



SMITH COLLEGE MUSEUM OF ART

SCheMA

THE YEAR IN REVIEW ► JULY 2012-JUNE 2013



SCHEMA

As a teaching museum, SCMA educates and engages its academic and broader communities through meaningful and memorable encounters with exceptional art.

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FROM THE DIRECTOR

2012–2013 was a fantastic year for SCMA. It culminated in the spring with a major exhibition, *Collecting Art of Asia*, to commemorate the 100th anniversary of our first acquisitions of Asian art. The show looked at the path from 1913 to 2013 and how the Museum’s Asian holdings have grown in important ways at key moments of Smith College’s engagement with Asia as a site and subject of study. More than 13,000 people visited the Museum while the exhibition was on view, and *The Boston Globe* praised us for sending the message that Asian art is “alive, unpredictable, and unruly.”

In order to sustain our momentum around building and studying our collection of Asian art, we need dedicated expertise on the staff as well as a dedicated gallery in the Museum. Generous donors have stepped forward to fill these needs. We received a gift from Jane Chace Carroll ’53, chair of the Museum Visiting Committee, to create a new curatorship of Asian art, a position that will come into being in the next two years. Then, at the conclusion of the *Collecting Art of Asia* project, Jane was joined by her sister, Eliot Chace Nolen ’54, in making a gift to support the work of this curator. Eliot and her husband, Roly, have set up a fund for Asian Art Initiatives, to underwrite research, travel, publications, exhibitions, and public-education programming. Together, the sisters are establishing an endowment for acquisitions of Asian art, collectively making a \$5 million gift that will put this new program and curatorship in place.

We also received a lead gift to establish a gallery for Asian art from Richard and Peggy Block Danziger ’62, who were then joined by other donors making gifts in memory of Isabel Brown Wilson ’53 and in honor of President Carol Christ. In the spring, the Board of Trustees approved plans for a renovation project that will create an Asian-art gallery scheduled to be unveiled in the fall of 2015. The 1,100-square-foot space will be named the Carol T. Christ Gallery for Asian Art. We’re incredibly moved that the Board of Trustees is honoring President Christ by recognizing her deep commitment to the arts and her support for the Museum.



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

Rewinding to the fall of 2012, we had a unique opportunity to bring to campus an alumna’s extraordinary collection of master drawings. The exhibition, *Drawn to Excellence*, augmented what we are able to teach about this subject from our own holdings. To take full advantage of the moment, the College invited Suzanne Folds McCullagh ’73, chair of the Department of Prints and Drawings at the Art Institute of Chicago, to spend a semester at Smith as a visiting Kennedy Professor. She taught a course using the artworks in *Drawn to Excellence*, giving her lucky students the chance to learn from one of the foremost experts in the field. It was the perfect modeling of an immersive learning experience based on the study of original works of art.

Suzanne McCullagh’s students also had one of the first opportunities to use our new materials lab. Thanks to art conservator Phoebe Dent Weil’s gift of her fabulous collection of historic artists’ materials, such as pigments, brushes, and glassware, we were able to set up a technical-materials laboratory in Sabin-Reed Hall, part of the science complex on campus. Associate Director for Museum Services David Dempsey and artist Sarah Belchetz-Swenson utilized the lab in the spring for a course in which students explored the historic methods and materials that artists use to make everything from frescoes to encaustic paintings, tempera works to drawings. The lab has been a wonderful step forward in our work with students and an exciting partnership with the sciences at Smith.

Another signal event of 2012–2013 was the launch of Women for the World: The Campaign for Smith. Special collections, including the Museum, have a central place within the \$450 million campaign, and I’m proud to

be part of a team of faculty and staff who have been identified as campaign ambassadors to Smith’s community of donors. One of the campaign’s priorities is to ensure funding for core Museum activities. To that end, we’ve started the Director’s Initiatives Endowment, which will yield annual resources that will allow us to innovate and to develop new programming. We’re grateful to have received a lead gift to establish the fund from Jan Fullgraf Golann ’71, and we hope other donors will join her in building the endowment.

Finally, recognizing that annual giving in the form of membership is the most significant source of flexible operating revenues for SCMA, the Museum Visiting Committee last year worked with our staff to reframe and rebrand our membership program, integrating all of the ways in which people can support the Museum into a transparent suite of opportunities. It was a rewarding project with terrific leadership from Jan Golann and her steering committee, in addition to incredible work by our own Louise Kohrman Martindell ’02 and Margi Caplan.

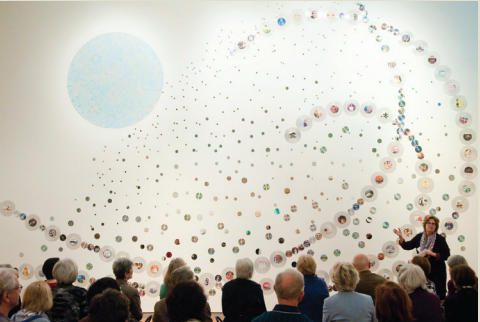
In the pages that follow, you will find stories elaborating on these achievements and many more. Underpinning them all is the story of the vision, energy, and generosity of everyone who works to help SCMA fulfill its core mission to provide transformative learning experiences with original works of art. It is a pleasure to take this opportunity to thank all who join us to create a welcoming environment for study, reflection, investigation, and dialogue for our academic and broader communities.

