purchased with the Josephine A. Stein, class of 1927,
Fund, in honor of the class of 1927, and the Elizabeth
Halsey Dock, class of 1933, Fund

CHETHAM, Charles. American, 1929–1995
Knight on Horseback, 1950s
Woodcut printed in two colors on thin cream
Asian paper
Gift of James A. Bergquist

COTTINGHAM, Robert. American, born 1935
Bud, 1996
Lithograph printed in color on Rives BFK paper
Gift of Gordon A. Tripp

DÜRER, Albrecht. German, 1471–1528
St. Anthony, 1519
Engraving printed in black on medium weight white
laid paper
Gift of the estate of Mrs. Charles Taylor (Margaret
Goldthwait, class of 1921)

GELÉE, Claude (called Lorrain). French, 1600–1682
La Danse sous les arbres (The country dance, small plate), 1682 (printed ca. 1817)
Etching printed in black on lightweight white
wove paper
Anonymous Gift



Stephen Antonakos. American, born 1926
Ruby and Yellow Neon, 1967
Neon, enamel on metal box, and formica on wood base
Gift of Molly McGreevy-Hindman

HALE Ellen Day. American, 1855–1940
The Willow Whistle, 1888
Etching and drypoint printed in brown-black ink on
medium weight cream wove paper
Purchased with the Kathleen Compton Sherrerd, class
of 1954, Acquisition Fund for American Art

JOHNS, Jasper. American, born 1930
Cicada II, 1979–1981
Screenprint printed in color on paper
Gift of Janice Carlson Oresman, class of 1955

JOSE, Magda de. American, born Brazil, 1967
Walking on Thin Ice I, 2007
Walking on Thin Ice II, 2007
Etching and woodblock printed with water based ink
on silver leaf and Kozo paper mounted on medium
weight white wove paper
Gift of Lucy Winters Durkin, class of 1979

KÜSELL, Johanna Sibylla. German, ca. 1650–1717
Aeneas ab Harypyis in Insulis Strophadibus, Cibum Capiens, Infestatur, 1680
Untitled [mythological figures], n.d.
Engravings printed in black on medium weight white
wove paper
Gift of James A. Bergquist

LEYDEN, Lucas van. Early Netherlandish, 1494–1533
Saint Luke plate 3 from *The Four Evangelists*, 1518
Engraving printed in black on medium weight white
laid paper
Gift of the estate of Mrs. Charles Taylor (Margaret
Goldthwait, class of 1921)

LUO Brothers (Luo Weidong, Luo Weiguo, Luo Weibing).
Chinese, Weidong born 1963, Weiguo born 1964,
Weibing born 1972
Untitled A and Untitled B, 2008
Digital pigment prints with screenprinted varnish on thick
slightly textured white wove paper
Gift of Pace Editions Incorporated and Ethan Cohen Fine
Arts courtesy of Ann and Richard Solomon (Ann
Weinbaum, class of 1959), Ethan Cohen, and Joan
Lebold Cohen, class of 1954

NIEL, Gabrielle Marie. Italian, ca. 1840–after 1894
Venise, n.d.
Koubba de Sidi-Bouisrack, n.d.
Etchings on medium weight cream laid paper
Gift of James A. Bergquist

PICART, Bernard, after Peter Paul Rubens. French
(Picart 1673–1733); Flemish (Rubens 1577–1640)
La Gouvernement de la Reine (The Council of the Gods), 1707
Engraving printed in black on medium weight cream
wove paper
Gift of Dean Nimmer

QI Zhilong. Chinese, born 1962
China Girl 1, 2009
23-color Ukiyo-e style woodcut on medium weight
cream wove paper
China Girl 2, 2009
104-color screenprint on moderately thick slightly
textured white wove paper
Gift of Pace Editions Incorporated and Ethan Cohen
Fine Arts courtesy of Ann and Richard Solomon
(Ann Weinbaum, class of 1959), Ethan Cohen,
and Joan Lebold Cohen, class of 1954

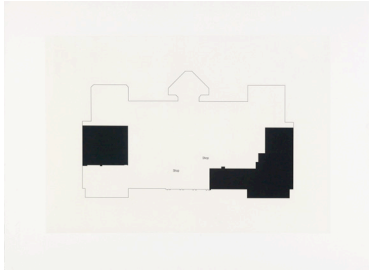


Mierle Laderman Ukeles. American, born 1939
Dressing to Go Out/Undressing to Go In, 1973
95, 3 1/3 x 5 in. black-and-white photographs mounted
on foamcore with chain and dust rag
Purchased with the Judith Plesser Targan, class of 1953, Fund



Left: Susan Rothenberg. American, born 1945
Untitled (May #4), 1979
Soft-ground, sugar lift, and spit bite etching printed in three colors on Fabriano Etching paper
Partial gift of Stephen Dull and partial purchase with the Janice Carlson Oresman, class of 1955, Fund, and the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

Right: Fred Wilson. American, born 1954
The Master Plan or In Between the Big Bang and Modern Art is the Restroom, (detail) 2009
Photogravures printed in black on Somerset Velvet White paper
Purchased with the Judith Plesser Targan, class of 1953, Fund



QIN Feng. Chinese, born 1961
Untitled, 2008
Two 15-color screenprints printed on moderately thick slightly textured white wove paper
Untitled (Etching #1), *Untitled (Etching #2)*, *Untitled (Etching #3)*, 2009
Lift-ground and spit bite etchings and chine colle on medium weight white wove paper
Gift of Pace Editions Incorporated and Ethan Cohen Fine Arts courtesy of Ann and Richard Solomon (Ann Weinbaum, class of 1959), Ethan Cohen, and Joan Lebold Cohen, class of 1954

REMBRANDT Harmensz. van Rijn. Dutch, 1606–1669
Self Portrait with a Plumed Cap, 1634
Etching printed in black on medium weight white laid paper with black ink border
Gift of the estate of Mrs. Charles Taylor (Margaret Goldthwait, class of 1921)

ROTHENBERG, Susan. American, born 1945
Untitled (May #1), 1979
Open bite, spit bite, and hard-ground etching with burnishing printed in black on Fabriano Etching paper
Untitled (May #2), 1979
Soft-ground, sugar lift, aquatint, and spit bite etching with scraping and burnishing printed in two colors on Fabriano Etching paper. Two impressions
Untitled (May #3), 1979
Sugar lift, spit bite, and soft-ground etching with burnishing printed in two colors on Fabriano Etching paper
Untitled (May #4), 1979
Soft-ground, sugar lift, and spit bite etching printed in three colors on Fabriano Etching paper

Head and Bones, 1980
Woodcut printed in black on Rives Lightweight paper
Puppet, 1983
Woodcut printed in black on Okawara paper
Stumblebum, 1985–86
Lithograph printed in twelve colors on Arches paper
Untitled, 1983
Drypoint, aquatint, and line etching with burnishing printed in black on Somerset Satin paper
Untitled (Geese), 1999
Etching, aquatint, and sugar-lift aquatint on chine collé printed in black on paper
Partial gift of Stephen Dull and partial purchase with the Janice Carlson Oresman, class of 1955, Fund, and the Josephine A. Stein, class of 1927, Fund, in honor of the class of 1927

VILLON, Jacques (Gaston Duchamp) after Juan Gris. French (Villon) 1875–1963; Spanish (Gris) 1887–1927
Portrait of Pablo Picasso, n.d.
Etching printed in red/brown ink on lightweight cream laid paper
Gift of David R. Pesuit, Ph.D.

WILSON, Fred. American, born 1954
The Master Plan or In Between the Big Bang and Modern Art is the Restroom, 2009
Photogravures printed in black on Somerset Velvet White paper
Purchased with the Judith Plesser Targan, class of 1953, Fund and the Carol Ramsay Chandler Acquisition Fund

YUE Minjun. Chinese, born 1962
The Grassland Series Screenprint 1, 2008
The Grassland Series Screenprint 2, 2008
The Grassland Series Screenprint 3, 2008
The Grassland Series Screenprint 4, 2008
28-color screenprints on moderately thick rough white wove paper
The Grassland Series Woodcut 1, 2008
The Grassland Series Woodcut 2, 2008
The Grassland Series Woodcut 3, 2008
The Grassland Series Woodcut 4, 2008
Woodcuts on medium weight lightly textured cream wove paper
Gift of Pace Editions Incorporated and Ethan Cohen Fine Arts courtesy of Ann and Richard Solomon (Ann Weinbaum, class of 1959), Ethan Cohen, and Joan Lebold Cohen, class of 1954

ZHANG Dali. Chinese, born 1963
AK-47, 2008
19-color screenprint on thick slightly textured white wove paper
Untitled (Mao Diptych), *Untitled (Mao Diptych #2)*, *Untitled (Mao Diptych #3)* and *Untitled (Mao Diptych #4)*, 2009
Digital pigment prints on moderately thick moderately textured white wove paper
Gift of Pace Editions Incorporated and Ethan Cohen Fine Arts courtesy of Ann and Richard Solomon (Ann Weinbaum, class of 1959), Ethan Cohen, and Joan Lebold Cohen, class of 1954



Cao Fei. Chinese, born 1978
The Birth of RMB City, 2009
Single channel color video with sound, duration: 10:30 minutes
Purchased with funds from the Contemporary Associates

SCULPTURE

ANTONAKOS, Stephen. American, born 1926
Ruby and Yellow Neon, 1967
Neon, enamel on metal box, and formica on wood base
Gift of Molly McGreevy-Hindman

SWANSON, Marc. American, born 1969
Untitled (Norton Family Christmas Project), 2009
Rhinestone-studded three-pronged antler, in cloth bag
Gift of Jessica Nicoll, class of 1983, through the generosity of Gwen and Peter Norton

VIDEO INSTALLATION

CAO FEI. Chinese, born 1978
The Birth of RMB City, 2009
Single channel color video with sound; duration 10:30 minutes
Purchased with funds from the Contemporary Associates

HILLER, Susan. American, born 1940
The Last Silent Movie, 2008
Blu-Ray disc with portfolio of 24 etchings
Purchased with the Janet Wright Ketcham, class of 1953, Fund

Francesco Vanni. Italian, 1563–1610
The Ecstasy of Saint Catherine of Siena, ca. 1595–1597
Red chalk on cream laid paper
Purchased in memory of Michael Goodison



This beautiful red-chalk drawing is a compositional study for a print series on the life of Saint Catherine of Siena, a significant regional saint whose popularity grew after Siena was forced to relinquish its sovereignty and became part of the Duchy of Tuscany in 1555. This series of prints was copied multiple times during the 17th century, spreading Vanni's rendering of the iconography as well as his style across Europe. The drawing was purchased in memory of Michael Goodison, former archivist and program coordinator at SCMA.

