

THE YEAR IN REVIEW

SCHEMA

SMITH COLLEGE MUSEUM OF ART | JULY 2011–JUNE 2012



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

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A museum is a cultural hub, a place where people come together. At SCMA that's visible in our audiences and our programs, but it's also increasingly evident in our collaborative approach to our work. 2011–2012 was a year of transformative partnerships for the Museum. We forged an important new relationship with the Kahn Liberal Arts Institute that activated dialogue about our collection, developed connections with faculty and scholars that underpinned our two major shows, and joined forces with several peer institutions to take part in the Yale University Art Gallery Collection-Sharing Initiative.

Also in 2011–2012 the vision of our three-year-old strategic plan continued to bear fruit. One of the goals of the plan is to embed our collection more fully in our programming and to make it an indispensable resource for faculty and students. We saw the flowering of this objective in “Excavating the Image,” our partnership with the Kahn Institute, which uses one artwork from our collection as the inspiration for an interdisciplinary faculty colloquium. The first project, in January 2012, brought eleven faculty members together for two days of focused study and discussion of George Bellows' *Pennsylvania Excavation* (1907). Faculty embraced the project, and based on its success we're planning a second iteration for January 2013.

Last year's major shows, *Crosscurrents* and *Debussy's Paris*, modeled our effort to use our changing-exhibition program to put our own collection in the spotlight and provided an opportunity to generate new knowledge about our holdings. *Crosscurrents* grew out of SCMA curatorial consultant John “Jack” Pemberton III's first encounters with our collection of African art a decade ago. He was intrigued by a ceremonial axe and a pair of stools from what is now the Democratic Republic of the Congo, and found himself thinking about these objects as he traveled and studied other collections. *Crosscurrents* evolved from that meditation and situated our works within the context of a larger group



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

FROM THE DIRECTOR



of objects, allowing us to examine the transmission of cultural ideas in this region of Africa.

Debussy's Paris took an area of recognized strength in our holdings—French art from the late nineteenth and early twentieth centuries—and looked at it through a unique lens. The exhibition, which celebrated the 150th anniversary of Debussy's birth, explored the notion of the soundscape of Paris, exemplified in works in our collection. We teamed up with faculty from the art and music departments to organize the show, and these collaborations yielded one of our most popular exhibitions to date.

Partnerships also proved productive in the work of our Student Museum Advisory Council and the leadership role its members played in planning the Second Friday program that kicked off *Debussy's Paris*. It was a terrific event that brought more than 900 members of our campus and larger community into the Museum for a festive Paris-themed evening that included dancing and cabaret music.

Our strategic plan calls for broadening the scope of our programming to include more non-Western art, with the specific priority of expanding our Asian collection. To that end, we had a special opportunity last year to borrow works from the Yale University Art Gallery in order to mount two curriculum-integrated exhibitions of Asian art, *Transcending Boundaries* and *Pursuing Beauty*. A grant from the Andrew W. Mellon Foundation made possible our participation in Yale's groundbreaking Collection-Sharing Initiative.

Another grant—this one from the Brown Foundation, Inc. of Houston—allowed us to work with a team of external peer reviewers to evaluate

the Summer Institute in Art Museum Studies (SIAMS) and the Museums Concentration as they ended their pilot phases. The assessors' report affirmed the value of both programs but also helped us see some redundancies between them. As a result, we have decided to conclude SIAMS with the 2012 summer session in order to focus our energies on developing the Museums Concentration. We are indebted to the leadership of former SCMA director Suzannah Fabing, who established SIAMS, and Marion Goethals, who directed it during the past four years.

Last year we sadly said goodbye to Isabel Brown Wilson '53, an incredible partner of the Museum and the College, who passed away in March 2012. An active member of the Museum Visiting Committee, Isabel worked tirelessly to nurture excellence in every area of SCMA's operations. Most recently, she catalyzed our work in museum studies, creating invaluable educational opportunities for young women eager to learn about the world of museums. We learned after her death that SCMA remained in Isabel's thoughts and plans; she left a very generous bequest for the acquisition of twentieth-century American art, which is a legacy that will enrich the Museum.

Finally, I would be remiss if I did not acknowledge one last collaboration—that of the Museum staff, who worked together to achieve so much last year, including completing the redesign of our website, smith.edu/artmuseum, thus fulfilling a major goal of our strategic plan. I am proud of their hard work and grateful for all the partnerships, both within and outside SCMA, that enhanced our service to our community throughout the year.

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



Debussy's Paris in the gallery

MUSEUM AT A GLANCE

JULY 2011–JUNE 2012

Total Attendance	36,741	Total preK-12 visitors	2,819
Annual budget	\$3,119,341	Total preK-12 group visits	144
Membership		Teacher program participants	58
Tryon Associate households	51	Teacher programs	5
Contemporary Associate households	11	Smith/other college class visits	296
Leader Member households	360	Participants in Smith/other college visits	4,508
Basic Member households	774	Museum-based courses	11
Total Member households	1,196	Student Museum Educators	17
Changing exhibitions/installations	16	Museum student work-study and interns	29
Acquisitions		Education programs for Museum students	
Art gifts	361 gifts; 267 bequests	work-study and interns	2
Purchases	180	Smith/other college programs aimed at	
Academic Programs & Public Education		student and faculty audience	20
Total participants	11,248	Attendance for Smith/other college	
Adult program visitors	316	programs	336
Number of adult programs	14	Cunningham Center Visitors	
Family program visitors	2139	Class/group visitors to Cunningham Center	
Number of family programs	17	Total participants	1,356
Family Days	2	Smith/other college visitors to	
		Cunningham Center	96
		Smith/other college group visits to	
		Cunningham Center	105
		Five College/Smith College class visits	100

Following a yearlong search, the Museum purchased *Temptation* by Whitfield Lovell, who is known for his sculptural tableaux of meticulously-drawn portraits of anonymous African-Americans from the Civil War to the Civil Rights Movement. This work joined SCMA's drawing by Lovell, *Run Like the Wind* from the *Kin* series, which inspired the exhibition *More Than You Know: Works by Whitfield Lovell* (SCMA, January 28–May 1, 2011). The overwhelming response to the works in the exhibition and to the artist himself, who was resident on campus as the Miller Lecturer and as the featured artist in the Art Department's Print Workshop, led to the search for a major sculptural tableau that could be placed on view in the galleries for extended periods of time to accommodate teaching.

Temptation was created in 2000, following Lovell's groundbreaking project *Whispers from the Walls* (1999), a "walk-in" installation/environment with wall drawings, sound, and found objects evoking African-American life in the South during the 1920s. *Temptation* incorporates objects—empty frames, a curved metal hook, and a free-standing chair—with

a beautiful charcoal drawing on salvaged wood boards of an unidentified young woman who is posed for a studio photograph. She stands, somewhat self-consciously, next to a small table, with her braceleted left hand on her hip and her right hand resting on a small table with a still life of flowers. Her clothing places her in the 1920s, the period of the Great Migration of African-Americans from the rural South, and presumably in a northern city where she proudly posed for her photographic portrait.

Lovell intends an open-ended narrative with his works, rather than a fixed one, in terms of the way objects resonate with the drawn figure. Here, the chair could be seen as part of the studio arrangement for the original photograph, but the artist also uses empty chairs to signal absence, which may be its intended meaning in *Temptation*. Likewise, the picture frames applied to the boards are both "empty" and not; three frames surround elements of the charcoal drawing in unexpected ways, the fourth frames only the texture of the wood board and rough knotholes.

Temptation was included in the 2009 exhibition *Whitfield Lovell, All Things in Time* at the Hudson River Museum. In the exhibition catalogue, curator Bartholomew Bland wrote that *Temptation* "suggests Eve as the quintessential 'It' girl. Her clothing is modern and reminiscent of the flapper style, and her uncovered arms and legs would have been considered decidedly risqué in a time of the Great Migration from the agrarian south to the urban centers of the North. She represents the vivacity of youth as well as the readily available modern temptations of jazz, sex and liquor. Yet Lovell does not place her against a sleek and gleaming background. Her distressed wooden canvas and empty picture frames suggest the losses of the past while the figure's bold features look firmly toward the future."

Lovell often appropriates song titles for his works. Whether he chose the title of this installation as a nod to the song *Temptation* (1933), is not known, but considering the artist's knowledge of music of this period, the allusion may have been deliberate.

As Associate Professor Kevin Quashie (Afro-American Studies) has written: "Lovell's work is pure visual poetry: slim images enjambed and aligned, meaning left open. Who is that woman, that man? What was she thinking then, and what was the taste she liked the most? Did she like words, or prefer the lilt of a soft piano? These questions are only askable if we remember these people are human beings, and whatever partial answers we might have for them are not supplied by thinking through the lens of publicness. They, these people, have interior lives that are largely inaccessible to us."



Whitfield Lovell. American, born 1959
Temptation. 2000
 Charcoal on wood, found objects (chair, frames, metal implement)
 Purchased with the Hillyer-Mather-Tryon Fund

ACQUISITION HIGHLIGHT II

Wilson: *A Portfolio of Models* (1947)

A PORTFOLIO OF MODELS

These are the models society holds out to me: Goddess, Housewife, Working Girl, Professional, Earth Mother, Lesbian. At one time or another, I have tried them all on for size, and none has fit. All that's left to do is be an artist and point the finger at my own predicament. The artist operates out of the vacuum left when all other values are rejected.

8/74

Martha Wilson

A central figure in first-generation feminist art, Martha Wilson is best known as the founder/director of Franklin Furnace Archive, which was established in 1976 to support and document ephemeral avant-garde art (primarily performance and publishing). *A Portfolio of Models* (1974) is an early photo-text work by Wilson. Consisting of seven black and white photographs with typewritten text, the work addresses

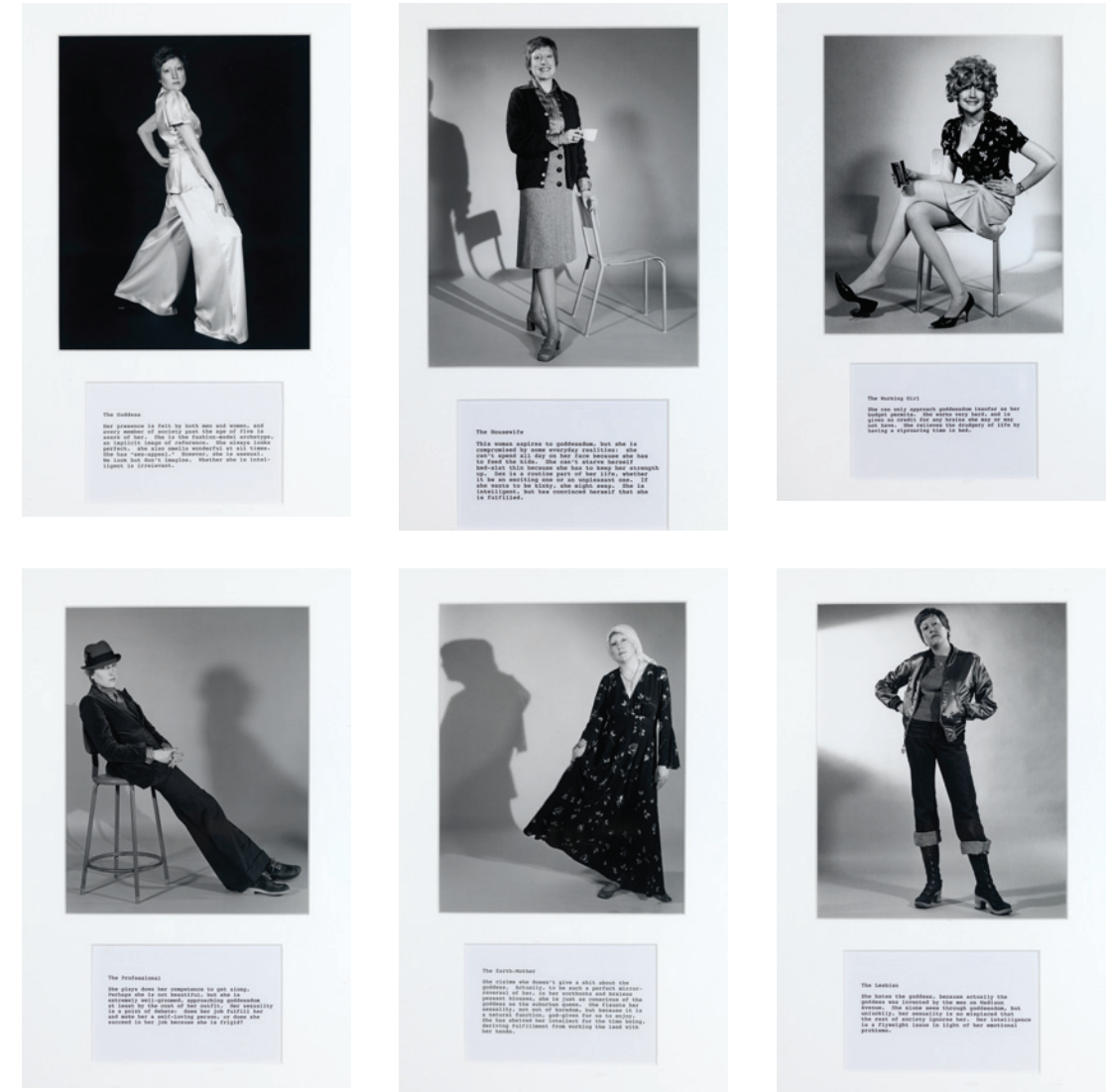
the stereotyped roles available to American women during the mid-twentieth century, with particular emphasis on gender and sexuality, as well as the societal pressure of the “ideal.”

The text that begins the series lays out in typescript the central issue and viewpoint of the work: “These are the models society holds out to me: Goddess, Housewife, Working Girl, Professional, Earth Mother, Lesbian. At one time or another, I have tried them all on for size, and none has fit. All that's left to do is be an artist and point the finger at my own predicament. The artist operates out of the vacuum left when all other values are rejected.”

The first image in the portfolio, *The Goddess*, sets the tone of the images to follow. *The Goddess* shows a woman (Wilson herself, who plays all the roles) striking a dramatic pose against a solid black backdrop. An incisive and humorous text, typewritten by the artist, appears below the image: “The Goddess. Her presence is felt by both men and women, and every member of society past the age of five is aware of her. She is the fashion-model archetype, an implicit image of reference. She always looks perfect. She also smells wonderful at all times. She has 'sex-appeal.' However, she is asexual. We look but don't imagine. Whether she is intelligent is irrelevant.” Each successive image lays out the depicted stereotype in Wilson's biting yet spot-on prose.

A Portfolio of Models and Wilson's photo-text works are representative of the emerging strain of feminist conceptual performance art during the 1970s. Wilson's work pre-dates Cindy Sherman's influential *Film Stills* series (which also question stereotypes and the performative roles of women in society, albeit from a cinematic perspective) by five years. These precursors sparked the “picture generation” work of the 1980s where the role of photography came under close scrutiny for its ability to mask or manipulate reality.

Martha Wilson. American, born 1947
A Portfolio of Models, 1974 (printed 2008).
 Gelatin silver prints with typewritten text. Purchased
 with the Dorothy C. Miller, class of 1925, Fund



DECORATIVE ARTS

MILGRIM, Richard. American, born 1955
Gray Shino Tea Bowl (Nezumi Shino Chawan), 2001
 Red Mino clay, red iron oxide slip, Shino glaze
 Gift of Rita Robert, class of 1951

UNKNOWN. African; Chad
Cloth section, 20th century
 Dyed machine-woven cotton with block prints in gold
 Gift of Arthur W. Lewis in memory of his wife,
 Dr. Frances A. Leary-Lewis, class of 1964

UNKNOWN. African; Mali, Bambara peoples
Mud cloth, 20th century
 Hand-spun and dyed cotton
 Gift of Arthur W. Lewis in memory of his wife,
 Dr. Frances A. Leary-Lewis, class of 1964

UNKNOWN. African; Mali or Burkina Faso, Fulani peoples
Kaasa cloth, 20th century
 Wool and cotton
 Gift of Arthur W. Lewis in memory of his wife,
 Dr. Frances A. Leary-Lewis, class of 1964

UNKNOWN. Native American; Lakota people
Pair of leggings, ca. 1900
 Brain-tanned deerskin with glass and metal beads, hand-
 rolled and cut tin cones, sinew and cotton thread, leather
 Gift of Thomas C. and Mollie P. Montgomery

UNKNOWN. Native American; Teton, Lakota people
Pair of moccasins, n.d.
 Beads, brain-tanned (likely deer) leather, hand-cut
 tin cones, feathers
 Gift of Thomas C. and Mollie P. Montgomery

UNKNOWN. Native American, Plains Indian, possibly
 Hidasta people
Pair of leggings, n.d.
 Brain-tanned deerhide with glass beads, metal beads, sinew
 Gift of Elizabeth Carter

WELLER Pottery
 Zanesville, Ohio, 1872–1948
 Painter: J.J. Burgess. American, 20th century
Rozane vase (with the head of a bull), n.d.
 Ceramic with brown glaze
 Gift of Sibyl and Alfred Nadel (Sybil Gottlieb, class of 1957)

WELLER Pottery
 Zanesville, Ohio, 1872–1948
 Painter: R.G. Turner. American, 20th century
Louwelsa vase (with a portrait of a bearded man in hat
 and ruff), n.d.
 Ceramic with brown glaze
 Gift of Sibyl and Alfred Nadel (Sybil Gottlieb, class of 1957)

DRAWINGS

ANTONAKOS, Stephen. American, born Greece, 1926
Untitled Timing Drawing, 1965
 Color pencil and graphite on graph paper
 Gift of the artist

BACHER, Otto Henry. American, 1856–1909
Untitled (Tower of Pisa), 1896
 Ink on cream-colored card stock
 Bequest of Henry Latimer Seaver

BEARDEN, Romare. American, 1911–1988
Untitled, ca. 1947
 Watercolor on moderately thick, textured beige paper
 Gift of Yona (Donner) Hermann, class of 1957



Gifts & Purchases of Art

BLACK, Richard. American, 1888–1915
Pont Neuf, Paris, 1906
 Watercolor and graphite on medium thick,
 slightly textured, brown paper
Algiers–Morning, 1907
 Watercolor on thick, rough, cream-colored paper
 Gift of George McKee in memory of Harriet Denny
 White, class of 1931

BUSH, Jack. Canadian, 1909–1977
Spasm #4, April 10, 1969
 Gouache on paper
 Gift of Joan Sigel Schuman, class of 1962, on the
 occasion of her 50th reunion

DONOVAN, Tara. American, born 1969
Untitled, 2003
 Ink on foamcore
 Gift of Tony Ganz