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

MUSEUM AT A GLANCE

JULY 1, 2012–JUNE 30, 2013

TOTAL ATTENDANCE	33,455	Number of Family Days	2
		PreK–12 visitors	3,409
ANNUAL BUDGET	\$3,135,281	PreK–12 group visits	149
		Teacher program participants	75
MEMBERSHIP		Number of teacher events/workshops/tours	7
Tryon Associate households	54	Smith/other college class visits and program attendance	4,006
Contemporary Associate households	12	Smith/other college visits and programs	233
Membership	1,139	Student Museum Educators	20
Total Member households	1,205	Family Day and Second Friday volunteers	71
		Programs for Museum assistants (work-study and interns)	3
LIBRARY PASS PARTNERS	25	Total participants	9,981
CHANGING EXHIBITIONS/INSTALLATIONS	11		
ART ACQUISITIONS		CUNNINGHAM CENTER VISITORS	
Gifts	550	Total number of classes: Smith and other colleges	76
Purchases	130	Total number of students: Smith and other college groups	912
Total	680	Smith College class visits	59
		Total number of individual visitors (research)	79
ACADEMIC PROGRAMS AND PUBLIC EDUCATION		Smith College individual visitors (research)	47
Adult program visitors	344	Total number of works on paper used for classes or individual study	1,933
Number of adult programs	26		
Family program visitors	1,962		
Number of family programs	15		



Led by Ann Musser, associate director for academic programs and public education, *Collecting Art of Asia* Colloquium participants engage with Yong Soon Min’s *Movement*

ACQUISITIONS

INTRODUCTION AND HIGHLIGHT: MURRAY AND PHELAN ACQUISITIONS



Elizabeth Murray. American, 1940–2007
Whereabouts, fall 1985
Oil on shaped canvas over wood
Gift of Anne Ehrenkranz (Anne Bick, class of 1960) in
honor of Ann Solomon (Ann Weinbaum, class of 1959)

This year the Museum acquired a diverse range of works in a variety of media that will enhance the collection and support SCMA's teaching mission.

The Museum received a significant number of gifts from alumnae and other donors, including paintings by Elizabeth Murray and Ellen Phelan, given by Anne Bick Ehrenkranz '60, and a group of woodcuts by the noted Japanese modern printmaker Sekino Jun'ichiro, given by Lucio and Joan Noto. The family of sculptor Eliot Offner, who served for many years on the Smith studio art faculty, generously gave a bronze relief and a full-length bronze figure.

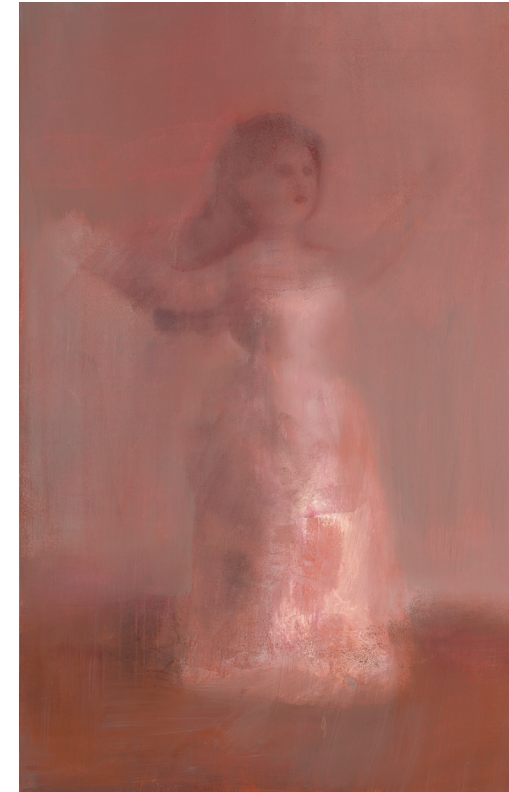
Guided by SCMA's collecting plan, the Museum made other important purchases, including a drawing study by Edgar Degas for *Jephthah's Daughter*, the Museum's monumental history painting by the artist. A large *Seated Buddha* by University of Massachusetts, Amherst graduate

Sopheap Pich, considered Cambodia's foremost contemporary artist, was also purchased, and was a featured work in the exhibition *Collecting Art of Asia*. A comprehensive listing of all 2012–2013 acquisitions follows on pages 6–19.

HIGHLIGHT

Among SCMA's major new acquisitions are works by Elizabeth Murray and Ellen Phelan, who helped to redefine and restore the practice of painting during the post-minimalist period of the 1970s, when painting was considered out of fashion. Since that time, each has produced major bodies of work, with implied meaning or content, recognizable imagery, and a range of themes.

Elizabeth Murray is best known for her shaped canvases and borrowing of domestic objects, often portrayed in exuberant cartoonlike forms and colors in her signature mix of abstraction



Ellen Phelan. American, born 1943
Beth as Diva, 1992
Oil on linen
Gift of Anne Ehrenkranz (Anne Bick, class of 1960) in honor
of Ann Solomon (Ann Weinbaum, class of 1959)

and imagery. *Whereabouts* is an early shaped canvas and dates to a moment when Murray's daughter Daisy (from Murray's second marriage to poet Robert Holman) was learning to walk. It can be seen as a toddler's-eye-view of a coffee table, with its center protruding like a naughty, stuck-out tongue. Blue, ribbonlike bands outline the contour of the canvas and corkscrew across its surface.