EXHIBITION HIGHLIGHT I



Touch Fire: Contemporary Ceramics by Japanese Women Artists

Featuring the brilliant ceramic creations of contemporary Japanese women artists, the exhibition *Touch Fire* transformed the lower galleries of the Museum in fall 2009. Both literally and figuratively, these artists have broken the mold of a centuries-old, male-dominated tradition of ceramic art in Japan and have done so aided by new access to higher education after World War II. Departing from a long tradition of tea wares, they make a range of objects, from the elemental stoneware forms of Futamura Yoshimi to the humorous, tripod-legged *Robot Girls* of Takano Miho. During Japan's long history of ceramic production, most women involved in making ceramics, with notable exceptions, were assigned menial tasks and were not allowed to touch kilns where works were fired. The independent artists whose work was included in the exhibition have indeed touched fire, hence the title of the exhibition and its catalogue. Their works are among the most innovative, imaginative, and technically complex objects being created by ceramic artists today.

Touch Fire was made possible by a pioneer collector in the West of contemporary Japanese ceramics who made her collection available for display as a source of inspiration and education for the young women of Smith. Although she preferred to remain anonymous, Smith College served as her springboard for a life of remarkable personal and professional achievements. Each object in the exhibition attested to her eye as well as the relationship she has established with many of the artists represented in the exhibition. She also lent a number of screens by the contemporary artist Maio Motoko, which provided a colorful and dynamic complement to the ceramic works on display.

After the close of the exhibition, the collector made a highly generous gift of works selected from the objects in the exhibition, joined by gifts made in her honor and several critical purchases by the Museum (see Acquisitions, page 9). Just as *Touch Fire* was part of the Museum's ongoing efforts to expand its exhibition program to include non-Western art, so these gifts contribute meaningfully to the development and expansion of our collection of Asian art. They find a context both within SCMA's growing holdings in Japanese contemporary art—joining works by Agano Machiko, Yasuki Masako, and Akiyama Yo—and as an extension of the Museum's collection of early Japanese ceramics, notably enhanced by a recent important gift of Japanese tea wares.

Because the history of independent women ceramic artists in Japan is a relatively brief one, few scholars have made it their particular field of study. The catalogue for *Touch Fire* will remain not only as a document of the exhibitions but as a significant scholarly resource. The Museum is fortunate that noted ceramics specialist Dr. Todate Kazuko, Chief Curator at the Tsukuba Art Museum (Ibaraki, Japan), contributed to the catalogue an essay on the history of women artists in Japanese ceramics, which will become a touchstone in the literature on contemporary ceramics. The catalogue of works and artist biographies were written by Wahei Aoyama, President of Toku Art Limited in Tokyo and an expert on Japanese art, specializing in contemporary ceramics, lacquerware, and metalwork.

~ Jessica Nicoll '83 (adapted from the preface to the exhibition catalogue *Touch Fire: Contemporary Ceramics by Japanese Women Artists*, 2009).



Installation view: *Touch Fire: Contemporary Japanese Ceramics by Women Artists*.



Clockwise, 1-7: Gifts from a member of the class of 1965 by Japanese artists. 1: Takano Miho, born 1971. *Chattering Girls in Spring*, 2006. Stoneware, clay slip, enamels. Photograph: Robert Lorenzson, New York. 2: Shigematsu Ayumi, born 1958. *Yellow Orifice*, 2003. Stoneware, clay slip, pigments. Photographs 2-3: Keitaro Yoshioka, Boston. 3: Kitamura Tsuruyo, born 1957. *Fissure*, 1980s. Stoneware, glaze. 4: Katsumata Chieko, born 1950. *Untitled* (Yellow and Blue Vase), 1996. Stoneware, dyes. Photograph: Petegorsky/Gipe. 5: Sakurai Yasuko, born 1969. *Orb—Hole*, 2006. Porcelain. Photograph: Keitaro Yoshioka, Boston. 6: Katsumata Chieko, born 1950. *Untitled* (Gray and Orange Vase), 1996. Photograph: Petegorsky/Gipe. 7: Kawakami Tomoko, born 1957. *Vessels for Flowers*, 2007. Stoneware, black glaze. Photograph: Keitaro Yoshioka, Boston.

Touch Fire Programs

October 15

Exhibition Opening Event: The celebration of *Touch Fire: Contemporary Japanese Ceramics by Women Artists* began with a conversation between Dr. Todate Kazuko, Chief Curator at the Tsukuba Art Museum (Ibaraki, Japan) and featured ceramicist Shigematsu Ayumi about the exhibition and the role of women artists in the world of contemporary Japanese ceramics.

October 17

Public gallery talk about selections from *Touch Fire: Contemporary Japanese Ceramics by Women Artists* by Todate Kazuko, Chief Curator at the Tsukuba Art Museum (Ibaraki, Japan).

October 20

Tea with Shigematsu Ayumi for SCMA interns and Ceramics Club students

October 23

Lunchtime Gallery Talk: *The Science of Ceramics* presented by David Dempsey, Associate Director for Museum Services and instructor for *The Chemistry of Art Objects*

November 12

Lunchtime Gallery Talk: A Student Perspective on *Touch Fire* presented by Amanda Pollock 'AC, co-chair of the Ceramics Club at Smith College

November 13

Artist on Art: Gallery Talk by artist Katsumata Cheiko, whose work was featured in *Touch Fire: Contemporary Japanese Ceramics by Women Artists* with Samuel Morse as translator.

February 25–27

Artists Visit: Miwa Hanako and Jiha Moon, *Touch Fire* exhibiting artists. For related information please see pages 30–31.



Installation view: *A Room of Their Own: The Bloomsbury Artists in American Collections*.

During the spring semester 2010, SCMA hosted the exhibition *A Room of Their Own: The Bloomsbury Artists in American Collections*, organized by the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, NY, in conjunction with the Nasher Museum of Art, Duke University. This national traveling exhibition showcased the breadth and strength of the complex artistic output of the artists known as the Bloomsbury group. Focusing on the work of Vanessa Bell, Duncan Grant, Roger Fry, and Dora Carrington, the exhibition included over 150 works—prints, paintings, watercolors, drawings, books from the Hogarth Press, and decorative works from the Omega Workshop (1910–1950s)—drawn from public and private collections across the U.S. The exhibition featured several works from the SCMA collection, including Vanessa Bell's *Landscape with Haystack, Asheham* and her early portrait of her sister, Virginia Woolf (which served as the catalogue cover image). Also featured in the exhibition was a Vanessa Bell drawing for furnishing fabric, a promised gift of Janice Carlson Oresman, class of 1955, and Roger Oresman.

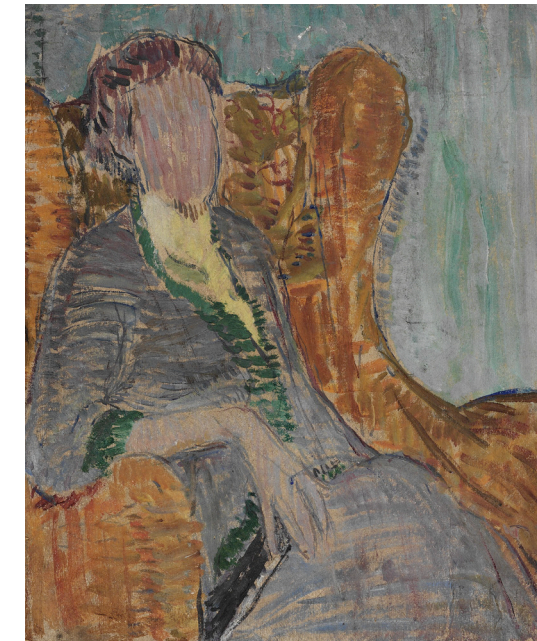
In addition to providing an overview of the visual output of this important 20th century British Modernist group, the exhibition highlighted the role of American collectors (both institutional and private) in nurturing and preserving interest in the Bloomsbury group.

The exhibition created fertile ground for academic exploration, providing a basis for two courses in the English department: one on Bloomsbury taught by Professor Cornelia Pearsall, and another, "Crafting Creative Nonfiction," with Professor Robert Hosmer. The Book Arts Gallery in Neilson Library was the site of *A Pen and Press of Their Own*, a companion exhibition selected from the Mortimer Rare Book Room's expansive collection of manuscripts, photographs, and first editions by Virginia Woolf and her circle. (See page 34 for article on related exhibition.)

Top Left: Roger Fry. British, 1866–1934. *Paper Flowers on a Mantelpiece*, 1919. Oil on canvas on board; frame made by Roger Fry. Collection of Bannon and Barnabas McHenry. Photograph by Julie Magura, Herbert F. Johnson Museum of Art.

Top Right: Dora Carrington. British, 1893–1932. *Honey Label Design for David Garnett*, 1917. Two-color woodcut. Collection of Bannon and Barnabas McHenry. Photograph by Julie Magura, Herbert F. Johnson Museum of Art.