FESHBACH, Oriole Farb. American, born 1931
 Two drawings titled *Self-Portrait*, 1978
 Graphite on tracing paper
 Anonymous Gift

JOHN, Gwen. British, 1876–1930
Two Little Girls with Hats and Scarves In Church, n.d.
 Gouache on medium weight, slightly textured paper
 Gift of Sibyl and Alfred Nadel (Sybil Gottlieb, class of 1957)

LIEBERMAN, Justin. American, born 1977
Candles, 2012
 Ink, watercolor, marker, and collage on very thick, rough,
 white paper
 Gift of Suzi Schiffer Parrasch, class of 1982, and Franklin
 Parrasch on the occasion of her 30th reunion

LÜPERTZ, Markus. German, born 1941
Ohne titel (untitled) from the series *Semiramis*, 2002
 Watercolor and gouache on paper
 Gift of Sandra Elizabeth Canning

MORGAN, Maud. American, 1903–1999
Collage #343, 1996
 Colored paper
 Gift of the David R. and Muriel Kohn Pokross,
 class of 1934 Fund, a Donor Advised Fund
 of Combined Jewish Philanthropies

PROVISOR, Janis. American, born 1942
 Two untitled drawings, 1992
 Watercolor, ink, gouache, and metal leaf on medium
 thick, moderately textured, white Asian paper
 Gift of Susan S. Small (Susan Spencer, class of 1948)

STEWART, Reba. American, 1930–1971
Sky and Sea, June 13, 1970
 Watercolor and pencil on medium thick, moderately
 textured, cream-colored paper
 Purchased with the Rita Rich Fraad, class of 1937,
 Fund for American Art

TULAY, Scott. American 20th century
Entropy, 2009
 Ink, pastel, and charcoal on thick, slightly textured, white paper
 Gift of Scott Tulay

UNKNOWN. 18th century
Untitled (group of men and women in Roman dress),
 18th century
 Red chalk with wash on medium weight, slightly
 textured, beige paper
 Gift of George McKee in memory of Harriet Denny
 White, class of 1931

UNKNOWN. 18th century
Untitled (head of a bearded man), 18th century
 Red chalk on medium weight, moderately textured,
 beige paper
 Gift of George McKee in memory of Harriet Denny
 White, class of 1931

VAN HOESEN, Beth. American, 1926–2010
Self-Portrait, 1960
 Pencil on medium weight, very smooth, white paper
Pin Cushion and Spools, 1965
Sewing Basket and Pin Cushion, 1968
 Ink on medium weight, very smooth, white paper
 Gift of the E. Mark Adams and Beth Van Hoesen
 Adams Trust

WHORF, John. American, 1903–1959
No. 7 Winter Morning, n.d.
 Watercolor on thick, moderately textured,
 cream-colored paper
 Bequest of Henry Latimer Seaver



Romare Bearden. American,
 1911–1988
Untitled, ca. 1947. Watercolor
 on moderately thick textured,
 beige paper. Gift of
 Yona (Donner) Hermann,
 class of 1957

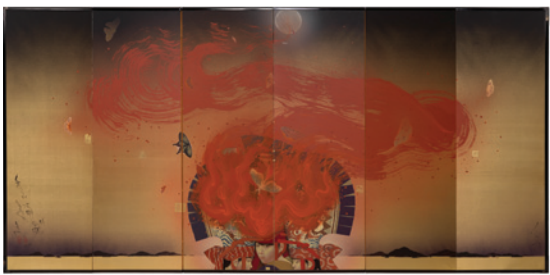
*Bearden grew up in the heart of the Harlem
 Renaissance during the 1920s and 30s. He
 created artworks that brilliantly fused his vast array
 of interests and influences, which included Cubism,
 jazz, folk art, Renaissance painting, African sculpture,
 Social Realism, Dutch painting, and classic literature,
 among others.*

*Untitled was produced during a transitional mo-
 ment in the artist's career. Between 1945 and 1950,
 Bearden briefly broke away from paintings of scenes
 from his youth in North Carolina in order to visually
 interpret classic works of literature like the Bible,
 Homer's Iliad, and Garcia Lorca's Lament for a Bull-
 fighter. The watercolor drawings Bearden produced
 during these years were his most abstract works to
 date. Their fragmented treatment of space was
 particularly influential to his famous collages,
 which he began in the 1960s.*



Francesco Clemente. Italian, born 1952
Self Portrait with Heart and Leaves, 1980
Oil and gold paint on canvas
Gift of The Pokross Art Collection, donated in accordance with the wishes of Muriel Kohn Pokross, class of 1934 by her children, Joan Pokross Curhan, class of 1959, William R. Pokross and David R. Pokross Jr. in loving memory of their parents, Muriel Kohn Pokross, class of 1934 and David R. Pokross

Tchinai Kyōsuke. Japanese, born 1948
Six-panel screen: Fall Sunset of Shimanami, 2011
Acrylic on washi
Gift of Toshiaki and Mari Sakuma



Tara Donovan. American, born 1969
Moire, 1999
Adding machine paper
Gift of Tony Ganz
Photograph courtesy of ACE Gallery

The following nine drawings are gifts of The Pokross Art Collection, donated in accordance with the wishes of Muriel Kohn Pokross, class of 1934 by her children, Joan Pokross Curhan, class of 1959, William R. Pokross and David R. Pokross Jr. in loving memory of their parents, Muriel Kohn Pokross, class of 1934 and David R. Pokross.

CHRISTO (Christo Vladimirof Javacheff). American, born 1935
Wrapped Tree (Project for the Garden of Peppino Agrati), 1971
Collage, polyethylene, crayon, staples, twine, charcoal, ink, graphite and acrylic on smooth white mat board

DIEBENKORN, Richard. American, 1922–1993
Untitled #25, 1981
Gouache and crayon on two sheets of heavyweight, glossy, white paper

GILLESPIE, Gregory Joseph. American, 1936–2000
Meditations on the Seed, 1986
Encaustic, crayon, ink, collage, and watercolor on paperboard

MURRAY, Elizabeth. American, 1940–2007
Tree Head, 1983
Gouache and watercolor on four sheets of attached paper

NUTT, Jim. American, born 1938
What a Pleasant Surprise, 1978
Color pencil and graphite on paper

PARK, David. American, 1911–1960
House on Santa Barbara Road, Woman Reading, 1952
Watercolor and ink on thin, cream-colored paper

PENCK, A.R. (Ralf Winkler). German, born 1939
Untitled, 1980
Oil stick and graphite on moderately textured, white paper

SHAPIRO, Joel. American, born 1941
Untitled, 1979
Gouache and charcoal on moderately textured, white paper

WILEY, William T. American, born 1937
Where Do You Put the Emphasis, 1971
Watercolor and ink on cream-colored paper

INSTALLATION/NEW MEDIA

DONOVAN, Tara. American, born 1969
Moire, 1999
Adding machine paper
Gift of Tony Ganz

LOVELL, Whitfield. American, born 1959
Temptation, 2000
Charcoal on wood, four frames with glass, chair, and metal hook
Purchased with the Hillyer/Mather/Tryon Fund

PAINTINGS

FESHBACH, Oriole Farb. American, born 1931
Vanitas Self-Portrait, 1988–2010
Oil on canvas
Gift of Sidney Feshbach

HARDING, Chester. American, 1792–1866
Judge Joseph Lyman, 1822
Oil on canvas
Bequest of Elizabeth Lyman

HASSAM, Childe. American, 1859–1935
Headland at Appledore, 1907
Oil on cradled panel
Bequest of Priscilla Mason, class of 1935

JOHNSON, Eastman. American, 1824–1906
Edward Hutchinson Robert Lyman, 1885
Oil on canvas
Bequest of Elizabeth Lyman

LI Xuewen. Chinese, 20th century
Scroll: man fishing in a landscape with mountains, 1948
Ink and color on paper mounted on silk
Gift of Helen W. White

LIANJIU Jin. Chinese, 1874–1952
Scroll: excerpt from biographies of virtuous women in the standard history of the Jin in seal script, 1950
Ink and on paper mounted on brocade
Gift of Helen W. White

QI Baishi. Chinese, 1864–1957
Scroll: Shrimp, 1940s
Hanging scroll, ink and wash on paper mounted on brocade
Gift of Helen W. White

QIAN Hui'an. Chinese, 1833–1911
Scroll: three figures under trees with white birds in the sky, 1888
Ink and color on paper mounted on silk
Gift of Helen W. White

TCHINAI Kyōsuke. Japanese, born 1948
Six-panel screen: Fall Sunset of Shimanami, 2011
Acrylic on washi
Gift of Toshiaki and Mari Sakuma

ZHONG Sima. Chinese, active 1810–1860
Scroll: cat looking up at the branches of a tree, n.d.
Color on paper mounted on silk
Gift of Helen W. White

The following six paintings are gifts of The Pokross Art Collection, donated in accordance with the wishes of Muriel Kohn Pokross, class of 1934 by her children, Joan Pokross Curhan, class of 1959, William R. Pokross and David R. Pokross Jr. in loving memory of their parents, Muriel Kohn Pokross, class of 1934 and David R. Pokross.

CLEMENTE, Francesco. Italian, born 1952
Self Portrait with Heart and Leaves, 1980
Oil and gold paint on canvas

GILLESPIE, Gregory. American, 1936–2000
Trees and Figures (Surviving the Flood), 1980/81
Oil and collage on board

GILLESPIE, Gregory. American, 1936–2000
Greg and Peg, 1991
Oil on wood

PORTER, Fairfield. American, 1907–1975
Interior, 1951
Oil on canvasboard

PORTER, Fairfield. American, 1907–1975
Still Life with Suspended Lamp (ca. 1967), study for *Still Life with Apples and Roses*, 1967
Oil on paper mounted on canvas

WILEY, William T. American, born 1937
Complimentary Shutters, 1992
Acrylic, charcoal, and graphite on canvas



Childe Hassam. American, 1859–1935
Headland at Appledore, 1907
Oil on cradled panel
Bequest of Priscilla Mason, class of 1935

Appledore, the largest of the Isles of Shoals off the Maine/New Hampshire coast, is featured in many of Childe Hassam's paintings. The artist was a summer visitor to the Isles for over two decades, first spending the summer of 1886 on Appledore before departing to study in Paris for three years. He frequented Appledore House, the island's only hotel and home to a salon of artists, writers, and musicians presided over by the poet Celia Thaxter. Hassam painted Thaxter's ebulliently colorful flower gardens numerous times, but, following her death in 1894, his subject became the coastline and rugged features of the landscape, such as the rocky outcropping shown in Headland at Appledore (also known as East Headland, Appledore, Isles of Shoals East). The composition is almost abstract, concentrating on the central mass of rock occupying most of the canvas, with directional brushstrokes creating a sense of texture and the movement of sea water.

Headland was bequeathed to SCMA by Priscilla Mason, class of 1935, who dedicated most of her working life to the graduate program of the School for Advanced International Studies (SAIS) in Washington, D.C. She was an early supporter of Smith's Engineering program. Smith student apprentices in the Museum's frame restoration program will create a stylistically appropriate frame for Headland at Appledore, which will be featured in the annual Framework exhibition showcasing the students' projects in May 2013.



Qi Baishi. Chinese, 1864–1957
Scroll: Shrimp, 1940s
Hanging scroll, ink and wash
on paper mounted on brocade
Gift of Helen W. White



Oriole Farb Feshbach. American, born 1931
Vanitas Self-Portrait, 1988–2010
Oil on canvas
Gift of Sidney Feshbach

PHOTOGRAPHS

161 travel photographs by Abdullah Frères, Fratelli Alinari,
Carlos Brogi, Antoine and Etienne Neurdein, Sydney A.
Pitcher, Sebah & Joallier, Underwood & Underwood,
and Unknown Artists
Albumen prints, gelatin silver prints, and stereographs
Bequest of Henry Latimer Seaver

BING, Ilse. German, 1899–1998
Nuns Chatting, n.d.
Nun Walking, n.d.
Postman, n.d.
Fence and Foliage, 1929
My Mother, 1929
Peggy Hooker, 1932
Carriages, 1933
Château, 1933
Château de Blérancourt, 1933
Cross, 1933
Grape Harvest, 1933
Ruins, 1933
Family on steps, 1934
Man wearing glasses, 1934
Window and vines, 1934
Au dessus de col de vara, 1935
Little girl in tall grass, 1935
Loire, France—Boat, 1935
Man in a dark suit, 1935
Mer de glaces, 1935
Mont Blanc in a Thunderstorm, 1935
Pillar, 1935
Trees and boats, 1935
Willow Tree, 1935
Tethered Boat, 1936
Self-Portrait, 1945
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

BIRD, Cass. American, born 1974
I Look Just Like My Mommy, 2005
C-print
Purchased with the fund in honor of Charles Chetham
Nora and the Goats, 2009
C-print
Purchased with the class of 1990 Art Fund and the fund in
honor of Charles Chetham

CHAUCHE, Daniel. French, born 1951
Fifteen images from the portfolio *La Santeria Chapina*, 1988
(printed in 2011)
Gelatin silver prints
Purchased with the Margaret Walker Purinton Fund

COPLANS, John. British, 1920–2003
Reclining Figures, No.6, 1996
Gelatin silver prints (diptych)
Purchased with the Dorothy C. Miller, class of 1925, Fund

DASSONVILLE, William Edward. American, 1879–1957
Gnarled trees, High Sierras, ca. 1930s
High Sierras, ca. 1930s
High Sierras, mountains, ca. 1930s
Silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

DAVIDSON, Bruce. American, born 1933
Ten images from the portfolio *Welsh Miners*, 1982
Gelatin silver prints
Gift of Florence Rothman, class of 1956, and Noel Rothman

DISFARMER, Michael. American, 1884–1959
Boy seated on table, baby girl in lap, n.d.
Seated baby, n.d.
Seated baby with diamond edging around image, n.d.
Standing old woman with baby standing on table, stripe in background, n.d.

Standing smiling woman with baby girl standing on table, stripe in background, n.d.
Standing woman in plaid suit with baby girl standing on table, n.d.
Standing woman with young girl in checked dress standing on table, n.d.
Woman flanked by two men, stripe in background, n.d.
Woman in dress with large embroidered pockets on skirt standing with woman in large-patterned dress, ca. 1940
Woman in linen shirt and skirt holding an infant, 1940
Gelatin silver prints
Little boy in coat and hat seated on table, stripe in background, February 17, 1945
Hand-colored gelatin silver print
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

GARDNER, George W. American, born 1940
Austin, Texas from America Illustrated: Photographs 1960– 1980, 1967 (printed 1982)
Gelatin silver print
Gift of the Rothman Family

GOLDRING, Nancy. American, born 1945
Untitled (Photo Projection/Ocular Proof), December 2000
Cibachrome
Bequest of Leo Steinberg

GREENFIELD, Lauren. American, born 1966
Twenty-nine images from *Girl Culture*
Pornographic film star Taylor Wayne, BelAge Hotel, Hollywood, California, 1992
Ashtray at the Stardust Hotel, Las Vegas, Nevada, 1995
Cheetah's, a club where men can watch professional football and exotic dancers at the same time, Las Vegas, Nevada, 1995
The popular clique in the seventh grade, South View Middle School cafeteria, Edina, Minnesota, 1995
The damas (maids of honor) go from the church

to the reception in a Ford Explorer limousine at Ruby's quinceañera, Huntington Park, California, 1998
Danielle, 13, gets measured as Michelle, 13, waits for the final weigh-in on the last day of weightloss camp, Catskills, New York, 1998
Debra and her daughter, Rachel, on vacation, St. Barthélemy, 1998
Exotic dancer Tammy Boom backstage at Little Darlings, Las Vegas, Nevada. Tammy has sixteen special-ordered outfits, which cost up to two thousand dollars each, 1998
Exotic dancer and track athlete Leilani, 21, wears her track-and-field medals in her "schoolgirl" outfit, Fullerton, California, 1998
Fetus bingo at La Vida, a high school for pregnant girls and teenage mothers, Inglewood, California, 1998
Freshman cheerleaders Rachel, 13, and Vanessa, 14, Webster Groves, Missouri, 1998
Judging fitness, Fitness America competition, Redondo Beach, California, 1998
Lillian, then 18, shops at Kirna Zabête, New York, New York, 1998
Lily, then 5,shops at Rachel London's Garden, where Britney Spears has some of her clothes designed, Los Angeles, California, 1998
May Day at Girls Preparatory School, Chattanooga, Tennessee, 1998
Monica, 13, dances with her boyfriend, Adam, 13, at a Bat Mitzvah party, Edina, Minnesota, 1998
Sheena tries on clothes with Amber, 15, in a department store dressing room, San Jose, California, 1998
Showgirl Ann-Margret in her dressing room at the Stardust Hotel, Las Vegas, Nevada. She tapes a note that says, "I approve of myself" and pictures of models she admires to her mirror for inspiration, 1998
Andrea, 19, on the beach with her dog, Nugget, St. Barthélemy, 1999
Sheena, 15, shaves outside her house, San Jose,

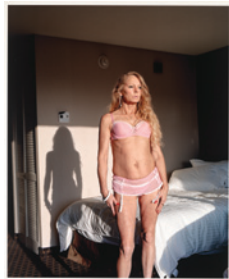


Lauren Greenfield. American, born 1966
Showgirl Ann-Margret in her dressing room at the Stardust Hotel, Las Vegas, Nevada. She tapes a note that says, "I approve of myself" and pictures of models she admires to her mirror for inspiration, 1998, from *Girl Culture*. Dye destruction print. Gift of Susan and Peter MacGill

Lauren Greenfield's documentary project *Girl Culture*, photographed between 1995 and 2002, focuses on the image-obsession of women of all ages in the United States, and the role of popular culture in forming and feeding that preoccupation. The irony of this photograph of the showgirl Ann-Margret lies in the fact that she needs a reminder of her self-approval even as she displays images of young attractive women as the standard she strives to reach.