Ellen Phelan began making abstract and fan-shaped paintings during the 1970s and then progressed to more representational still lifes and atmospheric landscapes. During the mid-1980s, casting about for something to draw and to occupy her stepdaughter, Ivy, Phelan began painting dolls from her collection, which she viewed as a cross between a figure and a still life.

The doll paintings were often made from projected slides of smaller gouaches or watercolors, and retained their blank or undifferentiated backgrounds. *Beth as Diva* shows a doll with its arms raised as though in performance. Although the image is created in a palette of pinks and pastels, the painting projects the unsettling psychological ambiguity shared by many of Phelan's doll pictures.

GIFTS AND PURCHASES OF ART

DECORATIVE ARTS

MARTINEZ, Maria Montoya. Native American; Tewa,
San Idelfonso Pueblo, 1886–1980
Grain Jar, n.d.

Reduction-fired terracotta with burnished and matte
slip design

Gift of Kathryn Kasch, class of 1968

UNKNOWN. Japanese, Taishō (1912–1926) –Shōwa
(1926–1989) period

Kimono (Meisen), ca. 1920–1940 (IMAGE 1)

Silk, plain weave, stencil-dyed warp and weft

Gift of Julia Meech, class of 1963, in honor of
Samuel C. Morse

UNKNOWN. Japanese, Taishō (1912–1926) –Shōwa
(1926–1989) period

Kimono (Meisen), ca. 1920–1940

Silk, plain weave, stencil-dyed warp and weft

Gift of Julia Meech, class of 1963

UNKNOWN. Japanese, Edo period (1600–1868)
Nabeshima bowl, n.d.

Glazed polychromed porcelain

Gift of the estate of Priscilla Mason, class of 1935

UNKNOWN. Japanese, late Edo (1600–1868) –early
Meiji period (1868–1912)

Writing Box (Suzuribako), 1860s

Lacquer, metal inkwell, brushes, bars of ink

Gift of Sue Welsh Reed, class of 1958



1

UNKNOWN. Native American; Navajo people
Rug, 1930s–1940s

Rug, 1930s–1940s

Woven wool with vegetable dye

Gift of Priscilla Cunningham, class of 1958

DRAWINGS

BARNET, Will. American, 1911–2012

Preliminary sketch for *Child Reading*, 1970s

Graphite and watercolor on thin, smooth,
cream-colored paper

Gift of Caryn Dreyfuss

Province by the Sea, n.d. (IMAGE 2)

Graphite, ink, crayon, and gouache on thin,
smooth, cream-colored paper mounted on thick,
rough, cream-colored paper

Gift of Andrew Dreyfuss

BASKIN, Leonard. American, 1922–2000

Man with Crossed Arms (or Sad Man), ca. 1955 (IMAGE 3)

Ink and wash on thick, rough, white watercolor paper

Gift of Dr. John Esterly and Dr. Nancy Esterly
(Nancy Burton, class of 1956)

CAHN, Miriam. Swiss, born 1949

Untitled, 1986

Two untitled drawings, n.d.

Charcoal on medium thick, moderately textured,
white paper

Gift of Katrina M. Carye, class of 1971

CARMONTELLE (Louis Carrogis). French, 1717–1806

Portrait of the Comtesse de Rochambeau, n.d.

Portrait of the Duchesse de Lauzun, n.d. (IMAGE 4)



2

Black and red chalks and watercolor with traces of white
chalk, on medium weight, slightly textured, cream-
colored laid paper, on original 18th-century mounts
(once green)

Purchased with the Diane Allen Nixon, class of 1957,
Fund

CHILDS, Bernard. American, 1910–1985

Untitled, 1963

Graphite, ink, and gouache on thin, smooth,
cream-colored paper

Gift of Judith Miller Childs, class of 1953

DAVIS, Gene. American, 1920–1985

Untitled, 1971

Graphite and colored pencil on heavyweight, slightly
textured, cream-colored paper

Gift of Andrew Dreyfuss

DEGAS, Edgar Hilaire Germain. French, 1834–1917

*Homme debout vers la gauche: Étude pour “La fille
de Jephthé,”* ca. 1859–90

Graphite on medium weight, slightly textured, beige paper

Purchased with the Diane Allen Nixon, class of 1957, Fund,
the Madeleine H. Russell, class of 1937, Fund, and gifts
in honor of Diane Allen Nixon

DIEBENKORN, Richard. American, 1922–1993

Untitled, 1964

Oil over photolithograph, printed in black on medium
weight, smooth, cream-colored paper

Bequest of Ann Rosener, class of 1935

FORRESTER, Patricia Tobacco. American, 1940–2011

Lotus Bud and Blossom, 1993

Watercolor on thick, rough, white watercolor paper



3

Gift of Patricia Heyne Widell, class of 1962, and
Carl E. Widell Jr.