Bottom: Vanessa Bell. British, 1879–1961. *Virginia Woolf*, ca. 1912. Oil on paperboard. Smith College Museum of Art. Gift of Ann Safford Mandel, class of 1953 © Estate of Vanessa Bell, courtesy Henrietta Garnett.



Bloomsbury Programs

* Programs organized in association with the Mortimer Rare Book Room

* February 4

Discovering Virginia Woolf and Sylvia Plath in the Archives. Presentation by Karen V. Kukil, Associate Curator of Special Collections, Mortimer Rare Book Room.

February 7

Film Screening: *The Hours*

* February 18

A Bloomsbury Tea: *Virginia Woolf in America*. Presentation by literary scholar Mark Hussey, Professor of English and Women's and Gender Studies, Pace University, on the role of Second Wave American feminism in Virginia Woolf studies.

March 23

A Bloomsbury Tea: *Connecting Smith, Sexuality, Class and Bloomsbury*. Presentation by historian Emily Bingham.

* April 8

Opening Celebrations: *Roger Fry: Art and Life in Bloomsbury* and *Virginia Woolf and the Bloomsbury Group: A Pen and a Press of Their Own*.

April 9

Lecture by British art historian and writer Frances Spalding.

April 14

Presentation by Mary Ann Caws, Distinguished Professor of Comparative Literature, English, and French at the Graduate School of the City University of New York, on *Writing and Painting in Bloomsbury*.

One of the joys of being a museum educator is the realization that as teachers, we are also learners. New lines of communication have opened up between Museum and the diverse audiences it serves, leading to new insights about art, the work of museums, and one another.

To support this dialogue, the Museum has articulated two goals that guide the impact we seek to have as a teaching museum: to **cultivate visual literacy** and to **promote transformative experiences with art**. These goals are a reflection of the Museum's ongoing educational efforts, and have resulted in the expansion

of programs in innovative directions. The Emily Hall Tremaine Symposium, "The Real Lives of Women Artists," incorporated student, faculty, and alumnae ideas into its structure and included new discussion-based components. This year SCMA collaborated with the Botanic Garden of Smith College to create new professional development offerings for teachers, and

our first intensive school partnership was developed with the William R. Peck Full Service Community School in Holyoke, MA.

Students are at the heart of this communication and activity. This year saw the full implementation of the Museums Concentration, and the first students graduated with the new academic designation. This year overall college student visits to the Museum were up 57 percent, and the number of students interacting with SCMA as interns and volunteers continues to rise. The Museum has become a place that can foster many experiences, such as an insightful conversation about a work of art with a friend, the exploration of interests in education or conservation, possibilities for career development, and many other opportunities.

Together, these efforts support our goal to meet our many audiences' needs—Smith and Five College students and faculty, regional K-12 schools, Museum members, and more—by offering opportunities to expand their appreciation and enjoyment of art.



Suzie Oppenheimer '11 explores the galleries.

Class Visits and Museum-Based Courses

Each year faculty members at Smith and the Five Colleges enrich their courses with object-centered teaching at the Museum. In 2009–2010, educators brought their students on 218 class visits to tour the galleries, view special exhibitions, and examine works from storage. Explorations of the collection ranged from chemical analyses of art objects to literature-inspired investigations. One class created an exhibition pairing Chinese poetry with Chinese paintings from the Museum's collection. Reflecting on the experience, one student said, "I learned that art can really relate to life. It was interesting to see how a traditional practice of putting poetry with painting a long time ago in China could still be applicable to our times."

A Smith class visits the Cunningham Center for first-hand research.



Fall 2009

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

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

Inter/Extra Departmental 118: *The History and Critical Issues of Museums*, Jessica Nicoll '83, Director and Louise Ines Doyle '34 Chief Curator, SCMA

Spring 2010

East Asian Languages and Literature 237: *Chinese Poetry and the Other Arts*, Sujane Wu, Assistant Professor, East Asian Languages and Literature

English 264: *Bloomsbury*, Cornelia Pearsall, Professor, English Language and Literature

English 290: *Crafting Creative Non-fiction*, Bob Hosmer, Senior Lecturer, English Language and Literature

Chemistry 100: *Perspectives in Chemistry*, Lale Burk, Senior Lecturer, Chemistry, David Dempsey, Associate Director for Museum Services

Art 171: *Introduction to the Materials of Art*, Martin Antonetti, Curator Mortimer Rare Book Room, David Dempsey; Phoebe Dent Weil, Instructor; and Sarah Belchetz-Swenson, Assistant Instructor

Inter/Extra Departmental 300: *Museums Concentration Research Capstone Seminar*, Jessica Nicoll '83

The Museums Concentration

The Museums Concentration is a new academic program coordinated by SCMA for students interested in exploring the history and work of museums. With the focused guidance of faculty and staff advisors, students combine academic coursework, practical experiences, and independent research to examine museums and the critical issues they engage.

There are currently 29 students enrolled in the Museums Concentration moving into the 2010–11 academic year. To document and share some of the experiences of students in the Museums Concentration during its first year, we worked with One Match Films to create a short video that is currently posted on the program's website: www.smith.edu/museums

Beginning in spring 2010, thanks to the generosity of the Brown Foundation Inc. of Houston, Museums Concentration students were eligible to apply for a \$2,000 grant to support a summer internship or work experience to count towards their practical experience requirement. Three internship grants were awarded for summer 2010 to the following students: Ceilidh Galloway-Kane, Greensboro Historical Society; Suzanne Oppenheimer, Whitney Museum of American Art; and Hannah Pitt, North Carolina Museum of Art. Additionally, a grant from the Andrew W. Mellon Foundation provides scholarships for Museum Concentrators admitted to the Summer Institute for Art Museum Studies.

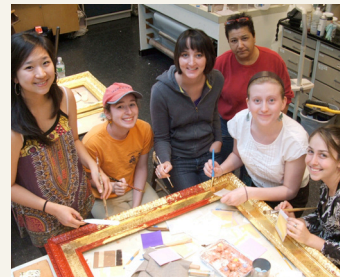
IDP 118: The History and Critical Issues of Museums

This two-credit required gateway course for the Museums Concentration was offered for the first time in Fall 2009. The course is comprised of a series of lectures by Five-College faculty and guests that introduce students to the historical evolution of museums and the current issues they grapple with in our contemporary world. In Fall 2009, the course included lectures on such topics as museum architecture, the art of institutional critique, cultural property rights, museum education theory and practice, and the ethics of deaccessioning. Jessica Nicoll served as the faculty course director, and Maggie Lind assisted in managing the course.

Students in the Frame Conservation Apprenticeship Program, a major part of the conservation track in the Museums Concentration.

IDP 300: Museums Concentration Research Capstone

This four-credit seminar was offered for the first time in Spring 2010. This course guides students through the completion of their independent capstone research projects as the culminating experience of the Museums Concentration. The seminar also provides a forum for senior Concentrators to discuss selected museum topics in greater depth. Students completed a wide variety of projects that included both research and practice-based work, which they presented at "Collaborations" on April 17. Their specific topics are noted below. This course was taught by Jessica Nicoll.



Members of the Class of 2010 Graduating with a Concentration in Museums (including their capstone project topics)

Nicole Adams, *A Conservation Assessment of Pre-Columbian Textiles at the Mead Museum*

Isabel Barrios-Cazali, *"Less is a Bore": Museum's Architecture as Spectacle*

Emily Corwin, *Bound and Unbound: A New Collection of 20th-Century Artists' Books in the Mortimer Rare Book Room*

Margaret Hagan, *Academic Art Museums: Intellectual Pursuits and Student Engagement*

Amanda Hill, *The Institution and Experience*

Lauren Kaelin, *Thematic Relationships*

Zoe Litsios, *Tibet Contemporary: The Writing of an Exhibition*

Jessica Magyar, *Looking at Pictures: How Discussing Art Improves Literacy and Critical Thinking*

Madeleine Olson, *The Architecture of the Museum: Does it Define Your Experience?*

Katharine Richardson, *Invisible Museums, Invisible Audiences: Civic Engagement and Cultural Responsibility at the Louvre, Metropolitan and Centre Pompidou*

Cecelia Vayda, *A Survey of College Museums and their Communities*

Brittany Walker, *Exploring the Cunningham Center: A Curatorial Project at the Smith College Museum of Art*

Museums Concentration Advisory Committee

Jessica Nicoll

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

Martin Antonetti

Curator of Rare Books;
Marketing/Outreach Director,
Mortimer Rare Book Room, SC

Brigitte Buettner

Priscilla Paine Van der Poel
Professor of Art, SC

Lâle Burk

Senior Lecturer in Chemistry, SC

Rosetta Marantz Cohen

Professor of Education
& Child Study;
Director, Smithsonian
Program, SC

David Dempsey

Associate Director for Museum
Services, SCMA

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;
Professor of English
Language and Literature, SC

Ann Musser

Associate Director for Academic
Programs & Public Education,
SCMA

Kiki Smith

Professor of Theater, SC

Fraser Stables

Assistant Professor of Art, SC

Frazer Ward

Associate Professor of Art, SC

Student Museum Educator Program

Experienced and new Student Museum Educators (SMEs) participated in a training program that emphasized the importance of self-evaluation as a valuable learning skill.

Self-evaluation forms helped students reflect on their work after conducting school tours and to make notes about successes and challenges. These notes were then reviewed by education staff, and resulting topics were incorporated into the training schedule. Self-evaluation was enhanced by the addition of the Museum's new Flip® video cameras, which were used to film the students as they practiced their presentations. The students used the footage to critique their public-speaking skills.

The SME program is now one of the practicum experiences for which students can receive credit toward their Museums Concentration certificate. Several SMEs volunteered extra hours to meet the requirements of the concentration.