George W. Gardner. American, born 1940
Austin, Texas from America Illustrated: Photographs 1960–1980, 1967 (printed 1982). Gelatin silver print. Gift of the Rothman Family



Jocelyn Lee. American, born 1962
Untitled (Ginger in Maine), 2009. Pigment print mounted on board. Purchased with the fund in honor of Charles Chetham



John Coplans. British, 1920–2003
Reclining Figures, No. 6, 1996. Gelatin silver prints (diptych). Purchased with the Dorothy C. Miller, class of 1925, Fund

California, 1999
Bobbi Brown cosmetics promotion, Beverly Hills, California, 2000
Katie and Danielle, both 15, before the dance at weightloss camp, Catskills, New York, 2001
Kristine, 20, poses for a lingerie shoot for Ocean Drive magazine, Miami Beach, Florida, 2000
Lilly, 12, Chicago, Illinois, 2000
One debutante helps another to pee in the ladies' room at the Cotton Ball, Chattanooga, Tennessee, 2001
The Stanford University Women's Swim Team, Palo Alto, California, 2001
Playmate Suzanne Stokes, 21, at the Playboy Mansion, Los Angeles, California, 2000
Sara, 19, shops in SoHo, New York, New York, 2001
A surgeon performs a breast augmentation, Miami, Florida, n.d.
Dye destruction prints
Gift of Susan and Peter MacGill

HEWITT, Leslie. American, born 1977
Untitled (Square), 2011
Digital C-print mounted on aluminum in custom designed birch frame
Purchased with funds from the Contemporary Associates

HEYMAN, Ken. American, born 1930
At Home, Newark, NJ, n.d.
Barnum and Bailey (man with painted clown face and no shirt), n.d.
Bath time, Newark, NJ, n.d.
Civil War reenactment, n.d.
Girl on telephone, Bergdorf bag in hand, standing next to street vendor, n.d.
IBM for Lyndon Johnson, This America, n.d.
Life-Size Marilyn Monroe cut out, New Orleans, n.d.
Man carrying statue, n.d.

Man and toddler at cow farm, n.d.
NY tour guide directing woman, n.d.
Stop the War in Israel, NYC, n.d.
Investigating an Accident, Coney Island, NY, 1957
One of the Boys Gets Hurt, Harlem, 1957
Old Woman, Broadway, NYC, 1958
Builders, Nigeria, 1963
Family on Stoop, Newark, NJ, 1969
Statues of men with man holding hand over eyes in front, Rome, Italy, 1974
Eleven images from *Hip Shots*, 1984–1985
Dog with sunglasses
Handicapped (woman in wheel chair)
Man curled up on street, New York
Man holding radio with shiny glasses, New York
Man playing guitar
Man resting on rail of staircase, hand on poster, New York
Man sitting with shiny silver shirt and sunglasses, New York
Old woman sitting in lawn chair showing teeth, New York
Standing couple with curly hair, New York
Woman with curly hair holding sunglasses, New York
Woman standing in front of mural of Curtis Mansion, New York
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

HISTED, Ernest Walter. American, 1860–1947
Sir Henry Irving (John Henry Brodribb), 1899
Platinum print mounted on paperboard
Bequest of Henry Latimer Seaver

KARSH, Yousuf. Canadian, 1908–2002
King George VI, 1943
Photogravure
Bequest of Henry Latimer Seaver

KENNEDY, Clarence. American, 1892–1972
Studies in the History and Criticism of Sculpture, Volume II:

The Tomb of Carlo Marsuppini by Desiderio da Settignano and Assistants, 1928
Fifty-eight gelatin silver prints on Kodak Athena paper mounted on paperboard
Gift of David and Diane Thomas

KUSAKABE Kimbei. Japanese, 1841–1934
Umbrella Maker, 1880s
Vegetable Peddler, 1890
Albumen prints with hand coloring
Purchased with the fund in honor of Charles Chetham

LEE, Jocelyn. American, born 1962
Untitled (Dad sleeping), 1999
C-print mounted on board
Gift of Jocelyn Lee
Untitled (Ginger in Maine), 2009
Pigment print mounted on board
Purchased with the fund in honor of Charles Chetham

LYON, Danny. American, born 1942
Twenty photographs from *The Destruction of Lower Manhattan*, 1967 (printed 2008)
18 Spruce Street [Manhattan Tanning Corp.]
100 Gold Street seen from the remains of the Tribune building
185 West Street at Chambers
187 West Street, between Duane and Reade Streets
Ben and his brother Junior on the walls
A burner is lifted to cut the bolts in the castiron front of 82 Beekman Street
The east side of Washington Street between Reade and Chambers Streets
Eddie Grant and Cleveland Sims
Dropping a wall
Housewrecker
Huey and his crew inside 81 Beekman Street

Rachel Homer
Room in Washington Market
West Street at Beach
West Street between Jay and Duane Streets
Wall in the St. George building
West Street at Warren
West Street and the West Side Highway, just north of the Trade Center Washington Street, View north from Chambers Street
Ten photographs from Haiti, 1983–1986 (printed 2007)
Baby Doc, defaced mural in Leogane
Danny Lion in Haiti
Demonstrator shot in the January 31 manifestation... Dominicans at the Copa Club
A girl at the ocean, Cap Haitian
Gonaives, February 9, 1986 ("Liberte, Egalite, Fraternite")
An out-of-uniform Tonton Macoute throws a looter down a flight of stairs
Papa Doc, defaced mural in Leogane
Simone Duvalier, Papa Doc's wife, defaced mural in Leogane
Women that sell food outside the Copa Club...
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

MARKOV-GRINBERG, Mark. Russian, 1907–2003
Now and Forever (Hoisting the Soviet Star over the Spasskiya tower of the Kremlin), 1935 (modern print)
Ferrotyped gelatin silver print
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

MEYEROWITZ, Joel. American, born 1938
Cape Night, Provincetown, Yellow Light, n.d.
Irwin installation (receding squares), n.d.
Irwin installation (receding squares with figures), n.d.
Provincetown, n.d.
St. Louis (building 1209), n.d.
St. Louis (building with bricked in garage doors), n.d.

St. Louis (cars, building), n.d.
St. Louis (church interior), n.d.
St. Louis (gazebo with busts of men on pedestals around it), n.d.
St. Louis (interior, two chairs, two fans), n.d.
St. Louis (long series of outdoor steps, figures on top), n.d.
Trellis and Roses, n.d.
California (cacti), 1974
California (kareem kareem kareem), 1974
Empire State Series (270 Empire Street), 1976
Bay/Sky, 1977
Bay with Sun, 1977
Florida, 1977
Provincetown, 1977
Young Woman, 1977
Empire State (Fowler Williams), 1978
Empire State (NYC street), 1978
Jeffersonville (fireplace/Christmas), 1978
Jetty High Cloud, 1983
Jetty, Soft Evening, 1983
Pittsburgh (building with banners), 1984
Pittsburgh (people, concrete wall, steps), 1984
Chair, Office, 1990
Hills, Red Flag, 1991
Chromogenic contact prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

NAGATANI, Patrick. American, born 1945
Seven images from Ryoichi Excavations
Anomaly (estimated Mid 21st Century) Blackwater Draw, Clovis, New Mexico, USA, 1998 (printed 2001)
Portraits of Ryoichi Yoshimura and Ryoichi, 2001
Toned gelatin silver prints
Ryoichi's Flask and Journal, 2001
Ryoichi's Journal: Albuquerque, New Mexico, November 22, 1998, 2001
Unexcavated Last Location Site, Uluru (Ayers Rock), central Australia—journal text, May 17, 1999 (printed 2001)

Chromogenic (Fuji Crystal Archive) prints
Text for Ryoichi's Journal: Albuquerque, New Mexico, November 22, 1998 (printed 2001)
Text for Ryoichi's Flask and Journal, 2001
Inkjet prints on Apollo Light Impressions buffered paper
Gift of Nicole Moretti, class of 1982, and Jon Ungar

SCHNEEMAN, Carolee. American, born 1939
Eye Body #1 and Eye Body #10, 1963/1979
Gelatin silver prints with hand coloring and scratching
Purchased with the Judith Plessner Targan, class of 1953, Fund

SHIELDS, William Gordon. American, 1883–1947
Small bridge over water, leafy trees and water spout, ca. 1910s
Matte-finish warm-toned gelatin silver print
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

SMITH, W. Eugene. American, 1918–1978
Closeup of machinery, n.d.
College students resting on a ledge, n.d.
Funeral Scene, n.d.
Gentleman with Emphatic Gesture, n.d.
Portrait of Fritz Reiner, n.d.
Portrait of Leopold Stokowski, n.d.
Overview of Downtown Square, n.d.
Overview of a worker in steel mill, n.d.
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

WILSON, Martha. American, born 1947
A Portfolio of Models, 1974 (printed 2008)
Gelatin silver prints with typewritten text
Purchased with the Dorothy C. Miller, class of 1925, Fund

YOUNG, Thomas Steven. American, born 1952
Flight, 2009



Joel Meyerowitz. American, born 1938
Bay/Sky, 1977. Chromogenic contact print.
Gift of Nicole Moretti Ungar, class of 1982,
and Jon Ungar



Carolee Schneeman.
American, born 1939
Eye Body # 10, 1963/1979. Gelatin
silver print with hand coloring and
scratching. Purchased with the Judith
Plesser Targan, class of 1953, Fund



Kusakabe Kimbei. Japanese, 1841–1934
Umbrella Maker, 1880s. Albumen print
with hand coloring. Purchased with the
fund in honor of Charles Chetham

Isolation Room, 2010
Archival inkjet prints
Purchased with the Katherine S. Pearce, class of 1915, Fund,
and funds from the gift of Mr. and Mrs. Alfred H. Barr Jr.,
and Alison Frantz, class of 1924, by exchange

PRINTS

ALBERTI, Cherubino. Italian, 1553–1615
Martyrdom of Santa Cristina de Bilsena, by January 1605
Engraving printed in black on medium thick, moderately
textured, cream-colored paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

AMERO, Emilio. Mexican, 1901–1976
Fiesta, 1951
Lithograph printed in color on medium weight,
cream-colored paper
Bequest of Henry Latimer Seaver

AVERY, Eric. American, born 1948
Paradise Lost, 2011
Three linoleum blocks printed in color on Okawara paper
Polymer plate text printed in brown
Purchased through the efforts of students in the class
“Collecting 101,” January 2012

BALDESSARI, John. American, born 1931
Two Unfinished Letters, 1992–1993
Photolithograph and screenprint printed in color on paper
Six untitled prints from *Six Rooms*, 1993
Offset photolithographs with varnish printed on Sennelier
Bristol paper
Purchased in honor of Janice Carlson Oresman, class of
1955, for her service as Chair of the Museum Visiting
Committee, 2009–2011

BARKIN, Albert W. American, 1874–1947
November Sunlight, 1932
Lithograph on medium weight, cream-colored paper
Bequest of Henry Latimer Seaver

BAUMANN, Gustave. American, 1881–1971
Cordova Plaza, 1943
Woodcut printed in color on medium thick, moderately
textured, beige paper
Bequest of Henry Latimer Seaver

BELLOWS, George Wesley. American, 1882–1925
Mother and Children (June Again), 1916
Lithograph printed in black on thin, smooth, beige paper
Purchased with the Kathleen Compton Sherrerd, class of
1954, Acquisition Fund for American Art

BENSON, Frank Weston. American, 1862–1951
Calm, 1921
Etching and drypoint on medium weight, smooth, cream-
colored paper
Bunch of Bluebills, 1931
Copper plate drypoint in black printed on cream-colored paper
Bequest of Henry Latimer Seaver

BERCHEM, Nicolas Pietersz. Dutch, 1620–1683
Plate VI, The Set of the Sheep, n.d.
Etching printed in black on medium weight, white, laid paper
Bequest of Henry Latimer Seaver

BOSE, Arun. Indian, 1934–2007
Manuscript, n.d.
Etching and aquatint printed in color on medium thick,
moderately textured, beige paper
Gift of Janice Carlson Oresman, class of 1955

BOYER, Louise. American, 1890–1976
The Crenelated Hill, n.d.
Drypoint on medium weight, smooth, cream-colored paper
Bequest of Henry Latimer Seaver

BRACQUEMOND, Marie. French, 1840–1916
Mme. H. Beraldi (?), n.d.
Etching printed in black on medium weight,
slightly textured, cream-colored paper
Gift of George McKee in memory of Harriet
Denny White, class of 1931

BRANGWYN, Frank. British, 1867–1956
Youthful Ambition, 1917
Man Sawing, 1920
Lithographs on medium weight, smooth
cream-colored paper
Bequest of Henry Latimer Seaver

BRAYER, Sarah. American, born 1957
Moontrance, 2007
Collage and aquatint on handmade paper
Purchased with funds realized from the sale of works
donated by Mr. and Mrs. James Barker (Margaret
Clark Rankin, class of 1908)

CHAGOYA, Enrique. American born Mexico, born 1953
Return to Goya No. 9, 2010
Etching on medium thick, moderately textured,
cream-colored paper
Purchased with the Eva W. Nair, class of 1928, Fund

CHAMBERLAIN, Samuel. American, 1895–1975
Seventeen prints from *Vingt Lithographies du
Vieux Paris par Samuel Chamberlain*
Cour de Dragon, Paris, 1924
Echoppe d'Etameur, Paris, 1924

Fontaine de la Grosse Horloge, Rouen, 1924
L'Épicerie, rue Galande, Paris, 1924
L'Horloge, Paris, 1924
Le Dôme de l'Eglise du Val-de-Grâce, Paris, 1924
Le Vase du Panthéon, Paris, 1924
*Maison de la Tourelle, Rue de Francs-Bourgeois,
Paris*, 1924
Passy, Ancien et Nouveau, Paris, 1924
Port St. Martin, Paris, 1924
Rue de l'Abbaye, Paris, 1924
Rue de la Bûcherie, Paris, 1924
Rue du Dragon, Paris, 1924
Rue Frédéric-Sauton, Paris, 1924
Saint Nicolas des Champs, Paris, 1924
Un Portail de l'Eglise de St.-Étienne-du-Mont, Paris, 1924
Vielle Maison, Rue St.-Étienne-du-Mont, Paris, 1924
Lithographs printed in black on thick, moderately textured,
cream-colored paper
Bequest of Henry L. Seaver

CHEFFETZ, Asa. American, 1897–1965
Down Montgomery Way (Vermont), 1940
Wood engraving on medium thick, smooth, white paper
Reflection in Crystal, 1946
Wood engraving printed on medium thick, smooth,
cream-colored paper
Bequest of Henry Latimer Seaver

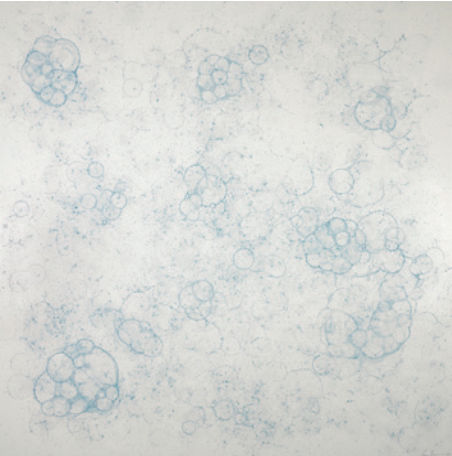
CHILDS, Bernard. American, 1910–1985
Fleur du Lit, 1964
Power tool stamping and engraving printed in color on
medium thick, moderately textured, cream-colored paper
Euphoria II, 1966
Power tool and burin engraving printed in color on
medium thick, moderately textured, cream-colored paper
Two prints titled *La Rousse*, 1966

Power tool engravings printed in color on medium thick,
moderately textured, cream-colored paper
Mannikin, 1966
Power tool stamping and engraving printed in color on
medium thick, moderately textured, cream-colored paper
Phases of the Moon, 1966
Power tool engraving printed in color on medium thick,
moderately textured, cream-colored paper
Images from Hawaiian Legends; “Pele,” 1970
Collograph and power tool engraving printed in color on
medium thick, moderately textured, cream-colored paper
*Images from Hawaiian Legends; “Laie: Princess of the
Rainbow,”* 1971
Color power tool stamping and engraving printed in color on
medium thick, moderately textured, cream-colored paper
Gift of Judith Childs (Judith Miller, class of 1953)

CITRON, Minna Wright. American, 1896–1991
Flight to Tomorrow, 1948
Engraving and aquatint printed in color on heavyweight
textured, cream-colored paper
Bequest of Henry Latimer Seaver

COLE, Willie. American, born 1955
Fig. 3. & 4. Sunbeam Male, Ceremonial, 2004
Digital print Epson 9600 using Ultra Chrome Archival
inks on paper
Purchased with the Janice Carlson Oresman, class of 1955, Fund

COLLAERT, Adriaen. Dutch, ca. 1650–ca. 1618
Asellis Mollis from *Piscium Vivae Icones*, n.d.
Faber Piscus from *Piscium Vivae Icones*, n.d.
Frontispiece from Piscium Vivae Icones, n.d.
Liparis from *Piscium Vivae Icones*, n.d.
Merula from *Piscium Vivae Icones*, n.d.
Perca Marimus from *Piscium Vivae Icones*, n.d.



Tara Donovan. American, born 1969
Untitled (detail), 20003
Ink on foamcore
Gift of Tony Ganz

*Tara Donovan is known for her sculptural projects that
transform vast quantities of common materials, includ-
ing plastic cups, drinking straws, adding machine paper,
to name a few, into organic-looking conglomerations.
In her words, “it is not like I’m trying to simulate nature.
It’s more of a mimicking of the way of nature, the way
things actually grow.”*

*Her drawings are similarly created using quotidian
objects such as rubber bands, shattered glass, or as with
this untitled drawing, bubble-making solution. Using
a combination of ink and soap, the artist blew bubbles
in the liquid with a straw. She then transferred bubbles
onto a sheet of white foam core. The bubbles were left
to pop or dissolve, leaving a unique image that captures
an ephemeral occurrence.*



Cornelis Cort after Girolamo Muziano.
Cort: Dutch, 1533–1578; Muziano: Italian,
ca. 1532–1592
Saint Jerome in the Desert, n.d. Engraving
printed in black on medium weight,
moderately textured, beige paper. Purchased
with the Josephine A. Stein, class of 1927,
Fund, in honor of the class of 1927



Francisco José de Goya Y Lucientes.
Spanish, 1746–1828
The custody is as barbarous as the crime, from *The
Disasters of War*, 1867. Etching printed in black on
medium weight, slightly textured, cream-colored paper.
Gift of Sarah Wiley Henriksen, class of 1968,
in honor of Rozzy Lum Fisher, class of 1968



Nancy Graves. American, 1939–1995
The Clash of Cultures, 1988. Etching, aquatint and
drypoint printed in color on Fabriano Artistico paper.
Gift of The Nancy Graves Foundation, Incorporated in
honor of Director Emerita Linda Kramer, class of 1961



Cherubino Alberti. Italian, 1553–1615
Martyrdom of Santa Cristina de Bilsena, by January 1605
Engraving printed in black on medium thick, moderately
textured, cream-colored paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

Engravings printed in black on medium weight, moderately
textured, cream-colored paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

COOK, Howard Norton. American, 1901–1980
Eagle Dance, 1942

Wood engraving on medium thick, smooth, white paper
Bequest of Henry Latimer Seaver

CORT, Cornelis. Dutch, 1533–1578; after Girolamo Muziano.
Italian, ca. 1532–1592

Saint Jerome in the Desert, n.d.