HALE, Philip Leslie. American, 1865–1931

Two Nudes, ca. 1900

Pastel on rough, brown, paperboard

Transferred from the Liane and David M. Stewart Program
for Modern Design

Gift of Geoffrey Bradford

HILLEARY, James. American, born 1924

48–5 V Series, 1975

Pastel in four colors on moderately thick, smooth, cream-
colored paper

Gift of Evan Dreyfuss

KAINEN, Jacob. American, 1909–2001

Untitled, 1969 (or 1964)

Watercolor and gouache on medium weight, slightly
textured, white paper

Gift of Andrew Dreyfuss

LONGSTREET, Bill. American, 20th century

Untitled, 1978

Acrylic, ink, sand, gilding, and collaged paper

Gift of Caryn Dreyfuss

MA Desheng. Chinese, born 1952

Mountain Landscape, 1980s (IMAGE 5)

Black ink on thick, moderately textured, white paper

Gift of Joan Lebold Cohen, class of 1954, and
Jerome A. Cohen, in honor of Ethan Cohen

MOSER, Barry. American, born 1940

Ben Shahn in an Academic Cap, 1969

Pen and black ink on brown paper



4

Gift of Linda Crabbe, class of 1968, in honor of
Bob and Grace Crabbe

PHILIPPOTEAUX, Felix. French, 1815–1884

Study for the figure of Claude Deperret, ca. 1850 (IMAGE 6)

Black chalk heightened with white on moderately
thick, moderately textured, beige paper

Gift of Sandra Elizabeth Canning

PISSARRO, Camille. French, 1830–1903

Woman Sweeping, n.d.

Graphite on paper

Gift of Molly Potter Scheu, class of 1948

RIJ-ROUSSEAU, Jeanne. French, 1870–1956

Double Portrait, n.d.

Black crayon on medium weight, rough, brown paper

Abstraction, n.d.

Charcoal on medium weight, rough, brown paper

Gift of Sue K. Feld and Stuart P. Feld

ROBERTS, Elinor. American, 1905–1998

Moon Flake, 1977

Pen, ink, and wash on paperboard

Gift of Caryn Dreyfuss

ROTH, Dieter. Icelandic, 1930–1998

Sunset, 1968

Sausage collage on two colors of paper encased in plastic

Purchased with the Carol Ramsay Chandler Fund and the
Judith Plessner Targan, class of 1953, Fund

SCHRAG, Karl. American, born Germany, 1912–1995

Scent of Sunny Pinewoods, ca. 1960s

Gouache on heavy paperboard

Gift of Andrew Dreyfuss



5

SHINODA Toko. Japanese, born 1913

Nexus, 1999

Sumi, silver, and gold ink on paper mounted on board
Purchased

TUTTLE, Richard. American, born 1941

12, 1974

Watercolor on medium thick, slightly textured, beige paper

Gift of Caryn Dreyfuss

17, 1974

Watercolor on medium thick, slightly textured, beige paper

Gift of Evan Dreyfuss

UNKNOWN. Indian, 19th century

Seated Man with Bow and Arrow, 19th century

Standing Figure Wearing White, n.d.

Untitled [Page from a book with text and image of six
figures, five seated one standing], n.d.

Untitled [Woman standing on tiger skin with her hands
on her head], n.d.

Ink, gouache, and gold on paper

Bequest of Ann Rosener, class of 1935

UNKNOWN. Indian; Pahari, 19th century

Two scenes from the Ramayana, 19th century

Ink, gouache, and gold on paper

Bequest of Ann Rosener, class of 1935

UNKNOWN. Pakistani, 19th century

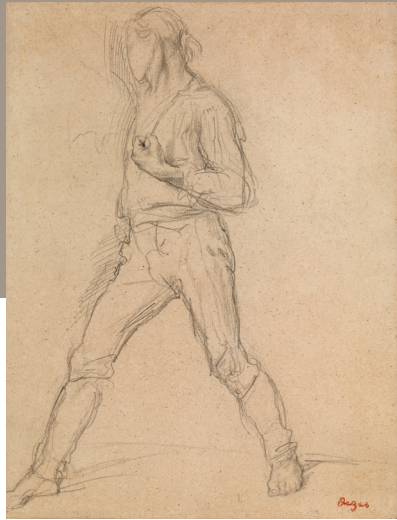
Pounce Drawing, early 19th century

Graphite on medium weight, cream paper

Bequest of Ann Rosener, class of 1935



6



EDGAR DEGAS

Edgar Hilaire Germain Degas. French, 1834–1917
Homme debout vers la gauche: Étude pour “La fille de Jephthé,” ca. 1859–90
Graphite on medium weight, slightly textured, beige paper
Purchased with the Diane Allen Nixon, class of 1957, Fund, the Madeleine H. Russell, class of 1937, Fund, and gifts in honor of Diane Allen Nixon

Homme debout vers la gauche is one of approximately 50 drawings prepared by the young Edgar Degas for his first major history painting, *La fille de Jephthé* (The Daughter of Jephthah). An important, unfinished work in the SCMA collection, this painting and the drawings for it are vital documents in the study of the work of a significant 19th-century French artist.

In 1859 Degas returned to Paris after a three-year stay in Italy and began painting The Daughter of Jephthah, which he intended to exhibit at the Salon. The painting, Degas's largest and most ambitious history subject, was never finished. However, its slow compositional development resulted in a coherent group of drawn studies for each figure. These drawings stand in testament to the importance of drawing to Degas's practice as an artist. Unlike a number of other figures in the painting, which are liberally sampled from the Old Masters, Delacroix, and other sources, the figure in *Homme debout vers la gauche* seems to have been originally drawn as a life sketch.