Alynn McCormick '12, Student Museum Educator, creating a sample hands-on art project (fabric collage of a favorite childhood memory).



Student Museum Educators '09-'10 end-of-year party.

SMEs

Laura Arellano-Weddleton '11J	Erin King '11
Rebecca Baroukh '12	Meg Kissel '10
Alexandra Bregman '10	Margaret Kurkoski '12
Whitney Brooks '12	Zoe Litsios '10
Emily Corwin '10	Francesca LoGalbo '12
Kendra Danowski '12	Jessica Magyar '10
Claire Denton-Spalding '10	Alynn McCormick '12
Ceilidh Galloway-Kane '11	Debleena Mitra '10
Radhika Garland '10	Allia Noureldin '11
Janelle Gatchalian '12	Sophia Ong '12
Alyssa Greene '10	Hannah Pitt '11
Hannah Griggs '11	Rebecca Raymond-Kolker '13
Caroline Gutshall '11J	Katharine Richardson '10
Amanda Hill '10	Sofia Sanchez '12
Erica Jones '10	Sara Sargent '12
Lauren Kaelin '10	Cecelia Vayda '10



Left: SIAMS students at MASS MoCA. Right: SIAMS students installing a print for their exhibition *Constructed: Images of Labor*.

Summer Institute in Art Museum Studies (SIAMS)

What is SIAMS (The Summer Institute in Art Museum Studies)?

Fifteen participating students gain a comprehensive perspective on the history, critical issues, and current practices of art museums through class discussions, writing assignments, visits to over a dozen art institutions in the Northeast, and the collaborative creation of an exhibition at SCMA. For SIAMS students, the six weeks of the program are filled with stimulating and inspiring travel, lively discussions, and hands-on exploration.

What's new with SIAMS?

New Leadership: After four years under the founding direction of former SCMA Director Suzannah Fabing, the program came under the auspices of the Museum in the fall of 2009. Marion Goethals, Associate Director of SIAMS during Suzannah Fabing's leadership, is now Director of the program. Katy Kline, a former SIAMS instructor, joins her as Associate Director.

New Funding and Increased Diversity: SIAMS has increased the generous financial aid that it provides, and hopes to foster diversity in the museum field by offering a four-week summer work experience at SCMA to one exceptional student each year. With generous support from the Andrew W. Mellon Foundation, the Brown Foundation, Inc., of Houston, the Samuel H. Kress foundation, and individual donors, SIAMS strives to increase the diversity of students gaining exposure to the professional and academic opportunities that exist in museums.



Real Lives of ♀ Artists Emily Hall Tremaine Symposium

February 26–27, 2010

Nearly 400 Smith students, faculty, alumnae and members of the local community joined art professionals for an honest discussion about the challenges faced by women artists in their professional and personal lives. Artist Mierle Laderman Ukeles and curator Andrea Miller-Keller launched the two-day event with a presentation of Ukeles’ 35-year career, which began with her revolutionary manifesto of “maintenance art.”

Notable Smith alumnae participated, including Susan Hiller ‘61, recently featured in a major retrospective at the Tate Modern. In a panel titled, “Making Choices, Making a Living, Making Art,” Rebecca Morris ‘91, Casey Ruble ‘95, and Esther Pullman ‘64 discussed their art practices and answered questions about relationships, marriage, children, and healthcare.

The “business of art” was explored by moderator Wendy Cromwell ‘86 of Cromwell Art, LLC with Dr. Robin Clark ‘87, Curator, Museum of Contemporary Art San Diego, and Lea Freid, Lombard-Freid Projects. Recent MFA graduates Sarah Norell ‘06 and Nora Rabins ‘04 shared their points-of-view as emerging artists in a discussion facilitated by Lynne Yamamoto, Associate Professor of Art at Smith College. The symposium concluded with internationally known writer, activist, and curator Lucy Lippard ‘58 reflecting on the past thirty years of groundbreaking work by women artists who pushed boundaries to create new visions for women and art.

President Carol T. Christ honored Smith alumnae artists at a reception “Celebrating the Artists of Smith.” The reception was held at the Alumnae House and featured a video that showcased the artistic output of 140 alumnae (spanning the classes of 1946 to 2005), compiled by Erin King ‘11.

The symposium capped off a week of campus events that included a screening of the documentary, “Who Does She Think She Is?” in collaboration with the Women’s Narrative Project and a “Hot Seat” panel in collaboration with the Office of Religious and Spiritual Life, exploring issues of choice, commitment, and risk in the lives of artists.

“Real Lives of Women Artists” was coordinated by Taiga Ermansons ‘03, Program Planner, Academic Programs and Public Education.

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



Left: Lucy Lippard ‘58 delivers the closing lecture. Right: Alum panel with Rebecca Morris ‘91, Casey Ruble ‘95 and Esther Pullman ‘64. Moderated by Susan Heideman, Professor of Art, SC.

List of Speakers

Smith Faculty

Carol T. Christ, President, SC
Maureen A. Mahoney, Dean of SC, Director of Women’s Narratives Project
Jessica Nicoll ‘83, Director and Louise Ines Doyle ‘34 Chief Curator, SCMA
Susan Heideman, Professor of Art, SC
Jina Kim, Assistant Professor of East Asian Studies, SC
Frazer Ward, Associate Professor of Art, SC
Lynne M. Yamamoto, Associate Professor of Art, SC

Artists

Susan Hiller ‘61
Miwa Hanako
Jiha Moon
Rebecca Morris ‘91
Sarah Norell ‘06
Esther Pullman ‘64
Nora Rabins ‘04
Casey Ruble ‘95
Mierle Laderman Ukeles

Art Professionals

Wendy Cromwell ‘86, Cromwell Art, LLC
Lea Freid, Lombard-Freid Projects
Dr. Robin Clark ‘87, Curator, Museum of Contemporary Art San Diego
Lucy Lippard ‘58, Writer
Andrea Miller-Keller, Independent Curator

Students

Ellen Feiss ‘10
Lora-Faye Whelan ‘10



Top: Artists Jiha Moon and Miwa Hanako discuss cultural differences in the international art world with Jina Kim, Assistant Professor of East Asian Studies. Bottom: Esther Pullman ‘64, offers advice to young artists during the “Making Choices, Making a Living, Making Art” panel.

“I am 60 years old and have been a designer for my entire adult life—juggling children, husbands, ex-husbands, advanced degrees, and making a living as well as answering the call deep within me to be creative and put my work out in the world. Listening to others and seeing examples of all the work that was done and the continuing spirit that keeps going was such an emotional epiphany for me. I so wish my daughter—an artist with two young children and deep in the thick of it all—could have been there with me. A truly great event!

—Jill St. Coeur, Costumer, Theater Department, SC



Teacher Perspective

Julie Zappia interviewed some of the fifth grade students at the end of the year and one of her questions was: *How did the program this year change the way you think about art?*

*"It inspired me to paint...
Now I like art better."*

"It helped me think about art. I used to think that art had to be perfect. Now I know art doesn't really have to be perfect. It can be like your imagination."

"First I thought that all art was the same. Then I learned that you can draw and paint in many different ways."

"I think it changed the way we look at art now. When you look at it from different angles, there could be so much stuff we might never have thought about. Then that's the way we change the way we look at things."



Teacher Darcy DuMont with her fifth-grade students at the William R. Peck School.

I was very excited about the prospect and proposed that at least one of the schools participating be "urban" (knowing full well that ours was the only urban school). When SCMA invited Peck to participate, we were happy not only to start a VTS program but to start a formal community partnership with Smith College.

When embarking on the program with my fifth grade students last year, I was fearful that they would complain about the one class a month when they were not doing hands on projects. I had thought, "Can these fifth grade students sit and have a mature conversation about a couple of works of art for 40 minutes?" Happily, the answer is yes!

~ Darcy DuMont, Art Teacher, William R. Peck School, Holyoke, MA

I have been teaching art to elementary students in Holyoke, MA for seven years and at the Peck Full Service Community School for two. The Peck School serves 650+ Holyoke students, a very high percentage of whom come from low income families and many of whom are English language learners. The MCAS [standardized testing] scores at our school have historically been some of the lowest in the state but are now improving due to the efforts of our Principal, Paul Hyry, in focusing on academic achievement.

While attending a meeting of the SCMA Teacher Advisory Committee a couple of years ago, Julie Zappia described the Visual Thinking Strategies curriculum program and explained that SCMA would like to pair up with some schools to do it.



Teacher Workshops

10/20/09 Japanese Ceramics

Gallery talk in *Touch Fire: Contemporary Japanese Ceramics* by Women Artists with curator Linda Muehlig; slide lecture by exhibiting artist Shigematsu Ayumi; hands-on clay project led by Julie Zappia, Associate Educator for School and Family Programs.

3/26/2010 (repeated on 5/7/ 2010)

Connecting the Garden and the Museum

This workshop—led by Madelaine Zadik, the Botanic Garden's Manager of Education and Outreach, and Julie Zappia from SCMA—featured opportunities to observe both institutions and to brainstorm lesson plans.



K-12 teachers participate in a workshop held in conjunction with the Botanic Garden.

School and Teacher Programs

Aligning with SCMA's Strategic Plan, K-12 school programming began to shift its focus toward the Museum's permanent collection. School tours and teacher workshops featured more of the collection than in previous years, and new lesson plans were created to give teachers more ideas about how to use SCMA's objects. Thematic school tours continued to be offered. The fall guided visit looked at craftsmanship and materials used in works of art. It included a wide variety of works, from the contemporary ceramics on display in *Touch Fire* to a painting of a nineteenth-century New England wood carver in his shop. The Smith Student Museum Educators were especially excited to take on the theme of "childhood" for their spring tours, crafting routes through the permanent collection with stops at works of art showing kids leading everyday lives (such as Samuel Carr's *Beach Scene*). The related hands-on project—fabric collages—allowed K-12 visitors to either depict a scene from their life now or to revisit scenes from memories.