Engraving printed in black on medium weight, moderately
textured, beige paper

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

DAUMIER, Honoré Victorin. French, 1808–1879
À la Porte de l'Élysée, n.d.

Lithograph on medium weight, cream-colored paper
Bequest of Henry Latimer Seaver

DAVIES, Hanlyn. American 20th century

Ghost from *The Massachusetts Review Portfolio of Six
Offset Prints*, 1979

Offset lithograph printed in color on Arches “88” paper
Anonymous gift

DAY, Worden. American, 1916–1986

The Great Divide, n.d.

Intaglio in color on thin, slightly textured, blued white paper
Gift of Janice Carlson Oresman, class of 1955

DEPOL, John. American, 1913–2004

Mill on the Aspetuck, 1952

Wood engraving printed in black on medium thick,

very smooth, cream-colored paper
Bequest of Henry Latimer Seaver

DWIGGINS, William Addison. American, 1880–1956

Untitled [figures in heavy coats with enclosed polechair], n.d.
Untitled [dancers], 1919

Woodblocks printed in color on paper

Untitled [man with hookah pipe and book], 1919

Woodblock printed in black on medium weight, slightly
textured, cream-colored paper
Bequest of Henry Latimer Seaver

EICHENBERG, Fritz. American, born Germany, 1901–1990
Saint Christopher, 1949

Wood engraving printed on medium thick, moderately
textured, cream-colored paper
Bequest of Henry Latimer Seaver

FESHBACH, Oriole Farb. American, born 1931

Self-Portrait in Mirror, 1978

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

Anonymous gift

Self Portrait from *The Massachusetts Review Portfolio
of Six Offset Prints*, 1979

Offset lithograph printed in color on Arches Cover
White paper

My Heritage, 1984

Offset lithograph printed in color on BFK Rives paper

My Heritage, 1984–87

Offset lithograph printed in color with collage on BFK
Rives paper

A Vanitas Self-Portrait Book, 1988

Offset lithography printed in color string-bound book

Anonymous gifts

GANSO, Emil. American, 1895–1941

The Bathers, 1951

Wood engraving printed in black on moderately thick,
rough, cream-colored paper

Bequest of Henry Latimer Seaver

GOYA Y LUCIENTES, Francisco José de. Spanish, 1746–1828

The custody is as barbarous as the crime, from *The Disasters
of War*, 1867

Etching printed in black on medium weight, slightly textured,
cream-colored paper

Gift of Sarah Wiley Henriksen, class of 1968, in honor of
Rozzy Lum Fisher, class of 1968

GRAVES, Nancy. American, 1939–1995

The Clash of Cultures, 1988

Etching, aquatint, and drypoint printed in color on
Fabriano Artistico paper

Gift of The Nancy Graves Foundation, Incorporated in
honor of Director Emerita Linda Kramer, class of 1961

GRÜNER, Ludwig. German, 1801–1882; after Raphaello

Sanzio. Italian, 1483–1520

The Return of Jacob, *Genesis XXXI*, n.d.

Etching printed in black on paper

Bequest of Henry Latimer Seaver

HAVENS, James D. American, 1900–1960

Shy Veery, 1949

Woodcut printed in color on medium thick moderately
textured, cream-colored paper

Bequest of Henry Latimer Seaver

HILL, Ed. American, born 1935

Hooded Figure, n.d.

Etching printed in black on medium thick, moderately
textured, beige paper

Gift of Robert D. Andrews and Joan E. Andrews

Untitled [Faculty Club from the back, Smith College], n.d.

Untitled [Music Library, Smith College], n.d.

Untitled [Sabin-Reed from back showing walkway
to McConnell], n.d.

Untitled [Wright Hall, Smith College], n.d.

Etchings printed in black on medium thick, white wove paper
Bequest of Henry Latimer Seaver

HOUBRAKEN, Jacobus. Dutch, 1698–1780

Two prints titled *Sidney Earl of Godolphin Lord High
Treasurer*, n.d.

John Thurlow Secretary to Oliver Cromwell, published 1738

William of Wickham Bishop of Winchester, published 1738

Laurence Hyde Earl of Rochester, 1740, published 1741

Sir Thomas More, 1740, published 1741

Thomas Wentworth Earl of Strafford, 1740, published 1740

General Ireton, 1741, published 1742

John Duke of Marlborough, 1745

Robert Rich, Earl of Warwick Adml. 1642, 1747,
published 1747

Sir Kenelm Digby, 1748, published 1748

Engravings printed in black on paper

Bequest of Henry Latimer Seaver

JAMNITZER, Christoph. German, 1563–1618

Plate from *Neuen Gritszken Buch*, 1610

Engraving printed in black on medium weight,
moderately textured, beige-colored paper

Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

KENT, Norman. American, 1903–1972

Queer House, 1951

Woodcut engraving in black on paper

Bequest of Henry Latimer Seaver

KENTRIDGE, William; Malcolm Christian, The Caversham
Press, South Africa (printed by). Kentridge: South African,
born 1955

Man with Megaphone, 1998

Hard- and soft-ground etching and aquatint on Fabriano
Rosapina Bianco 220 gsm paper

Purchased with the Carol Ramsey Chandler Fund

KOLLWITZ, Käthe. German, 1867–1945

*Woman Entrusts Herself to Death (Frau vertraut sich
dem Tode an)*, 1934

Lithograph printed in black on paper mounted on
thin Asian paper

Gift of Pamela M. Williams, class of 1963, and
Harold S. Williams

KUNIHISA Ichiusai. Japanese 1832–1891

Untitled [warrior in water with horse with warriors
on shore at right], n.d.

Woodblock printed in color on three joined sheets of paper
Bequest of Henry Latimer Seaver

LANDACRE, Paul. American, 1893–1963

Black Stallion, 1940

Laguna Cove, 1941

Some Ingredients, 1953

Wood engravings on medium weight,
moderately textured, beige paper

Bequest of Henry Latimer Seaver

LANKES, Julius J. American, 1884–1960

Tower of Donauworth, 1926

Wood engraving printed in black on thin, smooth,
white paper

Bequest of Henry Latimer Seaver

LATHROP, Dorothy P. American, 1891–1980

Kou Hsiung, 1944

Wood engraving printed on thin, smooth,
cream-colored paper

Bequest of Henry Latimer Seaver

LE Pho. Vietnamese, 1907–1959

Mother and Child, n.d.

Lithograph printed in color on paper

Bequest of Henry Latimer Seaver

LEE-HANKEY, William. British, 1869–1952

The Cave Maiden, 1910–11

Etching and drypoint in black on medium weight,
cream-colored, laid paper

Bequest of Henry Latimer Seaver

LEIGHTON, Clare. American, born England, 1898–1989

The Net Menders, n.d.

Wood engraving printed in black on thin, smooth,
white paper

Winowers, Majorca, 1939

Clam Diggers, Cape Cod, 1946

Wood engravings on medium weight, moderately
textured, beige paper

Bequest of Henry Latimer Seaver

LEWIS, Arthur Allen. American, 1873–1957

Twilight Toll, 1943

Wood engraving printed in color on smooth,
medium thick, cream-colored paper

Bequest of Henry Latimer Seaver

MASSÉ, Jean Baptiste. French, 1687–1767

Untitled (Pastoral Scene), n.d.

Etching on medium thick, moderately textured,



Goto Hidehiko. Japanese, born 1953
Silent Light from the portfolio *Hope: Aspirations in the Abstract*, 2012. Woodblock printed in color on medium thick, slightly textured, beige paper. Gift of the Tolman Collection Tokyo in Honor of Hilary Tolman's (class of 1987) 25th Reunion



Käthe Kollwitz. German, 1867–1945
Woman Entrusts Herself to Death (Frau vertraut sich dem Tode an), 1934. Lithograph printed in black on paper mounted on thin Asian paper. Gift of Pamela M. Williams, class of 1963, and Harold S. Williams



Eric Avery. American, born 1948
Paradise Lost, 2011. Three linoleum blocks printed in color on Okawara paper. Polymer plate text printed in brown. Purchased through the efforts of students in the class "Collecting 101," January 2012



John Baldessari. American, born 1931
Two Unfinished Letters, 1992–1993. Photolithograph and screenprint printed in color on paper. Purchased in honor of Janice Carlson Oresman, class of 1955, for her service as Chair of the Museum Visiting Committee, 2009–2011

cream-colored laid paper
Bequest of Henry Latimer Seaver

MASTRO-VALERIO, Allesandro. American, born Italy, 1887–1953

In the Space, 1944
Wood engraving printed on medium thick, smooth, blued white paper
Bequest of Henry Latimer Seaver

MEAD, Roderick. American, 1900–1971
Bird of Prey, 1950
Engraving printed in black on paper
Bequest of Henry Latimer Seaver

MICHAUD, Ron. American 20th century
Le Soupir from *The Massachusetts Review Portfolio of Six Offset Prints*, 1979
Offset lithograph printed in color on Arches Cover White paper
Anonymous gift

MICHELE, Cristofano di, called Robetta. Italian, 1462–after 1534
The Adoration of the Magi, 16th century
Engraving printed in black on medium weight, moderately textured, beige paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund and the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927

MOSER, Barry. American, born 1940
Alban Berg, n.d.
Etching and aquatint on medium thick, moderately textured, cream-colored paper
Gift of Paul Seton in memory of Cynthia Propper Seton, class of 1948

MOYER, Carrie. American, born 1960
Elixir, 2009
Screenprint and flocking in color on Rives BFK White paper
Gift of Janice Carlson Oresman, class of 1955

MURATA, Hiroshi. American, born 1941
Niji from *The Massachusetts Review Portfolio of Six Offset Prints*, 1979
Offset lithograph printed in color on Arches Cover White paper
Anonymous gift

NAM, Chunwoo. Korean, born 1965
We Are Here, 2011
Four lithographs with etching and gold leaf printed in color on Somerset paper
Purchased with the gift of Wan Kyun Rha Kim, class of 1960, and Andrew Byongsoo Kim

NANTEUIL, Robert. French, 1623–1678
Michel Le Tellier, 1659
Petrus Poncet, 1660
Le Cardinal Barberini, 1664
Engravings printed in black on medium weight, cream-colored, laid paper
Bequest of Henry Latimer Seaver

NANTEUIL, Robert. French, 1623–1678;
after Justus van Egmont. Flemish, 1601–1674
Charles de la Porte, le Maréchal de la Meilleraye, 1662
Engraving printed in black on medium weight, cream-colored, laid paper
Bequest of Henry Latimer Seaver

NASON, Thomas Willoughby. American, 1889–1971
Midsummer, 1942
Wood engraving in black on thin, smooth, cream-colored paper

Neal Lyme, *Sunset*, 1944
Wood engraving printed on medium thick, smooth, cream-colored paper
Bequest of Henry Latimer Seaver

NEUMANN, Robert von. American, born Germany, 1888–1976
The Four Net Menders, 1950
Woodcut printed in black on thin, moderately textured, cream-colored paper
Bequest of Henry Latimer Seaver

NISHIZAWA Miwako. Japanese, born 1964
Surface Wall, 2004
Woodblock printed in color on medium weight, moderately textured, white paper
Purchased with funds realized from the sale of works donated by Mr. and Mrs. James Barker (Margaret Clark Rankin, class of 1908)

OFFNER, Elliot. American, 1931–2010
Turkey, 1986; print 2008
Woodcut printed in black on beige Arches paper
Gift of Craig Felton and Richard B. Trousdel

PARKER, Agnes Miller. Scottish, 1895–1980
Fox, 1941
Wood engraving on medium thick, moderately textured, cream-colored paper
Bequest of Henry Latimer Seaver

PHILBRICK, Margaret Elder. American, 1914–1999
July Afternoon, n.d.
Etching on medium weight, cream-colored, laid paper
Bequest of Henry Latimer Seaver

PHILLIPS, Walter Joseph. Canadian, born England, 1884–1963
Vista Lake, 1932
Wood engraving on thin, moderately textured, cream-colored paper
Bequest of Henry Latimer Seaver

PRIEST, Margaret. British, born 1944
Explosion at Sea 1945, 2010
Inkjet print on paper
Purchased with the Margaret Walker Purinton Museum Acquisition Fund

ROKUSON. Japanese, dates unknown
Untitled [boats of calm water], n.d.
Woodcut printed in color on paper
Bequest of Henry L. Seaver

ROY, John. American, 20th century
Cow Standing in Water from *The Massachusetts Review Portfolio of Six Offset Prints*, 1979
Offset lithograph printed in color on Arches Cover White paper
Anonymous gift

SCHLEAPPI, Dale. American, 20th century
Iso Series #2 from *The Massachusetts Review Portfolio of Six Offset Prints*, 1979
Offset lithograph printed in color on Arches Cover White paper
Anonymous gift

SIMON, Howard. American, 1902–1979
Rhythms of Men in the Wilderness, 1948
Wood engraving printed in black on paper
Bequest of Henry Latimer Seaver

SIMPSON, Lorna. American, born 1961
Twenty-one prints from *Details*, 1996
acted in self defense
applauded
carried a gun
comedian
deathly
desired
expected
half learned
hit the nail on the head many a time
indifferent
in love and tried to stay out of trouble
lady love
lived in the neighborhood
member
reckless
separated
soulful
stopped speaking to each other
the worst had already come to pass
weighty
well advised
Photogravures with silkscreen text on Somerset 300 lb. paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund and the Carol Ramsey Chandler Fund

SOULANGE-TEISSIER, Louis Emmanuel. French, 1814–1898;
after Pierre Paul Prud'hon. French, 1758–1823
Pàris et Hélène réconciliés, par Vénus, 1804
Lithograph printed in black on medium thick, slightly textured, cream-colored paper
Gift of George McKee in memory of Harriet Denny White, class of 1931

STRANG, William. British, 1859–1921
Thomas Hardy, ca. 1893
Etching printed in black on medium weight, smooth, beige paper
Bequest of Henry L. Seaver

TOYOKUNI Utagawa. Japanese, 1769–1825
Builders from the series *Warriors, Peasants, Artisans and Merchants*, n.d.
Woodblock print in color on three sheets of paper joined together
Bequest of Henry Latimer Seaver

TREUHERZ-RADT, Meta
And Adam Recognizes Eve to be His Wife, 1918?
Woodcut printed black on thin, moderately textured, brown paper mounted on grey-green construction paper
Hatred, 1919
Woodcut printed in color on thin, moderately textured, beige paper mounted on peach-colored construction paper
Bequest of Henry L. Seaver

TUNNICLIFFE, Charles Frederick. British, 1901–1979
The Shire Stallion, ca. 1930
Wood engraving in black on thin, smooth, cream-colored paper
Bequest of Henry Latimer Seaver

UNKNOWN. Chinese 19th century
Tale of Yue Fei in Six Scenes, second half of the 19th century
Woodcut printed in color on paper
Bequest of Henry Latimer Seaver

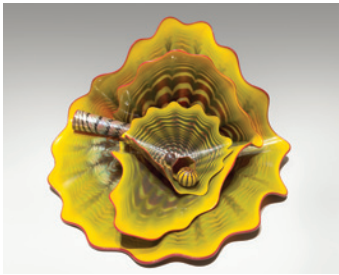
UNWIN, Nora S. American, born England, 1907–1982
Warm Afternoon, 1952
Mexican Women, 1956



Bernard Childs. American, 1910–1985
Lilith, 1963. Power tool engraving
printed in color on moderately thick,
medium textured paper
Gift of Judith Childs (Judith Miller,
class of 1953)



Cristofano di Michele, called Robetta.
Italian, 1462–after 1534
The Adoration of the Magi, 16th century. Engraving
printed in black on medium weight, moderately textured,
beige paper. Purchased with the Elizabeth Halsey Dock,
class of 1933, Fund and the Josephine A. Stein, class of
1927, Fund in honor of the class of 1927



Dale Chihuly. American, born 1941
*Cadmium Yellow Persian Set
with Red Lip Wraps*, 1991
Blown glass
Gift of Patricia M. Garrett, class of 1965

Woodcut engravings in black on lightweight,
cream-colored paper
Bequest of Henry Latimer Seaver

VAN DEN ENDEN, Martin I. Flemish, active 1630–1654;
after Anthony van Dyck. Flemish, 1599–1641
Jacobus Callot, n.d.
Etching printed in black on medium weight, cream-colored
laid paper
Bequest of Henry Latimer Seaver

VAN HOESEN, Beth. American, 1926–2010
Shell [Shell I], 1961
Engraving with roulette printed in black on medium thick,
moderately textured, white paper
Fleur, 1981/83
Drypoint printed in black on medium weight, moderately
textured, cream-colored paper
Maharani, 1988
Pike, 1988/95
Etching, aquatint, and drypoint with roulette printed in color
on thick, moderately textured, white paper
Gift of the E. Mark Adams and Beth Van Hoesen Adams Trust

WARD, Lynd. American, 1905–1985
Underdiff, 1948
Wood engraving on medium thick, smooth, white paper
Corral: Tres Cumbres, 1953
Wood engraving on medium thick, smooth,
cream-colored paper
Bequest of Henry Latimer Seaver

WATSON, Ernest W. American, 1884–1967
Once Upon a Midnight Dreary, 1943
Woodcut printed in color on medium thick, moderately
textured, cream-colored paper
Bequest of Henry Latimer Seaver

WRIGHT, John Buckland. British, 1897–1954
The Forest Pool, 1939
Wood engraving on medium thick, smooth,
cream-colored paper
Bequest of Henry Latimer Seaver

The following six prints are gifts of The Pokross Art
Collection, donated in accordance with the wishes of Muriel
Kohn Pokross, class of 1934, by her children, Joan Pokross
Curhan, class of 1959, William R. Pokross and David R.
Pokross Jr. in loving memory of their parents, Muriel Kohn
Pokross, class of 1934 and David R. Pokross.

BECKMANN, Max. American, born Germany, 1884–1950
Gesellschaft (Society), 1915
Drypoint printed in black on cream-colored Van Gelder paper

CHICAGO, Judy. American, born 1939
Och Un Vai (What a Shame), 1988
Wood engraving printed in black and red on smooth,
light grey paper
Study for “Shame,” 1988
Wood engraving printed in black on textured white paper

GIACOMETTI, Alberto. Swiss, 1901–1966
Sculptures dans l’atelier, from *Catalogue Galerie Beyeler*, 1963
Etching printed in black on moderately textured, cream-
colored paper

GILLESPIE, Gregory Joseph. American, 1936–2000
Royal Couple, 1986
Hand-colored lithograph on smooth, white paper

ROSENQUIST, James Albert. American, born 1933
High Pool, 1964–1966
Multicolor lithograph from five stones printed on Italia
handmade paper

The following nine prints are gifts of the Tolman Collection
Tokyo in Honor of Hilary Tolman’s (class of 1987) 25th
Reunion.