The underlying story for the intended painting, taken from chapter 11 in the Book of Judges, concerns the warrior Jephthah, who, in exchange for victory over the Ammonites, promises to sacrifice the first living being he sees upon his return from war. Degas's version of the story captures the moment of Jephthah's return, when he is greeted by his daughter, at the moment that both recognize the daughter's tragic fate.



7

UNKNOWN. American, 20th century
Untitled, n.d.
Crayon, pastel, and enamel on medium weight, smooth, white paper
Gift of Evan Dreyfuss

WICAR, Jean-Baptiste Joseph. French, 1762–1834
Seated Man, n.d.
Graphite on medium weight, white laid paper
Gift of Susan Lampman Hill, class of 1963

NEW MEDIA

KAWAUCHI Rinko. Japanese, born 1972
Seeing Shadow, 2012
Single-channel video
Purchased

KYUNG Woo Han. Korean, born 1979
The Green House 06'20," 2009
Single-channel video
Purchased

RASDJARMREARNSOOK, Araya. Thai, born 1957
Village and Elsewhere: Artemisia Gentileschi's Judith Beheading Holofernes and Jeff Koons' Untitled, 2011
Single-channel video
Purchased with the Joan Lebold Cohen, class of 1954, Asian Art Acquisition Fund

WILSON, Martha. American, born 1947
I have become my own worst fear/Deformation, 2008/1974 (IMAGE 7, DETAIL)
Video installation with gelatin silver print on canvas
Purchased with the Margaret Walker Purinton Fund



8

PAINTINGS

AUDETTE, Anna Held. American, 1938–2013
Atget on Prospect Street, 1986
Oil on canvas
Gift of Carolyn Richmond, class of 1960, in honor of Anna Held Audette, class of 1960

BACKES, Joan. American, born 1950
Tree, California, 2007
Acrylic on panel
Gift of Mina Ellis Otis, class of 1956

BRODSKY, Stan. American, born 1925
Through the Window, 1973
Oil on canvas
Gift of Rosetta Marantz Cohen

DEIHL, Randall. American, born 1946
Belchertown State School, 1976 (IMAGE 8)
Oil on panel
Purchased in part with the gift of the Fred Bergfors and Margaret Sandberg Foundation for works by living American artists

DIEBENKORN, Richard. American, 1922–1993
Cigar Box Lid No. 2, 1976
Oil on wood
Bequest of Ann Rosener, class of 1935

KARNOFSKY, Mollyne. American, 1932–2011
The Bull Fight #5, El Sol Series, 1999
Mixed media and acrylic on canvas
Gift of Janelle Winston

MURRAY, Elizabeth. American, 1940–2007
Where abouts, fall 1985



9

Oil on shaped canvas over wood
Gift of Anne Ehrenkranz (Anne Bick, class of 1960) in honor of Ann Solomon (Ann Weinbaum, class of 1959)

PHELAN, Ellen. American, born 1943
Beth as Diva, 1992
Oil on linen
Gift of Anne Ehrenkranz (Anne Bick, class of 1960) in honor of Ann Solomon (Ann Weinbaum, class of 1959)

PORTER, Fairfield. American, 1907–1975
The Orchard, 1964
Oil on linen
Gift of Mrs. William A. Small Jr. (Susan Spencer, class of 1948)

SOYER, Raphael. American, 1899–1987
Head of a Woman in Blue, n.d.
Oil on canvas
Gift of Alice Drucker Kaplan, class of 1958

SUK Ju Lee. Korean, born 1952
The Street Gambler, 1984 (IMAGE 9)
The Wall, 1981
Oil on canvas
Gift of Wan Kyun Rha Kim, class of 1960, and Dr. Andrew Byong Soo Kim

THURNAUER, Agnes. French, born 1962
Réplique No. 3, 2007
Acrylic and collage on canvas
Gift of Lorraine and Olivier Cojot

UNKNOWN. American, 19th century
Landscape with Baby in Cradle, Dog, and Woman, n.d.
Oil on cloth
Bequest of Ann Rosener, class of 1935



10

PHOTOGRAPHS

BALTERMANTS, Dimitri. Russian, 1912–1990
Artillery Commander K.M. Karabanov Protecting the Harvest, 1941
Bayonet Attack, November 1941
Soldier in the Road, Smolensk Front, 10 Minutes from Moscow, 1941
Advancing Through the Birch, 1941–45
Carting the Dead, Kerch, Crimea, January 1942
Soviet Soldier Firing Captured German Panzerfaust at Night, late 1942
Inspecting the German Losses on the Outskirts of Odessa, 1944
After Tchaikovsky, 1945
Battle in the Streets of Berlin, 1945
Berlin is Taken, May 1945 (IMAGE 10)
Logistics Line, Germany, 1945
Soviet Policewoman Directing Traffic, Berlin, 1945
Gelatin silver prints, printed in 2003
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