SCMA's collaboration with another popular K-12 field trip site on campus, the Botanic Garden (Lyman Plant House), was strengthened by co-presenting a new workshop for teachers about curricular connections between the two institutions. A "teacher pack" was created to provide teachers with lesson plans under the umbrella of shared themes: water, people and plants, and all around America.



Staff Perspective

Virginia Woolf and the Bloomsbury Group: A Pen and Press of Their Own

In connection with **A Room of Their Own: The Bloomsbury Artists in American Collections**, the Mortimer Rare Book Room, SC, mounted a supporting exhibition.

“Your exhibition reminds me again how wonderful our library collections are,” wrote former alumnae trustee Ann Pflaum ’63 about the companion Bloomsbury show in Neilson Library in spring 2010, *Virginia Woolf and the Bloomsbury Group: A Pen and Press of Their Own*.

The cross-fertilization of ideas among members of the Bloomsbury Group and the successful interplay between text, illustrations, and cover design was celebrated throughout the exhibition. The library’s display concentrated on the writers and intellectuals of the Bloomsbury Group, particularly Virginia Woolf. Her modernist stream-of-consciousness style and feminist sensibility were celebrated with holographs, corrected page proofs, and multiple editions of her work. A selection of the 140 letters between Virginia and Lytton Strachey chronicled the genesis of the Cambridge friendships at the heart of Bloomsbury.



A dozen Modernist manuscripts from the Hogarth Press were featured, including Katherine Mansfield’s *Prelude* (1918) and T. S. Eliot’s *The Waste Land* (1923), hand set and bound by Virginia Woolf. Connections between Bloomsbury and Smith College were shown in the archived papers of former students Henrietta Bingham and Eleanor Chilton ’22 and professors Mina Curtiss, G. E. Moore, and Paul Roche. Psychology professor Michele Wick’s new multimedia Web site, *Woolf, Creativity, and Madness: From Freud to fMRI* (www.smith.edu/woolf), was also displayed, featuring five digital narratives that enable us to hear Woolf describe her significant relationships.

Before the 200 items went on display in April 2010, students in Bloomsbury-related courses taught by English professors Cornelia Pearsall and Robert Hosmer examined the original objects in the Mortimer Rare Book Room, fulfilling the wishes of donors Frances Hooper ’14, Elizabeth Power Richardson ’43, Ann Safford Mandel ’53, and other alumnae who hoped their gifts to the library would be used to help students hone their writing skills. Engagement with original manuscripts and works of art is a major component of the new Archives, Book Studies, and Museums Concentrations, which provide unique learning opportunities using primary sources.

An online version of the library exhibition is available on the Mortimer Rare Book Room’s website: <http://www.smith.edu/libraries/libs/rarebook/exhibitions/penandpress/index.htm>.

~ Karen Kukil, Associate Curator of Special Collections
(Mortimer Rare Book Room, SC)



Student Perspective



I graduated from Smith College with degrees in studio art and psychology, an unlikely duo. It was a combination that I knew I wanted to focus on from the time I transferred to Smith in my sophomore year, not because I had separate interests in both, but rather I was interested in their relationship: how art affects psychological health and development. I knew that my true interest would probably be something I would pursue post-undergrad; however, through my work with the Smith College Museum of Art and eventually as a Museum Concentrator, I was able to bridge the gap much sooner than I anticipated.

I joined SCMA as a Student Museum Educator (SME) in the fall of my sophomore year, and trained to give tours to various age groups. I also learned about Visual Thinking Strategies (VTS), a method of engaging with art objects that asks viewers questions such as “What do you see?” and “What do you see that makes you say that?” The conversation is continued through the viewers’ observations and interpretations, always returning to “What more do you see?” The docent, instead of giving information, acts as a moderator. So, what do the visitors learn, then? As art museum educators, there is an expectation that we are teaching visitors about the art objects, about art history, but that is not the point of VTS. VTS teaches visitors how to look, and how to formulate what they see into thoughts, and how to translate those thoughts into words. Leading tours at the Museum and helping visitors connect and engage with

works of art became a highlight of my Smith career. Asking visitors what they thought was going on in an image was empowering for them, and enlightening for me. It made me recognize the *necessity* of the arts in education and the special place of museums in supporting that cause.

The idea of using art to enhance educational development became the topic of my senior capstone project for my Museum Concentration, and through the guidance and resources of SCMA, I was able to work with a group of students from Springfield. Being able to study the history and issues of museums made the possibility of working in one more feasible. I applied to several museum education positions during the spring of my senior year, but I happily accepted the Brown Post-baccalaureate Fellowship in Museum Education at the Smith College Museum of Art. The museum shaped so much of my undergraduate career, and now I am able to be a part of a department and institution that provides such memorable experiences.

~ Jessica Magyar ’10
Museum Concentrator, SME, and
2010–2011 Brown Post-Baccalaureate
Fellow for Museum Education

secondFRIDAY

Some 350 people of all ages attend free monthly Second Fridays at the Museum. The event occurs in conjunction with Northampton's Arts Night Out, a town-wide celebration of the local arts scene. The Museum offers extended hours and free admission from 4-8 p.m 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.



Left: A Smith a cappella group performs at the February 2010 Second Friday. Right: An enthusiastic audience member at a gallery talk at the February 2010 Second Friday.

July 10 Artist on Art: Mixed Media artist Angela Zammerelli on *The Judgment of Solomon*, a 13th-century reliquary (artist unknown).

Outdoor showing of "Divide Light" a film of an opera conceived and directed by Lesley Dill, composed by Richard Marriott, filmed by Ed Robbins, and based on the language of Emily Dickinson (NYC Film Premier: March 2009).

August 14 Artist on Art: Raphael Griswold on *Coalbreaker in Llewellyn near Pottsville, Pennsylvania*, 1974 by photographers Hilla and Bernard Becher.

September 11 Night at Your Museum: an annual event for Smith students and the Community

Artist on Art: Lesley Dill on her exhibition *I Heard a Voice: The Art of Lesley Dill* followed by a screening of the artist's opera "Divide Light," composed by Richard Marriott.

Student Picks: Alexandra Hutto '11

October 9 Artist on Art: Holly S. Murray, painter, printmaker, and ceramicist on prints in the permanent collection including Käthe Kollwitz and Sue Coe.

Student Picks: Katherine Posey '10J

November 13 Artist on Art: Lecture by ceramicist Katsumata Cheiko whose work is in *Touch Fire: Contemporary Japanese Ceramics by Women Artists*.

Student Picks: Kerri-Jean Newsham AC

December 11 Artist on Art: Artist and author Dean Nimmer on *Untitled*, c. 1960 by Joan Mitchell.

Student Picks: Lily Farrell '13

January 8 Artist on Art: Northampton sculptor Ethel Poindexter on contemporary art in the permanent collection.

February 12 Release Your Inner Child: Guess Who! A slideshow of faculty, staff, student, and community photos from childhood shown in the Museum atrium and lobby throughout the event. Musical performances by the local band Unit 7, as well as a capella by Groove from Smith College and the Northamptones, of the Northampton High School.

Artist on Art: Mixed-media and performance artist Bob Hepner on *Robot Girl*, 2006 ceramic sculpture series by Takano Miho.

Student Picks: Sami Keats AC

March 12 Artist on Art: Holyoke-based installation artist Chris Nelson on *The Damm Family in Their Car*, 1992 by photographer Mary Ellen Mark

Student Picks: Hadley Leary '13

April 9 Scholar on Art: Frances Spalding, Bloomsbury scholar and biographer on *A Room of Their Own*, *The Bloomsbury Artists in American Collections*.

Student Picks: Yang Li '11

May 14 Artist on Art: Amherst-based artist Sue Katz on *Run Like the Wind*, 2008 portrait by Whitfield Lovell

Student Picks: Anna Mwaba '10

June 11 Artist on Art: Renowned neon artist Stephen Antonakos presented a lecture to commemorate his donation of the work *Ruby and Yellow Neon* to SCMA.



Top left: A **Second Friday Fun!** drawing activity. Top right: **Art is in Bloom Family Day** fabric stamping workshop. Bottom: Smith's Celebrations dance team performs with audience members at Family Day.

Family Events

Fall Family Day—November 7, 2009

Made by Hand

Spring Family Day—April 3, 2010

Art is in Bloom

Second Fridays Fun! (for ages 4+)

July—Pointilist paintings

August—Art totes

September—“Words Have Wings” poetry installation inspired by Lesley Dill

October—Pastel portraits

November—Mini-folding screens inspired by Japanese screens in Touch Fire

December—Flip@ video project inspired by William Kentridge video

January—Self-hardening clay forms

February—Art Fest: face painting, coloring books, jewelry making

March—Foam engravings

April—Paper plate pictures

May—Bookmarks, book plates, and mini-books

June—Neon night boxes

Family Programs

Printed materials for families were created for use in the Museum as self-guides, including the new Family Visits brochure and a continuously updated Gallery Guide for Kids. Two Smith student interns worked primarily on family programs, assisting with the printed materials and planning for live events. Debleena Mitra '10, On-Campus Intern Program Intern for Museum Education, focused on the Family Days, organizing scads of student volunteers to operate the hands-on art making stations which featured materials such as clay and fabric. Rosaura Sofia Sanchez '12J used her double major in studio art and film studies in her role as Student Assistant for Museum Education. She designed and led this year's Second Fridays Fun! hands-on projects and produced a film of a preschool tour that will be used to train Student Museum Educators.



Art is in Bloom Family Day fabric stamping workshop

Public and Campus Programs

Lectures:

September 24

Martina Sitt, Galerie Alte Meister at the Hamburger Kunsthalle, presented "Framing Art: On the interplay of composition, image and display in the collection," a lecture about the Kunsthalle's reframing campaign which has been underway for the past nine years.