GOTO Hidehiko. Japanese, born 1953
Silent Light from the portfolio *Hope: Aspirations in the
Abstract*, 2012
Woodblock printed in color on medium thick, slightly
textured, beige paper

HASEGAWA Yuichi. Japanese, born 1945
Sky of Hope—Sparkle to the Future from the portfolio *Hope:
Aspirations in the Abstract*, 2012
Woodblock printed in metallic gold and silver and multiple
colors on medium thick, rough, bright white paper

IMAMURA Yoshio. Japanese, born 1948
Hope—Rejuvenation from the portfolio *Hope: Aspirations in
the Abstract*, 2012
Soft and hardground etching, aquatint, spitbite, lift ground,
gold and silver leaf printed with color on thick, slightly
textured, bright white paper

NAGAI Kenji. Japanese, born 1947
CL12 Hope from the portfolio *Hope: Aspirations in the
Abstract*, 2012
Lithograph printed in color on medium thick, slightly
textured, bright white paper

NAKAZAWA Shin’ichi. Japanese, born 1956
Aspiration from the portfolio *Hope: Aspirations in the
Abstract*, 2012
Etching printed in color and gold metallic on medium
thick, slightly textured, bright white paper

TAMEKANE Yoshikatsu. Japanese, born 1959
Inextinguishable Flame from the portfolio *Hope:
Aspirations in the Abstract*, 2012
Woodcut printed in gold metallic and color on medium
thick, smooth, bright white paper

TSUBOTA Masahiko. Japanese, born 1947
Dot Stroking Red from the portfolio *Hope: Aspirations
in the Abstract*, 2012
Stroking Dot Gold from the portfolio *Hope: Aspirations
in the Abstract*, 2012
Silkscreens printed in color on medium thick, moderately
textured, cream-colored paper

ZHOU Hao. Chinese, born 1960
10, from the portfolio *Hope: Aspirations in the Abstract*, 2012
Lithograph printed in color on medium thick, slightly
textured, bright white paper

SCULPTURE

CAPIZZI, Richard. Diller Scofidio + Renfro. American,
20th–21st century
Bittersweet, Norton Christmas Project/2011, 2011
Chocolates (sweet to bitter) in the shape of numbers
Gift of Jessica Nicoll, class of 1983, through the generosity
of Gwen and Peter Norton

CHIHULY, Dale. American, born 1941
Cadmium Yellow Persian Set with Red Lip Wraps, 1991
Blown glass
Gift of Patricia M. Garrett, class of 1965

OFFNER, Elliot. American, 1931–2010
Head from the *Holocaust* series, n.d.
Plaster
Gift of Paul H. D. Kaplan

UNKNOWN. African, Nigeria, Yoruba peoples
Gelede Mask. 20th century
Carved and painted wood
Gift of Lisa Bradley

UNKNOWN. African, Nigeria, Yoruba peoples
King’s Beaded Crown, 20th century
Beads and cloth
Gift of Lisa Bradle



Unknown artist. African, Nigeria, Yoruba peoples
Gelede Mask, 20th century
Carved and painted wood
Gift of Lisa Bradley

*The Gelede festival is one of the most important festivals
among the Yoruba people in southwestern Nigeria. In
costume, dance patterns, and song, the dancers portray
the various roles that persons play in Yoruba society: for
example, market women are recognized for their labors;
male and female chiefs, as well as the priests of Yoruba
deities (orisha), are acknowledged for their leadership.
This turbaned mask portrays a Yoruba Muslim, but Yoruba
Christians are also personified in masks. In performance,
masked dancers can also criticize those who compromise
or destroy Yoruba social values.*



Inspired by the Museum's three finest works of African sculpture, *Crosscurrents* explored the art of three neighboring peoples who live in a system of rivers and waterways in the southeastern Congo (in the present-day Democratic Republic of the Congo). The Luba, Songye, and Hemba peoples have a long history of contact, while maintaining differences in language, social and political systems, cultural memory, and artistic expression. The exhibition, drawn from public and private collections, included sculptural works that are distinctive artistic representations of these peoples, and those that demonstrate a fluidity of cultural exchange and cross-influences. Designed to create a context for greater understanding of SCMA's three masterworks of African art, *Crosscurrents* developed from the initiative to focus the Museum's programming on its collection, a goal of the Museum's current strategic plan.

The Museum's superb Luba ceremonial axe, surmounted by a beautifully carved female head, exemplifies the stylistic elegance of Luba art and the importance of the image of woman as the source of political and religious authority. While Luba art focused on political and religious power, Hemba artists excelled at bridging the distance between daily life in the villages and the founding ancestors. The Hemba's ancestral figures share a similar elegance of form with Luba sculpture but are primarily male figures. Songye art is marked by a more geometrical style and an emphasis on mediating the relationship between the realm of powerful spirits and human anxieties. The Museum's male and female Songye prestige stools were first attributed to the

hand of a Luba artist and are now identified with a small group of similar stools known to have been produced by a Songye workshop near the intersection of Luba and Songye territories. This pair inspired the cross-cultural theme of the exhibition.

Lenders to the exhibition included the National Museum of African Art, Smithsonian Institution; the Yale University Art Gallery; the Mead Art Museum, Amherst College; and a number of private collectors. John Pemberton III, consulting curator for African Art, SCMA, was the guest curator of *Crosscurrents* and the author of its accompanying catalogue. The exhibition was supported, in part, by a grant from the National Endowment for the Arts, the Maxine Weil Kunstadter, class of 1924, Fund, and the Edith Stenhouse Bingham, class of 1955, Art Museum Fund. Additional support was provided by the Tryon Associates, as well as the Publications and Research Fund of SCMA and Museum Members.



Left and above; below right: Visitors view *Crosscurrents*. Right: John Pemberton III, guest curator





Above and opposite page: Visitors view *Debussy's Paris*

This exhibition explored the “soundscape” of Paris—the music, sounds, and noise of the city—during the lifetime of the composer Claude Debussy (1862–1918). It was presented in association with the Smith College Music Department's program of lectures and performances celebrating the 150th anniversary of the composer's birth, co-organized by Peter Bloom, Grace Jarcho Ross 1933 Professor of Humanities, and Jane Bryden, Iva Dee Hiatt Professor.

The affinities between Debussy's music and the artistic developments that revolutionized the world of painting in his time are well established. Contemporary critics described Debussy's music as “Impressionist,” and while he never entirely accepted the label, he entertained personal ties with the Parisian artistic community and even professed to love pictures almost as much as music. The term “soundscape,” coined by the Canadian composer Murray Schaeffer, refers both to sound-as-noise and sound-as-music. In the context of the exhibition, “soundscape” encompassed the music French men and women heard at the opera, ballet, concert halls, and cabarets, as well as the raucous, continuous noise that came to characterize modern Paris. The exhibition was presented in three sections, allowing for the interplay of themes: “Noise and Popular Music,” “Correspondences: Art and Music,” and “Dance.”

Debussy's Paris evoked the acoustic environment of Paris not only through works of art but also through four listening stations provided in the gallery: one devoted to Debussy's music and three devoted to section themes. While viewing works by Degas, Manet, Monet, Toulouse-Lautrec and others,

visitors could listen to selections of Debussy's music, the cries of street vendors, cabaret stars Yvette Guilbert and Aristide Bruant singing popular songs, and the opening and closing stanzas of Stéphane Mallarmé's poem “The Afternoon of a Faun.”

Debussy's Paris featured works from the Museum's rich holdings in French art of the late nineteenth century, supplemented by key loans. Assistant Professor Laura Kalba (Smith College Art Department) served as curatorial consultant. Professor Bloom assisted with the exhibition, selected works by Debussy for the listening station, and also wrote informative introductions to the music. The catalogue was written by Professors Kalba and Bloom, Assistant Professor Juliet Bellow (American University), and Jean-Michel Nectoux, Curator of the Debussy anniversary exhibition presented concurrently at the Orangerie in Paris. RBH Multimedia, Inc. designed and produced the sound programs, and Professor Mary Ellen Birkett, of the Smith College French Department, lent her voice to the listening stations. *Debussy's Paris* was supported by a gift from the Selma Seltzer, class of 1919, estate and the Publications and Research Fund of the Museum.



Peter Bloom

Faculty Perspective

In 2011, thinking of the forthcoming celebrations of the 150th anniversary of the birth of Claude Debussy (1862–1918), arguably the greatest of all French composers, I mentioned to friends at the Museum that perhaps they would care to join the Department of Music in marking that occasion. In Music, we were preparing “Debussy Days”—a weekend of lectures and concerts, for March 2012, that would feature, among others, the editor of Debussy's complete correspondence and musical works, Denis Herlin, a friend from my many years working in Paris on nineteenth-century French music, and Metropolitan Opera star Kate Lindsay.

To my surprise and delight, Museum staff led by Linda Muehlig, curator of painting and sculpture, took in the idea and caused it to take off. Laura Kalba, assistant professor of Art, was soon on board: it is she who articulated the notion of the “soundscape” of Debussy's Paris, adding street-songs and popular chansons to the music of the concert hall, and who imagined a selection of images far more broad than those loosely labeled “Impressionist” that have so long been associated, with neither historical accuracy nor artistic

precision, with the composer of the *Prélude à l'Après-midi d'un faune* and the opera *Pelléas et Mélisande*. Meetings over several months led, eventually, to *Debussy's Paris: Art, Music, and Sounds of the City*, the title of the magnificent exhibition that was on display from February 3 to June 10, 2012, and of the handsome exhibition catalogue edited by Linda Muehlig and published by the Museum.

Collaboration between artists and musicians (both the historians and the practitioners) is perhaps not as natural as you might think. Attention to objects on display can be diluted by music in the background; hearing notes and scores can be muted by too much visual excitement. Except for that infinitesimal number of synaesthetes, those who “hear” color and “see” sound, listening and viewing critically are aesthetically separate activities. The vocabulary of the visual arts functions for the musical arts, and vice versa, via metaphor and metaphor alone. Furthermore, like the museum curator, who does not wish her space to serve solely as the background for a concert, so, too, does the concert artist not wish her performance solely to serve as an aural picture at an exhibition.



Professor Bloom presenting a Members' gallery talk on *Debussy's Paris*

This has not kept visual artists from striving to attain the ineffable qualities of music, or musical artists from attempting sonic portraits and landscapes. The separate sensibilities of both are in a sense well revealed by the kind of juxtapositioning we accomplished with “Debussy Days” and *Debussy's Paris*. For our lectures and concerts we needed the expertise of outsiders. For our exhibition—paintings, sculptures, posters, photographs, scores,

etchings, engravings, and more—45 of 60 objects were from the collections of Smith College Museum of Art, including works by such major figures as Bonnard, Degas, Fantin-Latour, Manet, Monet, Morisot, Pissaro, Seurat, Toulouse-Lautrec, and James McNeil Whistler. Wow. It is astounding to observe the richness of our holdings from nineteenth-century France. And it is touching to see so many of them as “gift of” one alumna or another, “class of” you name the year.

From my perspective—I write in the middle of my 42nd year teaching at Smith—*Debussy's Paris* remains a highlight of a long career because it represented a collaboration between scholars and administrators that came close to the excellence we famously attempt to achieve in all of our various endeavors. Debussy himself was several times interviewed by the New York Times but he never traveled to America. Had he come to Smith one hundred years ago, and had the Museum been then what it is now, he would have particularly liked our Degas and our Whistler (two of his four favorite artists, along with Turner and his friend Henri Lerolle), and, although he seems to have had reservations about series of paintings of the same subject (haystacks, cathedrals), and about the “Impressionism” assigned to the artist, he would no doubt have liked our Monet as well—a gift of sisters who graduated from Smith at the end of the nineteenth century, when Debussy was completing his chef-d'œuvre, *Pelléas et Mélisande*.

~ Peter Bloom
Grace Jarcho Ross 1933 Professor of Humanities

© Staff Perspective

"I enjoy using the Museum's collection in my teaching because I always emphasize visual evidence as an important component of my classes."

~ Fan Zhang

The successful candidate for Smith's first and only Freeman/McPherson Postdoctoral Teaching and Curatorial Fellow in East Asian Art had to possess an unusual combination of skills and experience. The three-year position, a special initiative that began in 2010–2011, required the ability to work with a museum-based art collection as well as the teaching background necessary to develop a meaningful curriculum for the College's art and East Asian studies departments.

Enter Fan Zhang, a Chinese-art expert with a doctorate from Brown, a master's from Vanderbilt, and a bachelor's from Jilin University in his native China. “Fan was a standout,” says Jessica Nicoll '83, SCMA Director and Louise Ines Doyle '34 Chief Curator. “He has done work as a curatorial research assistant at the Metropolitan Museum of Art, his own research is based in the study of Chinese material culture, and he brought substantive teaching experience with him. So we thought he'd do wonderful work for us, and that's certainly been borne out.”



Nicoll sat down with Zhang to discuss his achievements in the initial two years of his fellowship, which Nicoll sees as the Museum's first move toward permanently bringing curatorial expertise in Asian art in-house.

Jessica Nicoll '83: Fan, your fellowship has been a critical step forward for us in our effort to develop our programs and plans for our collection of Asian art. I'm wondering if you could talk a little bit about your experience of investigating our existing collection. What kinds of discoveries have you made?

Fan Zhang: I really like to study objects in storage, and I was surprised that we have a nice group of gifts from Charles Freer, who was a famous collector of Asian and American art. Freer donated most of his collection to the Freer Gallery of Art, in Washington D.C. But surprisingly we also have a small amount of gifts from him. So I tried to dig further, and I realized this connection was built up by a former art professor at Smith, Dwight Tryon, whose work was collected by Freer and who became good friends with him. Because of this connection Smith was lucky to be one of the few institutional recipients of Freer's gifts.

JN: Your rediscovery of the important early relationship between Smith College and Freer through his friendship with Tryon has been a catalyst for us to make plans for a project in the spring of 2013 that's going to celebrate the 100th anniversary of the first acquisitions of Asian art here and tell the story of how our Asian collections have grown over the last century.

FZ: Another strength of our collection is a group of artworks given by Joan Lebold Cohen '54 and Jerome Cohen. This couple traveled to China after the Cultural Revolution and brought back lots of interesting examples of contemporary Chinese art, mostly made in the 1980s. These fantastic paintings represent intellectual and spiritual qualities that were lost after the commercialization of the Chinese art market in recent decades.

JN: Have you found things in our collection that have become particular favorites of yours for one reason or another?

FZ: Our nice collection of archaic Chinese jades gave me an opportunity to understand how Asian artists worked with this stone. Chinese jade, or nephrite, has a hardness of about 6.5 on the Mohs scale—very hard and very difficult to carve. But those masterminds of the ancient times made jades into a variety

of lovely subjects, like small animals and vegetables. We can enjoy this skill to make jade into pliant material to represent different forms.

JN: One of the other opportunities waiting for you when you arrived was a collection-sharing partnership with the Yale University Art Gallery. It came to fruition this past year but was still just a concept when you arrived, and your first task in your first six months here was to conceptualize how we could take advantage of Yale's generous offer to lend us works of Asian art from their collection. You've done a spectacular job navigating that process and developing not one but two beautiful loan exhibitions.

FZ: The first exhibition, *Transcending Boundaries: The Art and Legacy of Tang China*, highlighted the artistic traditions in the Tang capital, Chang'an, as well as images of this golden age in Chinese culture rendered by later painters in later dynasties. The second, *Pursuing Beauty: The Art of Edo Japan*, focused on two important Japanese cities—the old capital, Kyoto, and the new urban center, Tokyo—and how artists from each competed to promote different art



Fan Zhang discussing *Transcending Boundaries* with the Museum's Asian Art Task Force and Visiting Committee



Transcending Boundaries: The Art and Legacy of Tang China

forms and reinterpretations of traditions in different contexts. More than 24,000 visitors attended these exhibitions.

JN: Your position is actually a postdoctoral curatorial and teaching fellowship. From the Museum's perspective, that's had extraordinary value.

FZ: I enjoy using the Museum's collection in my teaching because I always emphasize visual evidence as an important component of my classes. I want my students to observe artworks closely, see details, and understand material in relation to form, texture, and composition—a series of terms we often emphasize in art-history classes. The Museum's collection has provided important examples for my classes, including the jade works I just mentioned, ancient Chinese paintings, and our large collection of Japanese woodblock prints.

JN: You've brought a tremendous depth of knowledge to your work, particularly researching and studying our collection, but I know you've also

felt very grateful to have the opportunity to consult with other experts in the field as you've been learning about our holdings.

FZ: The Yale University Art Gallery Collection-Sharing Initiative gave us the opportunity to bring scholars to campus to consult and to give public lectures for our exhibitions. Sonya Lee, an associate professor of Chinese art at the University of Southern California, gave a lecture on the art of the Tang dynasty, and Yukio Lippit, a professor of Japanese art at Harvard, gave a wonderful talk about the Edo-period Japanese painter Ito Jakuchu. And my colleagues from Yale, curators David Sensabaugh and Sadako Ohki, were very generous in sharing their knowledge. We also got expert help from the Five College community, especially from Samuel Morse, an Amherst College professor and SCMA's consulting curator for Asian art.

JN: The progress the Museum has made in developing its Asian program is a result of the extraordinary energy and vision and leadership of the group of alumnae who make up our Asian Art Task Force, women who have understood that Smith would be enriched by having a deeper collection of Asian art here to support the study of its students.

FZ: They're a group of very passionate Smith alumnae who really want to help students here learn cultures of others and open their vision toward a wide field of humanities. Our current collection of Asian art embodies the passions and spirit of these alumnae. From this group we can also learn why we need to promote East Asian studies and the teaching of Asian art on campus—to open a door to foreign cultures, and to make connections of East to West.

Interview facilitated and edited by Christina Barber-Just, a writer and editor based in western Massachusetts

“Alone we
can do so little;
together we can
do so much.”

~Helen Keller



Collaboration in learning has long been valorized in educational theory, and research shows its profound effect on learning. As a teaching museum, SCMA embeds collaboration within all aspects of its educational activities. We strive to move beyond demographics to understand our audiences' needs as individuals, and we have broadened our team-based work internally as well. Staff and members of our audience engage each other as colleagues and collaborators. Together, in dynamic exchange, we create encounters that enhance SCMA's impact, and offer new insights into our community and ourselves along the way.

Museum staff, faculty, and Smith students work as partners exploring a wide range of museum topics through Museums Concentration capstone projects. Team-based work is now the norm for planning and leading interdisciplinary experiences, Museum-based courses, and class visits. The "Excavating the Image" program, the basis of a productive new alliance forged with Smith College's Kahn Liberal Arts Institute, offers faculty an intense two-day colloquium taking a single work of art from the collection as the centerpiece for interdisciplinary investigation.