BING, Ilse. German, 1899–1998
Man with white beard, 1929
Meersburg, 1929
Reichenau, 1929
River dock, 1929
Überlingen, 1929
Überlingen, 1929
Weg nach Salem, 1929
Flowery girl, 1931
Cathedrale d' Amboise, St. Martin, 1935
Garden walk, 1935
Meditation, 1935
Nun with recorder, 1935
Telephone, 1935
Flying seagull, 1936



11

Young man playing piano, 1942
Eagle sculpture, 1944
Portrait of Konrad Wolff, 1944
New York Public Library, 1949
Road into Manhattan along Hudson River, 1949
Cart chained to tree, Paris, 1952
Fallen leaves, 1952
Lamp post, the Old State Department,
Washington, D.C., Paris, 1952
The Old State Department, Washington, D.C., 1953
Daisies, 1955
Spruce tree, 1955
Spruce tree (near lake), 1955
Storm behind trees (Colorado), 1955
Thunderstorm (tree left), 1955
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

CARTIER-BRESSON, Henri. French, 1908–2004
Man sleeping in shaded deck chair, USA, ca. 1950
Woman shopping for pearls with her husband,
USA, ca. 1950 (IMAGE 11)
Benefit bazaar, Washington, D.C., USA, 1957
Two men talking, USA, ca. 1960
Patriot's funeral, Quebec, 1965
Priest and professor leaving lecture hall, Quebec, 1965
Child licking ice off of spoon, Quebec, 1967
Log jam outside mill, Quebec, 1967
Man changing paper rolls on machine, Quebec, 1967
Parliament, Quebec, 1967
Vintage ferrotyped gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

DASSONVILLE, William Edward. American, 1879–1957
Four images of San Francisco from Telegraph Hill, ca. 1925
Two images of San Francisco skyline (Mark Hopkins Hotel)
taken from Telegraph Hill, ca. 1925

High Sierras, snow on mountain, ca. 1930s
Owens Valley, California, ca. 1930s
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

DISFARMER, Michael. American, 1884–1959
Standing young woman, cloud background, ca. 1930
Girl in diamond-dotted dress and boots seated
on table, ca. 1940
Girl holding baby seated on table, striped
background, ca. 1940
Mother and daughter seated on table, striped
background, ca. 1940
Old woman in striped dress with two boys, one
seated, ca. 1940

Seated woman in coat and hat with baby girl on lap,
striped background, ca. 1940
Seated woman in hat, baby on lap, ca. 1940
Standing girl in dotted dress, ca. 1940
Standing man with white moustache in overly large
suit, ca. 1940
Standing woman holding a small boy standing on a
table, ca. 1940

Standing woman with purse under arm, ca. 1940
Standing woman in striped dress, ca. 1940
Two women in puffed-sleeve dresses, bobby socks, arms
around each other, ca. 1940
Woman with baby on lap, ca. 1940
Woman with hand around daughter, ca. 1940
Woman with hand around daughter, striped background,
ca. 1940

Young girl holding bag, seated on table, ca. 1940
Old woman, striped background, ca. 1940
Gelatin silver prints mounted on thick, moderately textured,
cream-colored paper
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

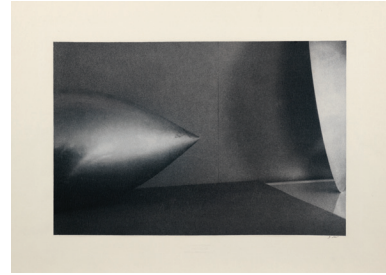


12

HEYMAN, Ken. American, born 1930
Nuns, Manhattan, NYC, 1960s
Sneak, 1969
The Leader, NYC, ca. 1970 (IMAGE 12)
A Painting on the Bench, Central Park, NYC, ca. 1970
Seven photographs from Hip Shots, 1984–85
Man with one leg sleeping on the street, New York
Man holding big balloon at Macy's Day Parade, New York
Woman with basketball
Woman fainted on street
Woman in short skirt posing, New York
Woman sticking out tongue, New York
Woman twirling her braid, New York
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

HUANG Yan. Chinese, born 1966
Chinese Shan-Shui Tattoo, 1999
Thirteen C-prints
Gift of Ethan Cohen in honor of Joan Lebold Cohen,
class of 1954, and Jerome A. Cohen

LYON, Danny. American, born 1942
Fifteen photographs from The Destruction of Lower
Manhattan, 1966–67 (printed 2007)
258 Washington Street at the northwest corner of
Murray Street
327, 329, and 331 Washington Street, between Jan and
Harrison Streets
Beekman Street subbasement
Beekman Street, Sunday Morning: Ginco, Tonto, Frankie,
John Jr., and Nelson, after exploring the buildings
Ben Alton, housewrecker
Demolition men's headquarters, 38 Ferry Street
Huey and Dominick, foremen
It took over six months to bring down the fourteen stories
of 100 Gold



13

The northwest corner of Washington and Chambers Streets
The northwest corner of Washington at Harrison Street
Radiator, the St. George building
Self-portrait in abandoned West Street hotel room
The St. George building
View west from a Washington Street rooftop
Women search for the Beekman Hospital
Six photographs from Haiti, 1983–86 (printed 2007)
Dawn on February 7th
February 7, Port-au-Prince
Haiti (chapel façade)
Haiti (women seated, one reading a book)
The soldier is greeted as a hero, February 7, Port-au-Prince
Two youths imitate the Tonton Macoute during Mardi Gras, Gonaives
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