April 6

The Seventh Annual Dulcy B. Miller Lecture in Art was delivered by Marion Weiss and Michael Manfredi of Weiss/Manfredi, a multidisciplinary design practice that encompasses architecture, landscape, and urbanism. The breadth of their work includes the Olympic Sculpture Park at the Seattle Art Museum and the Smith College Campus Center. The firm has won numerous international awards and competitions and received the Academy Award in Architecture from the American Academy of Arts and Letters in recognition of the unique vision of the firm. They were also named one of North America's "Emerging Voices" by the Architectural League of New York and the firm won the New York City AIA Gold Medal of Honor.



Julie Zappia leads preschoolers from Fort Hill on a permanent collection tour.

Other Campus Programming:

September 25, March 11, April 15

Art is Good For You!

Maggie Lind, Associate Educator for Academic Programs, and Emily Nagoski, Director of Wellness Education, SC, presented three relaxing, informal conversations about artworks in the Museum.

February 24

"Who Does She Think She Is?"

This documentary film, directed by Pamela Tanner Boll, explores the challenges women face as professional artists, mothers, and wives.

February 25

Hot Seat Discussion

A student, an artist, a writer, and a professor spoke about the hard and easy choices of leading a creative life.

Intern Programming:

November 4, 2009

SCMA student/intern Graduate School Information panel

November 18

SCMA Student/Intern Tea with Anne Manning, Deputy Director for Education, Baltimore Museum of Art

February 12

SME/Museum Intern Job/Internship Application Brunch
Maggie Lind led workshop for interested students on résumé and cover letter writing and etiquette.

April 16

Museum Intern/Mentor Thank-You Lunch

LEADERSHIP IN GIVING

All gifts and grants were made to SCMA during the 2010 fiscal year: July 1, 2009–June 30, 2010. Every effort has been made to accurately report all donors.



Visiting Committee

Honorary Member

Sue Welsh Reed '58

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Wendy M. Cromwell '86
Peggy Block Danziger '62
Catherine Blanton Freedberg '64
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Margot Tishman Linton '52
Anne Marie Manning '89
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Diane Allen Nixon '57
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Rebecca Rabinow '88, *Acquisitions Chair*
Louisa Stude Sarofim '58
Marc A. Simpson
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Jane M. Timken '64
Hendrik van Os
Isabel Brown Wilson '53
Amy Namowitz Worthen '67
Martha Manchester Wright '60

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Jane Chace Carroll '53
Ying Chua '95
Victoria Chan-Palay '65
Peggy Block Danziger '62
Walter Denny
Nancy Boeschenstein Fessenden '50
Joan Leiman Jacobson '47
Moon Jung “Jean” Choi Kim '90
Wan Kyun Rha Kim '60
Alix Hoch Laager '80
Sarah Griswold Leahy '54
Julia Meech '63
Yamini Mehta '93
Samuel Morse
Jessica F. Nicoll '83
Eliot Chace Nolen '54
Tom Rohlich
Betty Hamady Sams '57
Louisa Stude Sarofim '58
Ann Weinbaum Solomon '59
Carlyn Koch Steiner '67
Hilary Tolman '87
Martha Manchester Wright '60

Tryon Associates

Tryon Associates annual membership dues provide crucial Museum support by underwriting special exhibitions and programmatic and organizational activities.

The Museum wishes to acknowledge the Tryon Associates, whose exceedingly generous support underwrote the following activities this year:

Acquisitions—shipping and conservation; travel
Adult and family/youth programming
Curatorial Consultants
Exhibition support—*Touch Fire: Japanese Ceramics by Women Artists* and *Sugar: Maria Magdalena Campos-Pons*
General marketing
Publication production
Staffing assistance in Membership, Exhibition Preparation and Education
Strategic planning
Summer student workers in Administration; Collections Management; Membership and Marketing; and Education

Tryon Associates, 2009–2010

Elsie Vanderbilt Aidinoff '53
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Carol Christ and Paul Alpers
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Valerie Tishman Diker '59 and Charles Diker
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Elizabeth Mugar Eveillard '69 and Jean-Marie Eveillard
Nancy Boeschenstein Fessenden '50 and Hart Fessenden
Elizabeth M. Foley '94
Jacqueline Jones Foster '54 (deceased)
Catherine Blanton Freedberg '64
Margot Eisner Freedman '62
Jan Fullgraf Golann '71
Susanne Barber Grousbeck '58
Carol Traylor Henderson '54 and Robert P. Henderson
Anne Attfield Hubbard '55 and Thomas Hubbard
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Eileen Casey Jachym '75 and Peter Jachym
Joan Leiman Jacobson '47 and Dr. Julius H. Jacobson II
Ann F. Kaplan '67
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Alice Kramer '52
Sarah Griswold Leahy '54 and Richard Leahy
Phoebe Reese Lewis '51 and Jack Lewis
Margot Tishman Linton '52 and Robert Linton
Marilyn Graves Lummis '54
Ann Safford Mandel '53 and Stephen F. Mandel (deceased)
Mary Kiley Newman '61 and Fredric S. Newman
Diane Allen Nixon '57
Eliot Chace Nolen '55 and Wilson Nolen
Janice Carlson Oresman '55 and Roger Oresman (deceased)
Irving W. Rabb (Charlotte Frank Rabb '35, deceased)
Bonnie Johnson Sacerdote '64 and Peter Sacerdote
Betty Hamady Sams '57
Louise Stude Sarofim '58
Adrian Austin Shelby '55
Ann Weinbaum Solomon '59 and Richard Solomon
Roberta Peck Sommers '64 and Jeffrey Sommers
Carlyn Koch Steiner '67
Ellen Braestrup Strickler '57 and Dan Strickler
Judith Plesser Targan '53
Judy Emil Tenney '49
Jane M. Timken '64
Lucy Keith Tittmann '53 and Barclay Tittmann
Ann Kirkland Wales '57
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
Margaret Von Blon Wurtele '67

Contemporary Associates

The Museum is grateful for the vital support of the Contemporary Associates (CAs), whose annual membership dues fund purchases of contemporary art, primarily in the areas of new media including, film, video and photography. In 2009-10 the Contemporary Associates supported three important new acquisitions, including videos by Cao Fei and Beat Streuli and photographs by Roe Ethridge (see "Acquisitions" for complete details).

Laura Resnic Brounstein '84
Cathy McDonnell Carron '79 and Andrew Carron
Marilyn Levin Cohen '68
Brenda Cotsen '84 and Jeffrey Benjamin
Wendy M. Cromwell '86
Elizabeth Crowell '93 and Robert Wilson
Louise Eliasof '87
Charlotte Feng Ford '83 and William Ford
Carol Schroeder Franklin '75
Moon Jung “Jean” Choi Kim '90

Bridget Moore '79
Janice Carlson Oresman '55 in honor of Wendy Cromwell '86
Richard and Monica Segal
Mary Gorman Singh '82
Mary Coffey Solomon '84
Amy Shepherd Weinberg '82
Heather Wells '87
Betty Fisher Wiggins '97
Janet Booth Zide '83



Tsuobi Asuka. Japanese, born 1932. *Women of Kyoto*, 2006. Stoneware, clay slip, enamels. Anonymous gift of a member of the class of 1965.

GIFTS TO THE MUSEUM

All gifts and grants were made to SCMA during the 2010 fiscal year: July 1, 2009–June 30, 2010. Every effort has been made to accurately report all donors.



Gifts of Funds for Other Purposes

Caroline Dwight Bain '44 and Sherwood Bain
Central Iowa Smith College Group
Victoria Chan-Palay '65
Priscilla Cunningham '58, in memory of Michael Goodison
Craig Felton
Craig Felton, in memory of Gladys Muehlig
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Susan Mandel
Linda Muehlig, in memory of Michael Goodison
Diane Allen Nixon '57
Norwich Women's Club
Phyllis and Jerome Lyle Rappaport Charitable Foundation, through the initiative of Phyllis Cohen Rappaport '68 and Jerome Rappaport
Lia Gelin Poorvu
Ann Sievers, in memory of Michael Goodison

Grant and Foundation Support

The Andrew W Mellon Foundation
Art Mentor Foundation, Lucerne, Switzerland

Artist's Resource Trust of the Berkshire Taconic Community Foundation
The Brown Foundation, Inc. of Houston
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
General Operational Support and Museums10
Massachusetts Cultural Council, a State Agency
National Endowment for the Arts, a Federal Agency
The Samuel H. Kress Foundation

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 \$1 Million Endowment Challenge Fund to strengthen the curricular role of SCMA's collections and programs:

Gloria Seaman Allen '60
Alice and Allan Kaplan Philanthropic Fund, through the initiative of Alice Drucker Kaplan '58
Paul Alpers, in memory of Janet Adelman '62
Jane Chace Carroll '53
Carol Christ
Mary Mason Converse '60
Peggy Block Danziger '62

Emily L. & Robert E. Smith Foundation, through the initiative of Emily Lucille Lehman Smith '60
Georgianna Bray Erskine '54
Josephine Troxell Gordon '60 (deceased)
Anne Attfield Hubbard '55
Eileen Casey Jachym '75
Jane M. Timken Foundation, through the initiative of Jane Timken '64
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Jessica Nicoll '83
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Patricia Hanson Rodgers '60
Schwab Fund for Charitable Giving, through the initiative of Sally Davies Bates '60
Joan Kinney Seppala '60
Ellen Braestrup Strickler '57
Anita Volz Wien '62 and Byron Wien

Gifts to the Freeman/McPherson Post-doctoral Teaching and Curatorial Fellowship in East Asian Art

The Museum is thankful for supporters who made contributions to the Post-doctoral Teaching and Curatorial Fellowship in East Asian Art which is assisting the Museum with expanding and maintaining its collection of Asian art and furthering its educational potential:

Nancy Colman Blume '61
Jane Chace Carroll '53
Joan Lebold Cohen '54
Joan Lebold Cohen '54, in memory of Michael Mazur and Robert Carroll
Joan Lebold Cohen '54, in honor of Janice Carlson Oresman '55 and in memory of Roger Oresman
Peggy Block Danziger '62
Nancy Boeschenstein Fessenden '50
Great Island Foundation, through the initiative of Eliot Chace Nolen '54
Joan Leiman Jacobson '47
Sarah Griswold Leahy '54
Janice Carlson Oresman '55, in honor of Joan Lebold Cohen '54
S. Beckwith Advised Fund, through the initiative of Patricia Mertens Beckwith '68 and Stephen Beckwith

Gifts to the Annual Appeal-Expanding Virtual Access-A Comprehensive Redesign of the Museum's Website

The Museum wishes to acknowledge the following donors who gave gifts of \$1,000 or more to support the redesign of the Museum's website:

Alice and Allan Kaplan Philanthropic Fund, through the initiative of Alice Drucker Kaplan '58
Jane Chace Carroll '53 and Robert Carroll
Cathy McDonnell Carron '79

Ann Kane Collier '55 and Marvin Collier
Peggy Block Danziger '62 and Richard Danziger
Marcy Eisenberg
Elizabeth Ring Mather and William Gwinn Mather Fund, through the initiative of Elisabeth Williams Ireland '79
Catherine Blanton Freedberg '64
Irving and Charlotte Rabb Fund, through the initiative of Irving Rabb '35
Morse Family Foundation, Inc., through the initiative of Leslie Morse Nelson '79 and Enid Wien Morse '54
Janice Carlson Oresman '55 and Roger Oresman (deceased), in memory of Robert Carroll
Carole Manishin Pesner '59
Richard, Ann, John & James Solomon Families Foundation, through the initiative of Ann Weinbaum Solomon '59
Susan and Elihu Rose Foundation, through the initiative of Susan Wechsler Rose '63 and Elihu Rose
Phoebe Weil
Martha Manchester Wright '60
Sally Brudno Wyner '48



Unknown artist. Native American; Sioux.
Vest, n.d.
Brain-tanned deerskin, glass beads, leather fringe, sinew and cotton thread.
Gift of Elizabeth Carter.

“We are deeply honored by this gift and by the sustained commitment that Mary Gordon Roberts and her family have shown to Smith’s educational mission. Direct encounters with original masterworks are integral to the study and practice of art, and Smith is proud to be the place where this remarkable painting will have a lasting legacy through its availability to students, scholars, and the public.”

~ President Carol T. Christ,
announcing this gift in April 2010

George Bellows: *Pennsylvania Excavation* (1907)



George Wesley Bellows. American, 1882–1925.
Pennsylvania Excavation. February 1907.
Oil on canvas. Gift of Mary Gordon Roberts,
class of 1960, in honor of the
50th reunion of her class.

The Museum’s ability to represent the story of American painting was dramatically advanced last year by the acquisition of *Pennsylvania Excavation* (1907), a painting that launched the career of New York realist painter George Wesley Bellows (1882–1925). This transformational gift was made by Mary Gordon Roberts, class of 1960, in honor of the 50th reunion of her graduating class. The painting depicts, in the direct, unvarnished style associated with the Ashcan School of American realist painting, the site preparation for the construction of the Pennsylvania Railroad Company’s landmark station in midtown Manhattan, a turning point in New York’s urban and civic development. As such, it is an artwork of extraordinary educational value, offering a window onto multiple histories.

Bellows, who is perhaps best known for his boxing pictures, including *Stag at Sharkey’s* (1909), is celebrated for his gritty, muscular depictions of urban environments, specifically of working-class New Yorkers, their neighborhoods and activities. *Pennsylvania Excavation* is one of four New York paintings Bellows produced early in his career that document the construction of Penn Station, the hub of the monumentally ambitious project that would transform national transportation and commerce. Bellows’ depiction of the construction site—described by a critic in the *New York Sun* as a “great gaping wound in the dirty earth”—earned the twenty-five-year-old artist early critical acclaim for capturing the raw vitality of the city’s growth. Related works are in the collections of the Brooklyn Museum (*Pennsylvania Excavation*, 1907–09); the National Gallery of Art (*Blue Morning*, 1909); and Crystal Bridges Museum of American Art (*Excavation by Night*, 1908).

Pennsylvania Excavation fulfills SCMA’s long-held ambition to represent the emergence at the turn of the 20th century of a new strand of American realism, christened the “Ashcan School” by critics because of its raw style and subject. While filling a significant gap in the collection, the painting finds a context in works by Robert Henri and William Merritt Chase, two of Bellows’ mentors and teachers, as well as paintings by his contemporaries including Edward Hopper and Rockwell Kent. It joins significant holdings within the Five College collections of works by artists of the Ashcan School, most notably the deep collection of graphic works by Bellows at the Mead Museum of Art and Bellows’ personal papers in the Amherst College Archives. As the painting begins to be studied by students and faculty at Smith and within the Five Colleges, it will also contribute to a new appraisal of Bellows when it is featured in a major retrospective of his work being organized by the National Gallery of Art in 2012.



Jessica Nicoll '83, Director and Louise Ines Doyle '34 Chief Curator with donor Mary Gordon Roberts '60 and her husband Donald M. Roberts.

WITH THANKS TO MUSEUM MEMBERS



Membership Support

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

Family and reunion weekends
Second Fridays
School bus subsidies
Family and youth programs

The following individuals gave to SCMA at the Leader Membership level this year:

Abernathy Charitable Contributions, through the initiative of AnnaMaria Herbert Abernathy '50

Esther Arnette '75

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Donna Kargman Donaghy '59

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Suzannah Fabing and James Muspratt

Nancy Ferguson '76 (deceased)

Bernice Perloff Fierman '50

Heather Stewart Finan '90 and Terry Finan

Sally Waters Fisher '40

Gay Flood '57

Jane Nichols Fogg '54

Kathryn Foster-Gaska '05

Patricia Glatfelter Foulkrod '66

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Walter Gibson '53

Linda Mandell Gillis '90 and Edward Gillis

Sarah Sather Given '48

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Thelma Golden '87

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Luisa Motten '83 and Christie Brown

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Mary Shaw Newman '50

Alicia Newton '85

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Nancy Millar O'Boyle '52

Maureen O'Brien '54



Museum members on a bus trip to New York City.

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Deidre O'Flaherty '70
Madeleine Olson '10 and Catherine McKenzie
Sarah O'Neill '80
Marcia Lontz Osborn '53
Alison Overseth '80
Dorothy Vietor Parsons '65
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Sally Wallace Rand '47
Emily Wood Rankin '48
Janet Rassweiler '80
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L'Tanya Robinson '88
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Susan Seamans '70
Jane Dawson Shang '82
Phoebe Starr Sharaf '49
Nadine Shapiro '00 and Cordelia Vahadji '00
Marybeth Shaw '84 and Majid Jelveh
William Sheehan
Alice Ziesing Sheehy '72 and Gregory Sheehy
Ann Sheffer
Eliza Shulman '96
Mary and Alfred Siano
Diana Simplair '87
Anne Sippel '96
Susan Spencer Small '48
Jerrie Marcus Smith '57
Emma-Marie Snedeker '53
Cynthia Sommer '75 and Andrew Balder
Elisabeth Nurick Spector '69
Margaret Kulmatiski Sperry '72
Joaneath Spicer '65
Joanna Sternberg '91
Marjory Gorman Stoller '57 and Martin Stoller
D. Ann McCullars Stromberg '58
Dorothy Carsey Sumner '57
Elizabeth Crosby Sussman '54
Gretchen and Richard Swibold
Joanna Sternberg '91
Martha Wood Subber '69
The Certe Foundation Inc., through the
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Lois Hoffman Thompson '66 and
James Thompson

Helen Brock Tomb '42
Barbara Judge Townsend '74, in memory
of Lyn Judge Corbett '74
Tanya Trejo '94
Sally Brown Troyer '56
Leslie Corrigan Turner '63
Ruth Elyachar Turner '46
Lucy Bryans VanMeter '83 (deceased)
Amy Van Pelt '73
Abigail Van Slyck '81 and Mitchell Favreau
Deborah Smith Vernon '50
Barbara Wham Waite '56
Betsy Walker, in memory of Betty
Polisar Reigot '44
Janet Boorky Wallstein '71
Kalle Gerritz Weeks '67
Barbara Welch
Angela Westwater '64
Barbara O'Donovan White '46
Anne Williams '65
Marsha Wiseheart '60
Nancy Judge Wood '73 and David Wood
Stephanie Woodson '85
Marjorie Seiger Zapruder '61
Karen Zens '71

Matching Gifts

Commonwealth Fund, through the
initiative of Cathy Schoen '70
GE Foundation, through the initiative
of Julie Boyer Glasgow '84
GE Foundation, through the initiative
of Patricia Hassett '89

Members' Extras: Art Insights and Please Be Seated

Each year, Members enhance their Museum experience by participating in the Museum's wide array of public programming. This year, SCMA enriched its offerings for members, creating special programs, trips, and reserved seating at Museum lectures for Members and their guests. The Museum welcomed a diverse mix of presenters, including visiting artists, faculty and curators, and offered programming related to the permanent collection and special exhibitions. The Museum is expanding the depth and accessibility of member programming as recommended by the Museum's strategic plan in order to cultivate museum and visual literacy and promote transformative learning experiences with art objects.