SCMA's teacher advisory group lends insights regarding the themes and objects included on school tours each year. In turn, education staff work with curators and installers to determine the optimal placement for group engagement with artworks. Monthly hands-on experiences and Family Days spring from the close collaboration between education staff and student interns. This year, the incorporation of feedback from a family focus group extended that collaboration through new "Look, Play, Learn" areas, which contain materials to help visitors with children engage with art on a drop-in basis.

The conviction that we accomplish more together than we can alone is at the heart of these new and expanded collaborations. Partnership amplifies the depth and range of our perspectives, bringing us closer to our aim to cultivate museum and visual literacy and promote transformative experiences with art objects.

Students in Sujane Wu's Museum-based Course titled *Chinese Poetry and the Other Arts* present their class-designed installation as part of Smith's *Celebrating Collaborations*.



Class Visits & Museum-Based Courses

Faculty continue to integrate Museum visits into courses from across Smith's curriculum. These visits are planned in close collaboration with museum staff who assist faculty by selecting relevant works in the permanent collection prior to the visit, facilitating close visual analysis discussions with art during the visit, and coordinating access to the Museum's teaching spaces and works of art that normally reside in storage.

During the 2011–12 academic year, one particularly exciting collaboration was the planning and implementation of a multi-visit Museum-based course component for Professor Virginia Hayssen's course, BIO 154: Biodiversity, Ecology, Conservation. Museum staff members Ann Musser, Maggie Lind, and Henriette Kets de Vries worked closely with Professor Hayssen to choose works of art from the permanent collection that addressed core course concepts and to design small group activities that encouraged close observation and evidence-based analysis. One student in the class reflected on the experience, writing, "Art offers us a different way of looking at the natural world....biology, as any study, is a human construct—it is important that we look to ourselves."

As part of the Museum-Based Course Program and the Museums Concentration, several successful courses were offered this year with the Museum's support:

Fall 2011

BIO 154: Biodiversity, Ecology, Conservation, Virginia Hayssen, Professor of Biological Sciences

FYS 197: On Display: Museums, Collections, and Exhibitions, Barbara Kellum, Professor of Art

MUX 118: The History and Critical Issues of Museums, Jessica Nicoll '83, Director and Louise Ines Doyle '34 Chief Curator, SCMA

J-Term 2012

MUX 117: Collecting 101, Aprile Gallant, Curator of Prints, Drawings, and Photographs and Jessica Nicoll '83, Director and Louise Ines Doyle '34 Chief Curator, SCMA

Spring 2012

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

ARH 101: Approaches to Visual Representation: The Lives of Objects, Frazer Ward, Associate Professor of Art

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

ARH 221: The Art of East Asia; Traditions and Innovation, Fan Zhang, Freeman/McPherson Post-Doctoral Fellow and Lecturer in Art

EAL 237: Chinese Poetry and the Other Arts, Sujane Wu, Associate Professor of Chinese

EAL 360: Topics in East Asian Languages and Literatures: Literature, Art, and Culture in Edo Japan, Thomas Rohlich, Professor of Japanese

MUX 300: Museums Concentration Research Capstone Seminar, Jessica Nicoll '83, Director and Louise Ines Doyle '34 Chief Curator, SCMA

PHI 233: Aesthetics, Nalini Bhushan, Professor of Philosophy

The Museums Concentration

Supporting student investigation of museums and the critical issues they engage.



Catherine Leung '12 presents her Capstone Project at *Celebrating Collaborations*

Smith 2012 Graduates with a Concentration in Museums

Rebecca Baroukh
Kendra Danowski
Kimberly R. Drew
Margaret Kurkoski
Esther Kwon
Catherine Leung
Francesca Lo Galbo
Alynn McCormick
Sophia Ong
Sara Sargent

Museums Concentration Advisory Committee

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

Martin Antonetti
Curator of Rare Books

Brigitte Buettner
Louise Ines Doyle '34
Professor of Art

Låle Burk
Senior Lecturer in Chemistry

Rosetta Marantz Cohen
Sylvia Dlugasch Bauman
Professor of Education & Child Study;
Director, Smithsonian Program; Director,
Kahn Liberal Arts Institute

David Dempsey
Associate Director for Museum
Services, SCMA

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

Dana Leibsohn
Priscilla Paine Van der Poel Professor of Art

Richard Millington
Professor of American Studies and of English
Language and Literature

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

Kiki Smith
Professor of Theatre

Fraser Stables
Associate Professor of Art

Frazer Ward
Associate Professor of Art



Sara Sargent '12,
Museums Concentrator
and Art History major

Spotlight: Sara Sargent '12

My interest in studying and working in museums was sparked during my sophomore year at Smith when I began giving guided tours of SCMA as part of the Student Museum Educator program. The Museums Concentration enabled me to explore the multidisciplinary topic of museum education and gain invaluable practical experiences in the field. I received grants to intern at the Florence Griswold Museum in Old Lyme, CT and at the Providence Children's Museum.

My capstone project allowed me to synthesize my experiences by designing a hypothetical children's museum exhibit and writing a grant proposal that detailed my plan. This project and my overall experience in the Concentration led me directly to my current job, working at the Boston Children's Museum where I assist with all kinds of educational programming. I find myself truly at home in the Art Studio where I help design projects that enable children to gain creative confidence through art.

Student Perspective



Two roads
diverged in a wood,
and I—I took the
one less traveled by,
And that has made
all the difference.

~ "The Road Not Taken"
by Robert Frost

Although this excerpt comes from the conclusion of one of Frost's most famous poems, it reflects the beginning of my journey into the museum world, especially at the Smith College Museum of Art.

During my first two years at Smith, I believed my Economics major could only lead to one of two paths: a career in finance or one in academia. Both are respectable and logical extensions of my major, but neither one felt right for me. As a long-time lover of fine art, I sought a way to combine my interest in aesthetics with my analytical background in economics.

The first leg of my journey came as a marketing intern at Oxford University Press (NY, NY). My supervisor encouraged my interest in art by assigning projects related to OUP's launch of an online version of the Benezit Dictionary of Artists, which allowed me to see the intersections of art, commerce, and technology firsthand.

My experience also gave me the confidence I needed for my internship at the National Museum of American History the following fall, where I learned how a museum's diverse departments must work together to achieve the institution's mission. The collaborative nature of a museum environment appealed to me, and when I returned to Smith, I combined my love of museums and marketing by working with Margi Caplan in SCMA's Marketing Office and joining the Museums Concentration program.

As a marketing assistant, I helped promote SCMA's events to the entire college community, not only those already involved in the arts. I was thrilled when my efforts contributed to the success of the *Debussy's Paris* Second Friday program. More than 900 people from Smith and the greater Northampton community attended, including several hundred students—many visiting the Brown Fine Arts Center for the first time.

My experience at SCMA led me to pursue a summer internship at MoMA (NY, NY), where my passion for creating and promoting accessibility to museums was fueled as a marketing intern. I worked on a promotional video partnership project between MoMA and Lufthansa Airline, playing a role in choosing which videos would represent MoMA to an audience of 90 million international travelers.

In one whirlwind year, I discovered I am deeply invested in learning how museums can make their resources accessible to all types of audiences—locally, nationally, and globally. I am grateful SCMA not only brought my interests together, but gave me essential tools to pursue my passion as a career. Having diversity of experience and mentorship has made all the difference, and I believe will continue doing so as I continue on a path less traveled by my peers.

~ Shama Rahman '13
Economics Major, Art History Minor;
and Museums Concentrator

Student Museum Educator Program

As part of their co-curricular education at Smith, the Student Museum Educators (SMEs) voluntarily led K–12 school and public tours and contributed to the preparation and facilitation of art-making activities for community families. This group of students, including several Museum Concentrators, showed particular interest in how museums make deliberate choices about techniques to engage their audiences through programming.

Two field trips were organized in which SMEs participated in tours and programs as visitors instead of facilitators. At the Eric Carle Museum of Picture Book Art, a guided discussion of a book illustration and a gouache painting activity familiarized SMEs with the hands-on learning approach of a museum geared toward a specific audience. A docent-led tour and Q & A highlighting the Isabella Stewart Gardner Museum’s new wing introduced SMEs to the challenges of changing a private museum with preservation at its core to a twenty-first century civic-minded institution. Both field trips included follow-up discussions and served as collaborative learning experiences for SMEs and museum staff.



SME training session



SME field trip to the Eric Carle Museum

SMEs 2011–2012

Joy Chan '14
Chelsie Dias '14
Kimberly Drew '12
Jennifer Duckett '14
Brittany Edens '13
Ashton Fancy '14
Hope Fried '14
Katelyn Goldstein '14
Victoria Grace '14

Fu Ji '14
Camille Kulig '13
Frances Lazare '14
Danielle Lenhard
Katie Segreto '12J
Elizabeth Temple '14
Elena Terhune '14
Rebecca Wolfe '15



SMEs setting up for "World Art" family day

School & Teacher Programs

SCMA recently revised its planning procedures to incorporate an educator on each exhibition staff team. During the run-up to *Crosscurrents: Art of the Southeastern Congo* and *Debussy's Paris: Art, Music, and Sounds of the City*, the educator provided feedback about aspects of each exhibition that might appeal to K–12 teachers, including which objects would be featured on school tours. This troubleshooting informed curators about traffic flow and encouraged installers to place featured objects in areas where large groups could gather in front of them.

Crosscurrents: Art of the Southeastern Congo and *Transcending Boundaries: The Art and Legacy of Tang China* provided SCMA with the unique opportunity to engage school-aged visitors with art from Africa and Asia. Education staff built on those offerings by displaying Inuit works from North America from the permanent collection and crafted a tour for school children called "World Art." On the "World Art" tour, K-12 students discussed selected works from four continents and learned about several myths and legends and cultural heroes/heroines.

During the spring semester and the run of *Debussy's Paris: Art, Music, and Sounds of the City*, K–12 students were invited to “step into the art” and imagine the environment of nineteenth-century Paris while looking at works of art in the exhibition. The spring school tour—"Landscapes, Cityscapes, Soundscapes"—also incorporated works from the permanent collection spanning three centuries, giving students rich multi-sensory experiences with art.

Teacher Workshop

2/7/12 and 2/15/12

Nineteenth Century French Art

Gallery looking exercises led by Julie McLean, associate educator for school and family programs. Gallery talk in *Debussy's Paris: Art, Music, and Sounds of the City* by curator Linda Muehlig. Hands-on printmaking activity with local artist Joyce Silverstone.



Wrapping Up: Summer Institute in Art Museum Studies

SIAMS

Beginning in the summer of 2006, 15 college students from around the country gathered from mid-June to late-July to investigate the practice and theory of art museums. Using SCMA both as home base and case study, they traveled for visits with more than 50 museum professionals at 24 museums in the region, New York, and Boston. Smith alumnae contributed their expertise, hospitality, and many helpful contacts. Students wrote about issues raised on trips and debated relevant readings in class. They attended graduate training panels and took advantage of career counseling.

Each year, the final group project—a collaborative exhibition—was organized with SCMA staff mentors and included a published catalogue, PR and marketing materials, and education programs, all of which were developed with a consistent voice and unifying design.

Following an external peer review to evaluate SIAMS and the Museums Concentration, the Summer Institute came to a final close at the end of the 2012 session. The evaluation noted ways in which the two programs overlapped and required significant resources to sustain, leading to the decision to focus on further developing the Museums Concentration—a program that allows some 40 Smith students per year to study the history, theory, and work of museums through a combination of course work and practical experience.



Above and right: SIAMS students engaging with team members, faculty, and Museum staff

I join Museum staff in thanking SIAMS Associate Directors and sponsors: Katy Kline and I shared the helm from 2009–2011, and Denise A. Gray, Smith class of 1997, co-led the program in 2012. The Andrew W. Mellon Foundation, the Brown Foundation, Inc. of Houston, and the Samuel H. Kress Foundation provided a strong underpinning of support throughout the seven years of SIAMS.

It has been my pleasure to lead SIAMS for the past four years.

~ Marion Goethals, Director, SIAMS and Museum Consultant

2011 Collaborative Exhibition
Surface Tension: Reconsidering Water as Subject

SIAMS Students Summer 2011

Julie Bomba, Smith College
Elizabeth Bryson, SUNY Fredonia
Caitlin Costello, University of Pennsylvania
Andrea Harris-Kornblith, UMASS, Amherst
Alexandra Jensen, UMASS, Amherst
Ashley Knowles, Smith College
Margaret Kurkoski, George Washington University
Brittany Mayo, Emory University
Maureen Millmore, Mount Holyoke College
Karysa Norris, Dartmouth College
Nina Palaez, Swarthmore
Rachel Reyes, Mills College
Gabriel Silberblatt, Carleton College
Amber Sinicrope, Smith College
Julie Warchol, Clark University

2012 Collaborative Exhibition
Outside the Box

SIAMS Students Summer 2012

Julie Davis Cronan, Washington University
in St. Louis
Layla Durrani, Skidmore College
Valerie Flores, California Polytechnic University
Kendyll Gross, Emory University
Michael Hartman, University of Arkansas
Martin Hernandez Jr., University of California,
Santa Cruz
Summer Hirtzel, Hampshire College
Zaneta Hodari, Spelman College
Danielle Holmes, Eastern New Mexico University
Fu Ji, Smith College
Remi Poindexter, University of Delaware
Rija Qureshi, S. Methodist University
Laura Ellen Romeyn, St. Olaf College
Nathan Rubinfeld, Hampshire College
Kelsey Simpkins, Luther College





"Sound Sculptures" at *Look and Listen* family day

Planning SCMA's regular slate of family programs requires close collaboration between education staff and student interns. The Museum was fortunate to have two interns continue working in the education department through their senior year. Both talented studio art majors, Rosaura Sofia Sanchez '12J and Ruby Western '12 worked with each other and Julie McLean, SCMA's Associate Educator for School and Family Programs, on two large-scale Family Days, monthly Second Fridays Fun activities, and self-guiding materials for families.

The fall Family Day, *World Art*, featured several interactive projects designed by Sofia including African clay mask sculptures and a Greek Superheroes dress-up photo booth. Ruby organized activities connecting music and art for *Look and Listen* Family Day in the spring, including a student a cappella group performance and a very popular

"Sound Sculptures" activity where children built sculptures while listening to selected music. She also designed the monthly *Second Fridays Fun* activities. The highlight of this series was her collaboration with Emma Weinstein '13 on a Paris Photo Booth that promoted both the *Debussy's Paris: Art, Music, and Sounds of the City* exhibition and a performance of *Private Lives*, the play Emma directed. Student and family visitors enjoyed posing in front of Ruby's painted Parisian backdrop with props provided by the Theatre Department. Their photos were posted on the play's Flickr site.

Over the course of the year, Ruby, Sofia, and other students worked to revitalize bookshelves located at the entrances to two galleries. These shelves, now known as "Look • Play • Learn" areas, contain materials (such as storybooks and question wheels) to help families engage with the art on a drop-in basis. The materials were created and revised with input from a Family Focus Group.

secondFRIDAY



Visitors engage with art at *Second Fridays*

On the second Friday of the month, SCMA offers a free art experience for all ages: free admission and a range of programming from 4–8 p.m. Average attendance is 300–350 per *Second Friday* evening. Occasionally, however, attendance exceeds estimates. This was the case in February when the Student Museum Advisory Committee (SMAC), under the leadership of Shama Rahman '13, organized a *Second Friday* celebration for the exhibition, *Debussy's Paris*. Over 900 people attended, including 300+ Smith students and hundreds of people of all ages from the greater Northampton community.

Second Friday programming begins with a two-hour, family-oriented hands-on art-making activity (*Second Friday Fun!* for ages 4+), followed by a brief, informal guided gallery discussion led by a Museum educator about one art object on view (*Open Eyes*, for all ages).

Excavating the Image: *Pennsylvania Excavation* by George Bellows



This new annual collaboration between the Louise W. and Edmund J. Kahn Liberal Arts Institute and SCMA focuses on a single work of art from the Museum's collection. A group of interdisciplinary faculty fellows have the opportunity to examine this work of art from many different perspectives over an intense two-day colloquium. This first offering used SCMA's important recent acquisition by American realist painter George Bellows, *Pennsylvania Excavation* (1907), as the centerpiece for discussion and investigation. The project integrated local experts and resources, including the Bellows Papers housed at the Amherst College Archive and the extensive collection of Bellows lithographs in the collection of the Mead Art Museum. The 11 faculty participants represented a range of disciplines including art, philosophy, American studies, chemistry, education & child study, English, history, and architecture.



Exhibition-Related Programs

September 28

El Muro: Photographs by Eduardo Hernández Santos

Community Open Forum: Lester Tomé, Asst. Professor of Dance History and Theory, Smith College and Odette Casamayor-Cisneros, Asst. Professor of Spanish/Puerto Rican & Latino Studies, University of Connecticut-Storrs, shared their personal responses to *El Muro*, followed by open discussion. Presented in collaboration with the Global Studies Center, the Office of Student Engagement, and the Resource Center for Sexuality & Gender

October 14

Crosscurrents: Art of the Southeastern Congo

Lecture: John Pemberton III, Guest Curator of *Crosscurrents*, presented an overview of the exhibition and its themes

November 2

Transcending Boundaries:

The Art and Legacy of Tang China

(part of the Yale University Art Gallery Collection-Sharing Initiative)

Ninth Annual Dulcy B. Miller (class of 1946)

Lecture in Art

Time and Nature in the Visual Culture of Tang China

Dr. Sonya S. Lee, an expert on the religious art and architecture of pre-modern China. She is an associate professor of Chinese art and visual culture at the University of Southern California and has published widely on the material culture of Chinese Buddhism from the fifth to tenth centuries

December 8

Lecture: The Rewards and Challenges of Displaying African Art in Museums

Rowland Abiodun, the John C. Newton Professor of Art and the History of Art and Black Studies at Amherst College and recipient of the Leadership Award from the National Arts Council of the African Studies Association (ACASA)

February 10

Night at Your Museum: Ooh La La! Step into a Parisian Café

Student-focused event that featured French cuisine, student dancers posing in the galleries, and hands-on art-making activities

Susan Heideman is celebrated in a faculty reception



March 1

Pursuing Beauty: The Art of Edo Japan

(part of the Yale University Art Gallery Collection-Sharing Initiative)

Lecture: *Ito Jakuchu's Colorful Realm:*

Juxtaposition, Naturalism, and Ritual

Yukio Lippit, renowned scholar and

Professor of Japanese Art,

Harvard University

March 9

Debussy's Paris: Art, Music, and Sounds of the City

Lecture: *Hearing Voices: The Soundscape and Visual Culture of Debussy's Paris*

Laura Kalba, guest curator and Assistant

Professor of Art History

A student *a capella* group performs in the Museum atrium as part of a *Family Day*



April 13

Susan Heideman: Animalmineralvegetable

Artist Gallery conversation: Artist Susan Heideman conversed about her exhibition in the gallery with William Corbett, a poet and writer who contributed an essay to the catalogue that accompanied the exhibition

May 11

Lecture: Lorenzo Lotto and Susan Heideman

Henk Van Os, Professor in Art and Society at the University of Amsterdam and former Director of Amsterdam's Rijksmuseum



Fan Zhang leads a conversation in *Pursuing Beauty*

Taiga Ermansons leads an *Open Eyes* conversation





The Museum Visiting Committee
(As of June 30, 2012)

The Museum Visiting Committee is an advisory body whose members, appointed to three-year terms by the President of the College, provide leadership in strengthening the Museum's base of financial support and its collections, establishing Museum policies, and representing the interests of SCMA to the broader community.