METZNER, Sheila. American, born 1939
Mouille Shape, 1991 (IMAGE 13)
Fresson monochrome print
Gift of Marilyn Levin Cohen, class of 1968, and L. Robert Cohen

HUANG YAN



Huang Yan. Chinese, born 1966
Chinese Shan-Shui Tattoo, 1999
C-print
Gift of Ethan Cohen in honor of Joan Lebold
Cohen, class of 1954, and Jerome A. Cohen

Huang Yan uses the body as canvas for a specific style of classical landscape painting known as shanshui or “mountain-water,” which is the basis for his performative photographs. Huang became interested in the traditional landscape paintings of Chinese literati artists, highly educated scholar painters. During the mid-1990s he began to paint classical landscape subjects on his face, hands, and body, a practice in which “man was the subject, landscape was the object, [and] a landscape painted on the human body was the materialization of the union between subject and object.”

This image, one of 13 donated to SCMA, presents a view of the artist's chest, which bears a vista of forested mountains painted by artist Zhang Teimei (Huang's wife). Throughout the photographic series, the landscape is reconfigured through the repositioning of the artist's body (folded arms, clasped hands, etc.) and the view taken of the artist. By referring to tattooing (an ancient form of body art practiced by many cultures) in the title of this work, the artist further reinforces the intimacy of his connection with the landscape.



SEKINO JUN'ICHIRO

Sekino Jun'ichiro. Japanese, 1914–1988
Miyazawa Kenji, Poet-Writer, 1953 (printed before 1977)
Woodcut printed in color on medium weight, slightly textured, cream-colored paper
Gift of Lucio and Joan Noto

Sekino is an important figure in the development of modern printmaking in Japan. Artists associated with sosaku-hanga (Creative Print Movement) sought to break with the tradition of ukiyo-e prints, in which the print's design and its cutting and printing were executed by different people.

Inspired by the artist Munakata Shiko, who came from the same town, Sekino began making prints as a child in Aomori. He favored realistic subjects, executed detailed preliminary sketches, and was painstaking in the preparation of his blocks. This careful work is apparent in the portrait of the writer Miyazawa Kenji (1896–1933), which layers subtle color and textures to build the final image. The figure of the seated writer is based on a photograph. The image contrasts with the background, which is composed of flat overlapping planes of color bearing two of Miyazawa's poems written in different script styles. The overall impression is a tour-de-force of design and printing that marries the refined, traditional Japanese printing style with a fresh and modern approach.



14

KON Michiko. Japanese, born 1955
Salmon + Flatfish + High Heel, 1987 (printed 1990s)
Gelatin silver print
Purchased with the fund in honor of Charles Chetham

MEYEROWITZ, Joel. American, born 1938
Truro, 1976
The Arch, 1977
Longnook Beach, 1977
Provincetown, 1977
St. Louis, 1977 (IMAGE 14)
Empire State, 1978
Empire State (windmill), 1978
Empire State (Yale Trucking), 1978
Man and Empire State, 1978
St. Louis, 1978
Pittsburgh, 1984
Pittsburgh, 1984
Sky, late afternoon, 1984
The South, Crossroads Jail, 1986
Irwin install, 1991
Vintage chromogenic contact prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

NAGATANI, Patrick. American, born 1945
Four photographs from *Ryoichi Excavations*
Ryoichi's Journal: Shōwa 60, July 13, USA, Tucson, 1999/2001
Ryoichi's Journal: Shōwa 60, October 13, Kyoto, 1999/2001
Chromogenic (Fuji Crystal Archive) prints
Ryoichi's Journal: Shōwa 60, July 13, USA, Tucson
Translation text cover sheet, 2001
Ryoichi's Journal: Shōwa 60, October 13, Kyoto
Translation text cover sheet, 2001
Ink jet-printed texts on Light Impressions buffered paper
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

PINNEY, Melissa Ann. American, born 1953
Four photographs from *Cellar Door*
Emma at Eight (blue jacket), 2003/2010
Emma at Ten (skate board), 2005/2010
Emma at Thirteen, 2008/2010 (IMAGE 15)
Emma at Fifteen (JV Volleyball), 2010/2012
Archival ink pigment prints
Gift of Kira and Carl Cafaro

POST, William B. American, 1857–1921
Landscape in Fog, ca. 1905
Vintage platinum print
Purchased with the fund in honor of Charles Chetham

RIDDLE, A.J. American, 1829–1897
View of Andersonville Prison, August 16, 1864
(printed late 1880s)
Albumen print from copy negative
Purchased with the Josephine A. Stein, class of 1927,
Fund in honor of the class of 1927

SHIELDS, William Gordon. American, 1883–1947
Man and woman walking along fenced path, 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
Bio-Medical Gore, n.d.
Four photographs from *Pittsburgh*, 1955–56
Building with "Free the People" in masonry
Ceremony in the Cathedral
City Council Listens Attentively
City Council Meeting
General Atomic/General Dynamic Display from Atoms for Peace, 1958
Two photographs from *Hospital for Special Surgery*, 1966–68

Child in crib with bandaged arms
Man in Laboratory
Two photographs from *International Nickel*, 1967–68
Two Workers in Mine Elevator
Man in Parka
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