Art Insights:

October 16
MUSEUM TALK *Touch Fire: Contemporary Japanese Ceramics by Women Artists* with Shigematsu Ayumi, exhibiting artist

November 7
BUS TRIP New York City Art Scene: Do-it-Yourself! with Louise Kohrman '02, membership and gifts assistant

December 3
MUSEUM TALK Curator's Choice: Permanent Collection Highlights with Linda Muehlig, associate director for curatorial affairs and curator of painting and sculpture

March 2
MUSEUM TALK *Kin and Kindred: Reflections on Childhood* with Henriette Kets de Vries, manager of the Cunningham Center and exhibition curator

May 12
MUSEUM TALK *A Room of Their Own: The Bloomsbury Artists in American Collections* with Cornelia Pearsall, professor, department of English and Karen Kukil, associate curator of special collections (Mortimer Rare Book Room)

Please Be Seated:

October 15
Touch Fire and the Role of Women Artists in the World of Contemporary Japanese Ceramics- with Todate Kazuko, essayist/chief curator, Tsukuba Art Museum (Ibaraki, Japan) and Shigematsu Ayumi, ceramicist

April 6
Sequence/Section—Seventh Annual Dulcy B. Miller Lecture in Art and Art History by Marion Weiss and Michael Manfredi, Weiss/Manfredi Architects

June 11
Artist on Art lecture by Stephen Antonakos, neon artist

Other Offerings:

Members Double Discount Days at the Museum Shop
November 12–15 and June 10–13



Top: Members' gallery talk with Cornelia Pearsall, Professor of English Language and Literature, SC and Karen Kukil, Associate Curator of Special Collections (Mortimer Rare Book Room, SC). Bottom: Members' gallery talk with exhibiting artist Shigematsu Ayumi.

EXHIBITIONS JULY 2009 – JUNE 2010

July 24–September 6, 2009

*Between Pasture and Pavement: Diverging Visions at the
Turn of the 20th Century*

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

October 9, 2009–February 28, 2010

Touch Fire: Contemporary Japanese Ceramics by Women Artists
Curated by Linda Muehlig, Associate Director for Curatorial Affairs
and Senior Curator of Painting and Sculpture
Targan and Dalrymple Galleries, lower level

November 13, 2009–May 9, 2010

*Installation of the Kelmscott Press Edition of The Works
of Geoffrey Chaucer*

Co-curated by Linda Muehlig and Martin Antonetti, Curator
of Rare Books, Mortimer Rare Book Room, SC
Chace Alcove, 3rd floor

January 1–May 30, 2010

Cao Fei: The Birth of RMB City
Curated by Linda Muehlig
Ketcham Gallery, 3rd floor

January 29–March 31, 2010

Susan Hiller: What Every Gardener Knows

Co-curated by Linda Muehlig and Michael Marcotrigiano,
Director, The Botanic Garden of Smith College
Lyman Conservatory, The Botanic Garden of Smith College

January 29–April 11, 2010

Kin and Kindred: Reflections on Childhood

Curated by Henriette Kets de Vries, Cunningham Center
Manager, Nixon Gallery, 2nd floor



Installation view: *Framework VI: Restoring the Boundaries*.



Installation view: *Kin and Kindred: Reflections on Childhood*.



Installation view: *Framed*.

April 3–June 15, 2010

A Room of Their Own: The Bloomsbury Artists in American Collections
Organized by the Herbert F. Johnson Museum of Art at Cornell University
in conjunction with the Nasher Museum of Art, Duke University
Targan and Dalrymple Galleries, lower level

April 17–August 1, 2010

Framed
Curated by Lauren Kaelin '10, Cunningham Center Curatorial Intern
Nixon Gallery, 2nd floor

April 23–August 1, 2010

Miniatures: Highlights from the Permanent Collection of Works on Paper
Curated by Aprile Gallant, Curator of Prints, Drawings, and Photographs,
and Henriette Kets de Vries
Cunningham Corridor, 2nd floor

May 14–November 28, 2010

Framework VI: Restoring the Boundaries
Curated by William Myers, Chief Preparator, and David Dempsey,
Associate Director for Museum Services
Chace Alcove, 3rd floor

June 11–September 5, 2010

Ruby and Yellow Neon: A New Acquisition by Stephen Antonakos
Curated by Linda Muehlig
Ketcham Gallery, 3rd floor

MUSEUM ASSISTANTS

Conservation

Student Assistants

Shereen Choudhury '11

Grace Kim '11

Erin King '11

Olivia Mohler '11

Stella Schwartz '11

Jenni Sussman (UMass)

Conservation Lab Chemists

Olya Alekseeva '10

Caroline Fidel '11

Samantha Lord Fisher '09

Keri Miyoko Kimura '10

Susie Kwon '11

Mary Michaud '10

Caitlyn Thorpe '11

Kahn Research Assistant

Makana Hirose'10

Senior Intern

Michelle Metta-Kahn '07

STRIDE Scholar

Sophia Ong '12

Cunningham Center

Student Assistants

Beatrice Chan '10

Robin Elizabeth Acker 'AC

OCIP Curatorial Intern

Lauren Kaelin '10

STRIDE Scholar

Nancy Yerian '13

Director's Office

Student Assistants

Melissa Breor '11

Grace Kim '11

Adrien Ouellette '11

Emily Sternlicht '11

Education

Student Assistants

Janelle Gatchalian '12

Erica Jones '10

Rosaura Sofia Sanchez '12

OCIP Intern for Museum Education

Debleena Mitra '10

STRIDE Scholar

Rebecca Raymond-

Kolker '13

Summer Institute in Museum Studies (SIAMS)

Janelle Gatchalian '12

Student Museum Educators (SMEs)

Laura Arellano-Weddleton '11J

Rebecca Baroukh '12

Alexandra Bregman '10

Whitney Brooks '12

Emily Corwin '10

Kendra Danowski '12

Claire Denton-Spalding '10

Ceilidh Galloway-Kane '11

Radhika Garland '10

Janelle Gatchalian '12

Alyssa Greene '10

Hannah Griggs '11

Caroline Gutshall '11J

Amanda Hill '10

Erica Jones '10

Lauren Kaelin '10

Erin King '11

Meg Kissel '10

Margaret Kurkoski '12

Zoe Litsios '10

Francesca LoGalbo '12

Jessica Magyar '10

Alynn McCormick '12

Debleena Mitra '10

Allia Noureldin '11

Sophia Ong '10

Hannah Pitt '11

Rebecca Raymond-

Kolker '13

Katharine Richardson '10

Sofia Sanchez '12

Sara Sargent '12

Cecelia Vayda '10

Family Day and Second Friday Volunteers

Alessandra Amin '12

Elizabeth Arris '11

Taylor Bayer '12

Alexandra Bregman '10

Simone Budzyn '12

Mary Ellen Casey '10

Beatrice Chan '10

Felicia Croal '10

Maggie Dethloff '10

Emily Edahl

Yasmine Evans '13

Lauren Folk '10

Grace Goodrich '11

Haley Grove '13

Lori Harris '11

Amanda Hill '10

Karen Ho '12

Dorothy Holliday '13

Alexa Jensen '10

Hadley Leary '13

Adrienne Lee (MA)

Mary Kate Long '10

Katie Lyons

Jennifer Kaplan '13

Annum Khan '11

Erin King '11

Camille Kulig '13

Sarah McMullen '12

Suzanne Oppenheimer '11

Susana Rodriguez '12J

Shanila Sattar '12

Isabelle Savage

Kristi Sikorski

Claire Solomon '13

Robin Spencer '12

Alexandra Spinks '11

Zoe Sternbach-

Taubman '11

Leila Tamari '11

Yiren Xie '11

Other Volunteers

Emily Alesandrini '12

Whitney Brooks '10

Radhika Garland '10

Emily Mock '12

Geraldine Richards '10

Exhibition and Installation

Student Assistants

Erin King '11

Finance

Intern

Alexandra Jensen (UMass)

Guest Services

Student Assistant

Lucha Rodriguez-

Gonzalez '11

Volunteers

Marisa Hall '14

Ellen Chase

Membership and Marketing

Student Assistants

Julie Bomba '11

Margaret Hagan '10

Ingrid Jacobsen '11

Emily Morris '12

Brittany Walker '10

Student Museum Advisory Committee (SMAC)

Margaret Hagan '10, Chair

Julie Bomba '11

Emily Morris '12

Brittany Walker '10

Lauren Kaelin '10

Jessica Welk '11

Camila Fierro '10

Katie Clark '10

Erica Jones '10

Museum Shop

Student Assistants

Lucy White '11

Jinny Choi '11

Volunteers

Gillian Mobrey

Julie Warchol

Emily Saunders

Registrar's Office

Student Assistants

Chelsea Bartholomew '13

MUSEUM STAFF

Jessica Nicoll '83

Director and Louise Ines Doyle '34

Chief Curator

Stacey Anasazi

Financial and Systems Coordinator

David Andrews

(Part-time, effective March 2010)

Admissions Assistant

Margi Caplan

Membership and Marketing Director

Emily Casey '09

Post-Baccalaureate Intern for Education

David Dempsey

Associate Director for Museum Services

Martha Ebner

Marketing Coordinator

Taiga Ermansons '03

Education Program Planner

Nan Fleming

Museum Store Manager

Aprile Gallant

Curator of Prints,

Drawings and Photographs

Susan Gelotte

Assistant Museum

Store Manager

Kelly Holbert

Exhibition Coordinator

Henriette Kets de Vries

Cunningham Center Manager

Nina King

(March 2009-March 2010)

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

Julie Zappia

Associate Educator for School and Family

Programs

Linda D. Muehlig

Associate Director for Curatorial Affairs and

Senior Curator of Painting and Sculpture

Ann E. Musser

Associate Director for Academic Programs

and Public Education

William F. Myers

Chief Preparator

Stephanie Sullivan

Installation Assistant

Richard Turschman

Assistant Manager for Security

Security System Specialists

Jim Adamski

Heather Clark

Michelle Cotugno

Sue Farrell

Larry Friedman

Patrick Gaudet

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Jordan Morris

Richard Samuelson

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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

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