Honorary Member
Sue Reed '58

- Members**
Jane Carroll '53, *Chair*
Susan Brundage '71, *Nominations Chair*
Joan Lebold Cohen '54, *Asian Art Task Force Chair*
Wendy Cromwell '86
Peggy Danziger '62
Catherine Freedberg '64
Jan Golann '71, *Associates Chair*
Susanne Grousbeck '58
Janet Ketcham '53
Sarah Leahy '54
Margot Linton '52
Anne Manning '89
Julia Meech '63
Diane Nixon '57
Rebecca Rabinow '88, *Acquisitions Chair*

- Betty Sams '57
Louisa Sarofim '58
Ann Solomon '59
Jane Timken '64
Amy Worthen '67
Martha Wright '60

Asian Art Task Force
(As of June 30, 2012)

The Museum's Asian Art Task Force is an advisory body whose members include alumnae and faculty with expertise in Asian art and studies who are instrumental in nurturing a strong program in Asian art at SCMA by building financial support and advising on exhibitions, acquisitions, and programming.

- Joan Lebold Cohen '54, *Chair*
Patricia Beckwith '68
Stephen Beckwith
Nancy Blume '61
Jane Carroll '53
Ying Chua '95
Victoria Chan-Palay '65
Peggy Danziger '62
Walter Denny, Professor, Art, Architecture and Art History, University of Massachusetts
Nancy Fessenden '50

- Joan Jacobson '47
Jean Kim '90
Wan Kim '60
Alix Laager '80
Sally Leahy '54
Julia Meech '63
Yamini Mehta '93
Samuel Morse, Professor of the History of Art and Asian Languages and Civilizations, Amherst College
Jessica Nicoll '83
Eliot Nolen '54
Janice Oresman '55
Tom Rohlich, Professor of East Asian Languages and Literatures, Smith College
Betty Sams '57
Louisa Sarofim '58
Mona Sinha '88
Ann Solomon '59
Carlyn Steiner '67
Hilary Tolman '87
Martha Wright '60
Sujane Wu, Associate Professor of East Asian Languages and Literatures, Smith College
Fan Zhang, Freeman/McPherson Post-doctoral Curatorial and Teaching Fellow in East Asian Art, Smith College



All gifts were made to SCMA during the 2012 fiscal year: July 1, 2011–June 30, 2012. Grants listed were received or active during that period. Every effort has been made to accurately report donors.

ASIAN ART INITIATIVES

The Museum thanks the following donors who made contributions to support various initiatives assisting the Museum with strengthening its Asian art collection and related programs:

- Jane Carroll '53 individually and through the Mary P. Oenslager Foundation Fund and the Point Gammon Foundation
Joan Lebold Cohen '54 through the Patricia Tucker GST Exempt
Amanda Humphrey '04
Eliot Nolen '54 and Wilson Nolen through the Great Island Foundation and the Mary P. Oenslager Foundation Fund
Louisa Sarofim through the Louisa Stude Sarofim 1995 Charitable Trust

ASIAN ART GALLERY

- The Museum thanks the following donors who made contributions to establish a new gallery dedicated to Asian art:
Patricia Beckwith '68 and Stephen Beckwith through the Schwab Fund for Charitable Giving
Deborah Duncan '77
Janice Oresman '55
Pace Gallery

The following donors made gifts to the new Asian Art Gallery in memory of Isabel Brown Wilson, '53, devoted SCMA supporter and advocate:

- Edith Bingham '55
Susan Brundage '71
Jane Carroll '53 through the Point Gammon Foundation
Joan Lebold Cohen '54 through the Patricia Tucker GST Exempt
Peggy Danziger '62 and Richard M. Danziger
Christina Eldridge '53
Jan Golann '71 through the Charlotte & Charles Fullgraf Fund
Ann Kaplan '67 through the Frances Alexander Foundation
Sarah Leahy '54
Marilyn Lummis '54
Ann Mandel '53 through the Stephen F. and Ann S. Mandel Fund
Diane Nixon '57
Eliot Nolen '54 and Wilson Nolen through the Great Island Foundation
Janice Oresman '55
Bonnie Sacerdote '64 through the Bonnie Johnson Sacerdote Foundation
Betty Sams '57 through the Betty H. Sams Fund
Roberta Sommers '64
Melissa Wells '93
Anita Wien '62 and Byron Wien

BEQUESTS

The Museum was the recipient of the following significant bequests:

Dulcy B. Miller Lectureship in Art and Art History Endowment from the estate of Dr. Michael Miller

Additionally, the following gifts were received in memory of Michael Miller to support the Dulcy B. Miller Lectureship in Art and Art History, which was established through the generosity of Dr. Michael B. Miller in memory of his wife, Dulcy Blume Miller '46:

- Susan Fitzke
Ranjit Kripalani
Little Mendelson Foundation, Inc.
Marko Mrkonich
Mark Schneider
Lance Tibbetts
Kathryn Wilson
ZurickDavis, Inc.

Isabel Brown Wilson '53 Bequest
for acquisition of 20th century American art

Additionally, gifts were made to the new Asian art gallery, in memory of Isabel Brown Wilson '53 (see listing this page)

GRANT SUPPORT

- The Andrew W. Mellon Foundation College and University Art Museum Program through the initiative of Yale University Art Gallery
Art Mentor Foundation, Lucerne
The Brown Foundation, Inc. of Houston
E. Rhodes and Leona B. Carpenter Foundation
Massachusetts Cultural Council, a State Agency
National Endowment for the Arts, a Federal Agency
The Samuel H. Kress Foundation

GIFTS TO FUNDS FOR OTHER PURPOSES

The Museum thanks donors of gifts that support Museum mission centered activities including academic programs and collections care and development:

- Anonymous
- Caroline Bain '44
- Class of 1952
- Emily Hall Tremaine Foundation, Inc through the initiative of Drothy Tremaine Hildt '49
- Georgianna Erskine '54
- Catherine Freedberg '64
- G. Horde, in memory of Malcolm Niedner
- Elisabeth Ireland '79 through the Elizabeth Ring Mather and William Gwinn Mather Fund
- Niki Kohn, in memory of Malcolm Niedner
- Katy Lukens '99 and David Lukens, in honor of William Myers
- Bernice Lynch '86, in honor of William Myers
- Cynthia Martin '74, in memory of Malcolm Niedner
- Diane Nixon '57 through the Deeds Foundation, Inc.
- Janice Oresman '55
- Cynthia Parsons '56, in memory of Katherine Alexander '02 and Mary Riley '30
- Susan Paster '76 in memory of Cynthia Riley '76
- Susan Rice
- Jane Seymour '82
- Kimberly Sparling '79
- Marilyn Stefanye, in memory of Malcolm Niedner
- Carlyn Steiner '67 through the George and Carlyn Steiner Family
- Mary Thomas and George Thomas, in memory of Malcolm Niedner
- Phoebe Weil through the Phoebe Dent Weil Charitable Fund
- Melissa Wells '93
- Geri Yonover '63

GIFTS TO THE ANNUAL APPEAL-DEEPENING VISITOR ENGAGEMENT: INNOVATIVE EXPERIENCES FOR ALL AGES

The Museum thanks the 68 donors and wishes to acknowledge the donors who gave gifts of \$1,000 or more to support visitor engagement through the advancement of activities focused on making technological improvements to serve the Museum's broad audiences:

- Cathy Carron '79 and Andrew Carron
- Tammi Day '05
- Marcy Eisenberg through the Community Foundation of Western Massachusetts
- Janice Oresman '55
- Frances Pepper '62
- Bonnie Sacerdote '64 through the Bonnie Johnson Sacerdote Foundation
- Lee Traub '47
- Phoebe Weil

GIFTS OF ART

The Museum thanks the many donors who supported the Museum through gifts of art, strengthening and broadening the SCMA's permanent collection.

(See Acquisitions section, beginning on page 8.)



Isabel Brown Wilson '53 Remembered

The Museum lost a cherished and devoted friend with the passing of Isabel Brown Wilson '53 in March 2012. Isabel was a long-time member of the Museum's Visiting Committee in addition to her many other key roles at Smith, including serving on the board of trustees for ten years. "She had a visionary sense of shaping the Museum in ways that enhanced its role in the education of our students," said President Carol Christ at a memorial service for Isabel that was held at the Museum in September 2012.

"To every conversation, Isabel brought an unmatched level of understanding of how museums operate," recalled Jessica Nicoll. "She always challenged us to see if what we were doing really measured up to what was happening in the field."

Isabel's outsized generosity and commitment to the Museum and Smith will benefit generations of students and Museum visitors to come. A grant from The Brown Foundation, Inc. of Houston supports Post-Baccalaureate Fellowships at SCMA. In addition, Isabel left a very generous bequest for the acquisition of 20th-century American art at SCMA, a legacy that will significantly enhance the Museum's mission to provide "...memorable encounters with exceptional art."

In honor of the Brown family's exceptional gift of \$14 million to Smith in 1997, \$10 million of which supported the redesign and expansion of SCMA (2000–2003), the complex that houses SCMA and the Smith College Art Department is named the Brown Fine Arts Center.

Leadership Gifts: The Muriel K. and David R. Pokross Collection

In the spring of 2012, the exhibition *Shared Inspiration* inaugurated The Muriel K. and David R. Pokross Collection at the Smith College Museum of Art, recognizing and celebrating this transformative gift of art. The 22 works included in the gift and featured in the exhibition embodied the Pokrosses' lifelong, shared passion for art as well as the great generosity of their children, Joan Pokross Curhan, class of 1959, William R. Pokross, and David R. Pokross, Jr., who chose to entrust this collection to SCMA's care in loving memory of their parents, Muriel Kohn Pokross, class of 1934, and David R. Pokross.

The Pokross Collection is comprised mainly of paintings, drawings, and prints by major artists of the post-World War II period. The collection displays a strong inclination towards figuration—even many of the abstract works subtly engage the figure—and emotional connection. But the unifying threads are primarily personal. Their family connection to Northern California is reflected in works by Bay Area artists Richard Diebenkorn and David Park, as well as by William T. Wiley, who became a friend the Pokrosses frequently visited. When they acquired Gregory Gillespie's painting *Trees and Figures*, the purchase spurred a warm decade-and-a-half friendship that lasted until the artist's death in 2000. These and other works in the Pokross Collection exemplify the interests Muriel and David shared in making meaningful connections with works of art and with people.

The Pokross Collection finds a particularly happy context within SCMA's holdings. These works dovetail with the Museum's great strength in twentieth-century art and complements it in wonderful

ways, both bringing greater depth to our representation of some artists as well as filling significant gaps.



Muriel K. Pokross at her 75th Smith reunion, 2009

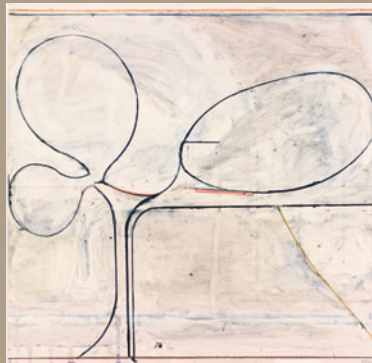
These paintings, drawings and prints span the twentieth century and contribute valuably to our understanding of the work of many important artists and developments in the recent history of art. As wonderful as each work is in its own right, there is a special value to having them preserved together as the Pokross Collection. Collectively, these works give us a window onto the shared inspiration that Muriel and David Pokross found in art during their long and happy married life.

Muriel and David were tireless philanthropists, committed to social justice in Boston and beyond. David was a prominent attorney and community leader. After their children were grown, Muriel became the social worker for the Boston Guild for the Hard of Hearing. Collecting brought together Muriel and David's shared enthusiasm for art and community: they visited galleries and artist studios everywhere they traveled, advised by an expanding circle of artists, collectors, curators and museum directors.

This collection of artworks movingly reflects the Pokrosses' humanity and the commitment to civic service and social justice that was the foundation of their lives and work. And, as part of SCMA's collection, it offers our students and larger community powerful insight into the enriching role that art can play in one's life.



David Park. American, 1911–1960
House on Santa Barbara Road, Woman Reading, 1952.
Watercolor and ink on thin cream-colored paper



TOP: Richard Diebenkorn. American, 1922–1993
Untitled #25, 1981. Gouache and crayon on two
sheets of heavyweight glossy white paper



BOTTOM: Max Beckmann. American, born
Germany, 1884–1950
Gesellschaft (Society), 1915. Drypoint printed in
black on cream Van Gelder paper



Gregory Gillespie. American, 1936–2000
Greg and Peg, 1991
Oil on wood

All works are gifts of The Pokross Art Collection, donated in accordance with the wishes of Muriel Kohn Pokross, class of 1934 by her children, Joan Pokross Curhan, class of 1959, William R. Pokross and David R. Pokross Jr. in loving memory of their parents, Muriel Kohn Pokross, class of 1934 and David R. Pokross.

M E M B E R S H I P

We thank our members who connect with the Museum in meaningful ways and provide essential support. Membership totals can be viewed on page 3.

Tryon Associates

Tryon Associates annual membership dues provide crucial Museum support by underwriting programmatic and organizational activities that support the Museum's core mission.

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

- Collection Management–storage
- General administration
- Staffing assistance in Collection Management, Education, Guest Services, Marketing, and Membership
- Summer student workers in Administration, Collections Management, Education, and Marketing

Elsie Aidinoff '53
Patricia Ashton '53
Jane Carroll '53 and Leo Arnaboldi
Carol Christ and Paul Alpers
Joan Lebold Cohen '54 and Jerome A. Cohen

Ryna Cohen '52
Ann Collier '55 and Marvin Collier
Peggy Danziger '62 and Richard M. Danziger
Valerie Diker '59 and Charles Diker
Christina Eldridge '53
Georgianna Erskine '54 and Paul Erskine
Elizabeth Eveillard '69 and Jean-Marie Eveillard
Nancy Fessenden '50 and Hart Fessenden
Catherine Freedberg '64
Margot Freedman '62
Jan Golann '71
Susanne Grousbeck '58
Susan Hill '63 and Robert Hill
Rebecca Humphrey '48
Eileen Jachym '75 and Peter Jachym
Ann Kaplan '67
Elizabeth Kelsey '55 and Thomas Kelsey
Janet Ketcham '53
Alice Kramer '52
Sarah Leahy '54 and Richard Leahy
Phoebe Lewis '51 and John Lewis
Margot Linton '52 and Robert Linton
Marilyn Lummis '54
Ann Mandel '53
Mary Newman '61 and Fredric S. Newman
Diane Nixon '57
Eliot Nolen '54 and Wilson Nolen
Janice Oresman '55
Bonnie Sacerdote '64



Betty Sams '57
Louisa Sarofim '58
Joan Schuman '62
Gursharan and Elvira Sidhu
Ann Solomon '59 and Richard Solomon
Roberta Sommers '64 and Jeffrey Sommers
Ellen Strickler '57 and Daniel Strickler
Judith Targan '53
Judy Tenney '49
Jane Timken '64
Lucy Tittmann '53 and Barclay Tittmann
Roberta Weinstein '67 and David Weinstein
Melissa Wells '93
Elsie Wheeler '54
Anita Wien '62 and Byron Wien
Isabel Wilson '53 (deceased) and Wallace S. Wilson
Martha Wright '60

Contemporary Associates

The Museum is grateful for the vital support of the Contemporary Associates, whose annual membership dues fund purchases of contemporary art, primarily in the areas of new media including film, video and photography. This fiscal year the Contemporary Associates supported the following acquisition:

Leslie Hewitt. American, born 1977
Untitled (Square), 2011
Digital C-print on aluminum in custom designed birch frame
Purchased with funds from the Contemporary Associates
Photograph by Petegorsky/Gipe
(See Acquisitions beginning on page 8.)

Laura Brounstein '84
Cathy Carron '79 and Andrew Carron
Wendy Cromwell '86
Louise Eliasof '87
Lisa Marks '84
Janice Oresman '55
Mary Singh '82
Mary Solomon '84
Rora Tanaka '88
Judith Targan '53
Amy Weinberg '82

Leader Level Membership Support

Membership support is essential to sustaining all that you value about SCMA: an outstanding permanent collection; relevant, compelling exhibitions; engaging education programs; dynamic internship and training opportunities for students; free transportation to the Museum for visiting schools; and more.

This year, Members helped to support a variety of initiatives including:

- school bus subsidies
- *Second Friday* and family programming
- the Museum's website
- *Frameworks VII* exhibition
- security staffing

The following individuals gave to SCMA at the Leader Level (Contributor, Sustainer and Patron):

Mia Abbuzzese '87

AnnaMaria Herbert Abernathy '50 and Frederick Abernathy through the Abernathy Charitable Contributions

Megan Adamson '75, in memory of Victoria McCarthy

Gwen Agna and Thomas Marantz

Anstes Agnew '39

Marie-Jeanne Aguiar '52 and Manuel D. Aguiar

Paul Alpers through the Paul Joel Alpers Trust
Dated 11-08-1996

Jacqueline Anderson '80

Naomi Antonakos

Kathleen Balun '72

Susan Barr '94

Dee Bates

Kay Bearman '60

Mary Beck '56

Sarah Bellrichard '94

Lucy Benson '49

Nancy Bissell '61

Barbara Blumenthal '75 and Joseph Blumenthal

Andrea Bonn '73 and John Bonn

Nancy Bradbury '74 and Scott Bradbury

Jean Bresnahan '57, in memory of Lora Collins

Erika Brewer '86 and William Brewer

Eleanor Bronson-Hodge '39

Laura Brounstein '84 in honor of Marjorie Meyer Resnic '62

Anne Brower '60

Lale Burk '64 and Carl Burk

Bettina Burr '68 through the Bettina L. Burr Trust 1996

Brookes Byrd '65

Edith Byron and Frederick Byron

Elizabeth Caine and Thomas Caine

Ann Caplan and Jeffrey Caplan

Judith Caroll '74

Eunice Chambers '77

Carol Christ

Sheila Clark '73, in honor of Jennifer Clark

Mary Clemesha '41

Martha Clute '48

Anne Cohen '76

Marilyn Cohen '68

Susan Cohen '62 through the Susan Cohen Landscape Design

Anne Coke '54

Julia Converse '67

Emily Corry '53 and John Corry

Jane Croft '57

Priscilla Cunningham '58

Deborah Cushman '77

Mary Dangremond '76

Mary Davis '64

Tammis Day '05

Robert Delaney in memory of M. Quinn Ellis
Delaney '50

Alice Robbins and Walter Denney

Edith Dinneen '69

Donna Donaghy '59

Susan Donovan '76

Gillian M. Kendall and Robert Dorit

Irene Drivas '78

Mary Dryfoos '77

Patricia Dube '49

Elizabeth Enders

Suzannah Fabing and James Muspratt
through the Muspratt Family Fund, in
memory Isabel Brown Wilson '53

Jennifer Feingold '80

Bernice Fierman '50

Wendy A. Fileti and Thomas Fileti

Gay Flood '57

Jane Fogg '54

Ceseli D. Foster '64 through the Hugh and
Frances Foster Trust

Patricia Foulkrod '66

Molly Fowler '57 and Gordon Fowler through
the Fowler Family Fund

Meredith Frapier '58

Lesley Friskel '93 and Eric Friskel

Martha Galley '79 individually and through
the Microsoft Matching Gifts Program

Barbara Galvin '57

Janice Gerton '41 through the Arts & Letters
Foundation, Inc.

Walter Gibson

Ann Giesler '77

Alice Goldman '62

Elizabeth Goldring Piene '67

Julia Grace through the AT&T Foundation

Elizabeth Graham '79 and George Graham

Natalie Graham '49

Susan Grainger '72

Janet Griffin '73

Elizabeth Guthman '60

Carol Guthrie '72

Laurel Haarlow '88 through the Haarlow
Family Charitable Foundation

Martha Haines '62

Anne Haley '62

Susan Hammond

Hylton Hard '67

Joan Haseltine

Gail Hecht '58 and Harvey Hecht

Ann Hilliard '59

Mary Hinds '76 individually and through the
Ernst and Young Foundation

Susan Hitt '87

Janet Hoffman

Julie Hoffman '76

Anna Hogan '66, in memory Jeanne Hamp-
ton Shearer '66

Helen Horowitz and Daniel Horowitz

Cornelia Hugel '50

Linda Janklow '59 through the Janklow
Foundation

Catherine Jenkins '96

Elaine Jones '89

T. Jones

Wendy Kaminer '71

Alice Kaplan '58

Nancy Kelly '56

Sue Klau '68

Florence Kmetz

Ruth Kohler '63 through the Ruth De Young
Kohler 1999 Trust

Linda Laughlin '67, in honor of Hope Cone

Phyllis Lavine '87

Jong-Won Lee '86

Ruth Leiter-Churchill '51

Alla Leshko and Jaroslaw Leshko

Jennifer Levy '76

Janet Ley '52 through the Janet Upjohn
Stearns Charitable Trust, in memory of Janet
Stearns

Christopher Loring

Allison Luckman '87

Heather Macchi '93

Susan Mace '60

Patricia Mail '65, in memory of Constance
Davidson Mail '30

Claire Mansur '76 and John Ryan individually
and through the Mansur-Ryan Charitable
Fund

Ruth Martin '52 and Amanda Martin '84

Sally Mayer '79

Janet McCabe '57 and David McCabe

Cynthia Melcher and David Basler

Ann Mitchell '75

Anne Morgan '59

Luisa Motten '83

Joanne Murphy '82

Sybil Nadel '57 and Alfred Nadel

Laura Nash '85

Katherine Naughton '70

Karen Nelson '62

Mary Newman '50

Amy Nutt '77

Nancy O'Boyle '52

Judy Oberlander '78

Cande Olsen '72

Marcia Osborn '53

Alison Overseth '80

Elizabeth Owens '01

Susan Paju

Evelyn Patterson '52

Carol Pearson '72

Elisabeth Pendleton '62

Frances Pepper '62

Ellen Perl '77

Victoria Phillips '82

Sally Pillsbury '46

Mary Pinney '58

Constance Pollak '55

Deborah Popovici

Paola Prins '86

Susan Proctor '68

E. Upshur Puckette '57

Renna Pye and Christopher Pye

Suzanne Quaintance '87

Barbara Quilty '75

Elizabeth Rajam

Sally Rand '47

Janet Rassweiler '80

Andrea Ray '85

Maureen Reilly '87

Teita Reveley '62 and Thomas Reveley

Rita Robert '51

Mary Roberts '60 and Donald Roberts

Estelle Roberts '52

Alison Rooney '87

Alicia Rose '92

Susan Rose '63 through the Susan and Elihu
Rose Foundation

Katherine Rostand '65 and Stephen Rostand

Elizabeth Rowe '59

Nancy Rubenstein '69

Elizabeth Salsedo '02

Barbara Salthouse and Robert Salthouse

Rita Saltz '60

Ann Sanford '75

Dorothy Sawyer '55

Agnes Scanlan '79

Mary Schroeder '82

Rita Schwartz and Steven Schwartz through
the Rita R. Schwartz Trust

Susan Schwartz '70

Susan Seamans '70

Deborah Seay and Henry Seay

Deborah Seidel '68, in honor of Marilyn Levin
Cohen '68

Jane Shang '82

Stephanie Shinn '94

Diana Simplair '87

Carol Sirot '54 through the Carol Sirot
Foundation

Cynthia Sommer '75 and Andrew Balder

Estelle Sosland '46

Sharon Souther '77

Joaneath Spicer '65

Bonnie Stacy '80

Ruth Stavis '58 and Frederick Stavis through
the Ruth and Frederick Stavis Family Founda-
tion, Inc.

Joanna Sternberg '91

Nan Stifel '77

Marcella Stilwell '45

Marjory Stoller '57

D. Ann Stromberg '58

Martha Subber '69

Elizabeth Sussman '54

Gretchen Swibold and Richard Swibold

Kikuko Tanimoto '92

Patricia Thibodeau and John Thibodeau

through the Thibodeau Family Fund

Helen Tomb '42

Barbara Townsend '74, in memory of Lyn

Judge Corbett '74

Sally Troyer '56

Sandra Tullius '84

Susan Van Dyne

Anna Vernon '53 and Jack Vernon

Barbara Waite '56

Janet Wallstein '71

Helen Warren '62

Kalle Weeks '67

Barbara Welch and Joan Corell

C. Ann Welsh '76

Barbara White '46

Noreen White '79

Susan Whitman '93

Anita Wien '62 and Byron Wien through the
Wien Family Fund

Kathryn Wiener '50 through the Kathryn &
Julian Wiener Trust

Lisa Wiese '78 through the Wiese/
Cavanaugh Family Foundation

Hugh Family Foundation

Anne Williams '65

Marsha Wiseheart '60

Toni Wolfman '64

Kathryn Wood '86

Nancy Wood '73

Jennifer Yen '95

Marjorie Zapruder '61

Karen Zens '71

Additional information on membership
levels and benefits is available at

www.smith.edu/artmuseum

Members’ Extras: Art Insights & Please Be Seated



ART INSIGHTS

Special programs and trips for Museum Members

August 10, 2011

Open Eyes for Members with Taiga Ermansons, education program planner

September 9, 2011

Night at Your Museum

Student Member gathering

October 6, 2011

Gallery Talk on Transcending Boundaries: The Art and Legacy of Tang China with Fan Zhang, Freeman/McPherson post-doctoral curatorial and teaching fellow

October 20, 2011

Open Eyes for Members with Taiga Ermansons

Each year, Members are invited to participate in the Museum’s wide array of Members'-only programming. The Museum welcomed a diverse mix of presenters and offered programming related to the permanent collection and special exhibitions.

November 3, 2011

Open Eyes for Members with Maggie Lind, associate educator for academic programs

November 4, 2011

Open Eyes for Members with Maggie Lind

November 5, 2011

New York City Bus Trip with Louise Kohrman, membership and gifts assistant

December 8, 2011

Gallery Talk on Crosscurrents: Art of the Southeastern Congo with John Pemberton III, consulting curator for African art and guest curator



January 17, 2012

Open Eyes for Members with Taiga Ermansons

February 8, 2012

Gallery talk on Debussy's Paris: Art, Music and Sounds of the City with Linda Muehlig, curator of painting and sculpture, and Peter Bloom, Grace Jarcho Ross 1933 professor of Humanities, SC Music Department

March 22, 2012

Gallery talk on Pursuing Beauty: The Art of Edo Japan with Fan Zhang, Freeman/McPherson post-doctoral curatorial and teaching fellow

June 28, 2012

Members' Exhibition Preview of Jay Bolotin: The Jackleg Testament with artist Jay Bolotin and Aprile Gallant, curator of prints, drawings and photographs

PLEASE BE SEATED

Reserved seating at Museum lectures for Members

October 14, 2011

Crosscurrents Lecture with John Pemberton III

November 2, 2011

Annual Miller Lecture with Dr. Sonya Sum Yin Lee

March 1, 2012

Ito Jakuchu's Colorful Realm: Juxtaposition, Naturalism, and Ritual Lecture with Yukio Lippit, professor of Japanese Art, Harvard University

MEMBERS' DAYS

November 2–6, 2011

Members Double Discount Days at the Museum Shop
Gallery talks, free guest admission, and more

June 7–10, 2012

Members Double Discount Days at the Museum Shop

FRIENDS-SPONSORED SMITH COLLEGE REUNION PROGRAMS

May 19, 2012

Drop-in hands-on art activity for alumnae families
with Julie McLean, associate educator for school and family programs

May 26, 2012

Gallery talk on Debussy's Paris: Art, Music and Sounds of the City with Linda Muehlig



Jay Bolotin: *The Jackleg Testament*

July 22–September 11, 2011

Surface Tension: Reconsidering Water as Subject

Organized by the Summer Institute in Art Museum Studies

Winslow Gallery, lower level

September 2–November 20, 2011

El Muro: Photographs by Eduardo Hernández Santos

Curated by Aprile Gallant, curator of prints, drawings, and photographs

Nixon Gallery, 2nd floor

September 2–November 1, 2011

Roman Signer: 56 Small Helicopters

Curated by Linda Muehlig, associate director for curatorial affairs and curator of painting and sculpture

Ketcham Gallery, 3rd floor

September 16–December 18, 2011

Transcending Boundaries: The Art and Legacy of Tang China

Curated by Fan Zhang, Freeman/McPherson post-doctoral fellow in Asian art

Targan and Dalrymple Galleries, lower level

September 30, 2011–January 8, 2012

Crosscurrents: Art of the Southeastern Congo

Curated by John Pemberton III, consulting curator for African art

Sacerdote Gallery, 1st floor

September 30, 2011–January 29, 2012

Jerome Liebling

Curated by Aprile Gallant

Cunningham Corridor, 2nd floor

November 4, 2011–February 26, 2012

Andrea Fraser: Little Frank and His Carp

Curated by Linda Muehlig

Ketcham Gallery, 3rd floor

December 2, 2011–February 12, 2012

Albrecht Dürer: Genius and Fame

Curated by students in Professor Michael Bury's class, *The Print and Visual Communication in Early Modern Italy*

Nixon Gallery, 2nd floor

February 3–June 10, 2012

Debussy's Paris: Art, Music, and Sounds of the City

Co-curated by Laura Kalba, curatorial consultant in the art department, and Linda Muehlig

Sacerdote Gallery, 1st floor

February 10–May 20, 2012

Janet Fish

Curated by Julie Warchol, Cunningham Center curatorial volunteer

Cunningham Corridor, 2nd floor

February 17–May 27, 2012

Pursuing Beauty: The Art of Edo Japan

Curated by Fan Zhang

Targan and Dalrymple Galleries, lower level

February 24–May 27, 2012

Susan Heideman: Animalmineralvegetable

Curated by Linda Muehlig and Amanda Shubert, Brown post-baccalaureate curatorial fellow

Nixon Gallery, 2nd floor

March 2–July 29, 2012

Shared Inspiration: The David R. and Muriel Pokross Collection

Curated by Aprile Gallant

Ketcham Gallery, 3rd floor

May 11–November 4, 2012

Framework VIII: Restoring the Boundaries

Curated by William Myers, chief preparator, and David Dempsey, associate director for museum services

Chace Alcove, 3rd floor

May 25–September 30, 2012

Image and After-Image: Whistler and Photography

Curated by Amanda Shubert

Cunningham Corridor, 2nd floor

June 29–September 9, 2012

Jay Bolotin: The Jackleg Testament

Curated by Aprile Gallant

Sacerdote Gallery, 1st floor



Susan Heideman: *Animalmineralvegetable*



Albrecht Dürer: *Genius and Fame*

MUSEUM ASSISTANTS



CONSERVATION

Volunteers

Taylor Bayer '12
Chelsie Dias '14
Molly Gavin '12
Thea Goldring
Britte Geiger
Allison Keiter '13
Margaret Kean '14
You-ra Kim '12
Kaylin Lapan '12
Breana Latty '11
Sophie Ong '12
Ashley Temple
Elizabeth Wroth
Christine Yeh '12

Summer Intern
Josephine Johnson

CUNNINGHAM CENTER

STRIDE Scholar
Emma Casey '15

Student Assistants
Petra Bester '15J
Vanessa Brewster 'AC
Jennifer Duckett '14
Karla Giorgio 'AC
Jennifer Guerin '14

Volunteers

Julie Warchol
Lucretia Baskin

DIRECTOR'S OFFICE

Student Assistants
Frances Lazare '14
Ashley Daly '12

STRIDE Scholar
Asako Mikami '14

EDUCATION

Student Assistants
Jennifer Duckett '14
Margaret Kean '14
Camille Kulig '13
Rosaura Sanchez '12
Ruby Western '12

OCIP Intern
Ruby Western '12

SMEs
See listing page 38

STRIDE Scholar
Rebecca Wolfe '15

*Summer Institute in Art
Museum Studies (SIAMS)*
Jennifer Duckett '14

Family Day Volunteers

Alessandra Amin '12
Clara Bauman '13
Mariel Chavez '12
Stephanie Garland '14
Anna Gelotte
Karla Giorgio 'AC
Amelia Holmes
Elaine Kuoch '15
Jiete Li '15
Cecilia Maina '14
Maurine Miller '13
Mia Moorehead '13
Julia Moskowitz '14
Zoe Muzyczka '14
Lily Newton '13
William Rockefeller
Sora Harris-Vincent '12
Anna Weinstein-Perez '14
Xiaoye Xu '14

*Other Volunteers
(Events and Tours)*
Robin Elizabeth Acker 'AC
Chloe Collins '13
Veronica Hernandez '13
Margaret Kurkoski '12
Kristen Miao '13
Sabrina Montenegro '13
Sara Sargent '12
Chase Trumbull '14
Caitlin Walker '12J
Jiajing Wang '13
Kailin Weng '12

EXHIBITION AND INSTALLATION

Student Assistants
Amber Sinicrope '12

GUEST SERVICES

Student Assistants
Jennifer Koss '14
Bingyun Wang '14

MEMBERSHIP AND MARKETING

Student Assistants
Ashton Fancy '14
Amanda Lewis '14
Catherine Popovici '13
Shama Rahman '13
Anya Rosenberg '14

*Student Museum Advisory
Committee (SMAC)*
Shama Rahman '13, chair (spring)
Amanda Lewis '14, chair (fall)
Ashton Fancy '14
Rosalie Smith '15
Sara Sargent '12
Naomi Sinnathamby '15
Chelsie Dias '14
Candace Kang '15
Emily Anderson '14
Margaret Kean '14
Amber Sinicrope '12

Katherine Nelson '12
Aiyi Zheng
Kailin Weng '12

MUSEUM SHOP

Student Assistants
Marisa Hall '14
Rohini Ray '14

Volunteers
Jessica Andrade '15
Amelia Holmes
Gillian Morbry

REGISTRAR'S OFFICE

Student Assistants
Lauren Cowing '14
Ana Perry '12

MUSEUM STAFF

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

Stacey Anasazi
Financial and Systems Coordinator

David Andrews
Admissions Assistant

Ashley Brickhouse '11
Brown Post-Baccalaureate Fellow for
Museum Education

Margi Caplan
Membership and Marketing Director

David Dempsey
Associate Director for Museum Services

Martha Ebner
Web and Marketing Coordinator

Taiga Ermansons AC '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

Kate Kearns '01
Collections Management Imaging
Project Coordinator

Henriette Kets de Vries
Cunningham Center Manager

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 McLean
Associate Educator for School and Family
Programs

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

Ann E. Musser
Associate Director for Academic Programs
and Public Education

William F. Myers
Chief Preparator

Amanda Shubert
Brown Post-Baccalaureate Curatorial Fellow

Stephanie Sullivan
Installation Assistant

Richard Turschman
Assistant Manager for Security

Fan Zhang
Freeman/McPherson Post-Doctoral
Curatorial & Teaching Fellow

Museum Guards
Nellie Brahms
Larry Carlson
Cynthia Consentino

Paula Corbett
Ryan Duffy
Nancy Elwell
Pamela Ferrechio
Leonard FourHawks

Dave Hart
Carlotta Hoffman
Kim Knight
Donna Kurkul
Julia Max
Jason Mazzotta
Brendan McCauley

Lourdes Morales
Anganile Mwalukomo
Hannah Richards '05

Yulin San
Ben Shohan
Jenni Sussman
Christie Svane
Kasha Toone
Diane Westman

Security System Specialists

Jim Adamski
Heather Clark AC '94
Michelle Cotugno '02
Sue Farrell
Larry Friedman
Patrick Gaudet
Pat Jackson
Deb Kowal
Jack Martin
Jordan Morris
Richard Samuelson
Fran Taylor

SCheMA 2011-2012

Editor:
Margi Caplan

Design:
Radwell Communication by Design

Special Assistance:
Christina Barber-Just
John Harrison
Louise Kohrman '02

Photography:
Art and Object ~ Petegorsky & Gipe
Exhibition ~ Stephen Petegorsky
and One Match Films
Event, Portrait, and Candid ~ Derek Fowles;
Lynne Graves
Outside cover ~ Paul Shoul

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museums10

SMITH COLLEGE
MUSEUM
OF ART

Elm Street at Bedford Terrace
Northampton, Massachusetts 01063

Tues–Sat 10–4; Sun 12–4
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