STRUSS, Karl. American, 1886–1981
Untitled [four women seated in parlor], n.d.
Untitled [nude with arms up, balanced on one foot], n.d.
Twin Lakes, N.H., n.d.
Earl Hall Columbia University at night, 1910
Interior of Villa Carlotta [silhouette of sculpture], 1910
Reflections Venice, 1910
Chester, Nova Scotia, 1911
Chester, Nova Scotia, 1911
Queens No. 2 [wooded landscape], 1914
Untitled [nude at edge of forest pool], 1917
Untitled [standing nude, rear view], from the series, *The Female Figure*, 1917
Vintage platinum prints tipped to layered mounts
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

PRINTS

ALLEN, Anne. English, 1748–after 1808; after Jean-Baptiste Pillement. French, 1728–1808
Untitled from *Nouvelle suite de cahiers arabesques chinois à l'usage des dessinateurs et des peintres (New suite of notebooks of Chinese designs for the use of designers and painters)*, ca. 1796–98
Etching printed in color à la poupée on medium thick, slightly textured, beige paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund



15

AMANO. Japanese, 20th century
Fish G., 1959
Screenprint printed in eight colors on medium thick, smooth, cream-colored paper
Transferred from Rental Collection

BARNET, Will. American, 1911–2012
Circe II, 1980
Screenprint printed in color on thick, moderately textured, cream-colored paper
Gift of Evan Dreyfuss

BARTOLOZZI, Francesco. Italian, 1727–1815; after Hans Holbein. English, 1497–1543
Portrait of a Woman, 1796
Portrait of a Man, 1799
Engravings printed in color on medium weight, slightly textured, pink paper
Gift of Barbara K. Waters, class of 1963, in memory of Minnie Rausch Budelsky and Margaret Budelsky Taggart

BASKIN, Leonard. American, 1922–2000
Woman in Landscape, ca. 1950
Esther, 1952
Mourning Woman, 1952
Woodcuts printed in black on thin, Asian paper
Block for Woman in Landscape, ca. 1950
Carved wood (carved on both sides)
Gift of Dr. John Esterly and Dr. Nancy Esterly (Nancy Burton, class of 1956)
Munch, 1964
Etching and aquatint printed in black on heavyweight cream-colored Rives BFK paper
Gift of Leanna Y. Brown, class of 1956



16

BOOKER, Chakaia. American, born 1953
Untitled, 2011
Woodcut printed in black and tan with chine collé of
Gampi MM20 Kitikata, Torinoko, and Thai Mulberry
papers on Somerset Velvet paper
Gift of Janice Carlson Oresman, class of 1955

CAMUS. French, 18th century
Two images of *Louis XVI, Roi de France*, 18th century
Two images of *Marie Antoinette, Reine de France*,
18th century
Marie Elisabeth, Soeur de Louis XVI, 18th century
Marie Thérèse Louise de Savoie, Carignan, 18th century
Engraving with hand coloring on medium weight, smooth,
cream-colored paper mounted on thick, slightly
textured, beige paper
Marie Antoinette, Reine de France, 18th century
Dame de la Cour de Louis XVI, 1782
Engraving with hand coloring on medium weight,
smooth, cream-colored paper
Source and date of acquisition unknown

CARMONTELLE (Louis Carrogis). French, 1717–1806
Portrait of Le Baron de Bezenval, n.d.
Etching printed in black on medium weight,
moderately textured, cream-colored paper
Purchased with the Elizabeth Halsey Dock,
class of 1933, Fund

CHASE, Louisa L. American, born 1951
Chasm, 1983
Red Sea, 1984 (IMAGE 16)
Woodcuts printed in color on paper
Gift of Katrina M. Carye, class of 1971

CHILDS, Bernard. American, 1910–1985
Seven studies and proofs for *BB*, 1960



17

Etchings printed in color on paper
Gift of Judith Miller Childs, class of 1953

CLEMENTE, Francesco. Italian, born 1952
Untitled, 1973
Woodcut printed in color on medium thick, slightly
textured, cream-colored paper
Gift of Katrina M. Carye, class of 1971

COLESCOTT, Warrington W. American, born 1921
Mountain Village, n.d.
Screenprint in ten colors on moderately thick, rough,
black paper
Transferred from Rental Collection

COLLAERT, Hans. Flemish, 1566–1628
and Karel van Mallery. Flemish, 1532–1603
The Cycle of the Vicissitudes of Human Life
Engravings printed in black on paper
Purchased with the gift of Catherine Blanton Freedberg,
class of 1964, in honor of Suzannah Fabing,
Director, SCMA, 1992–2005

DIEBENKORN, Richard. American, 1922–1993
Untitled, 1977
Drypoint and etching printed in black on medium thick,
moderately textured, white paper
Richard Diebenkorn Drawings April 3–26, 1964, 1964
Photolithograph printed in black on medium weight,
smooth, white paper
Bequest of Ann Rosener, class of 1935

EICHELBERGER, Robert A. American, 1861–1890;
after George Inness. American, 1825–1894
Early Autumn, n.d. (IMAGE 17)
Etching printed in black on medium weight,
moderately textured, cream-colored paper



18

Gift of Barbara Bossart McCarter Alcorn,
class of 1963

FORRESTER, Patricia Tobacco. American, 1940–2011
Berlioz Trees, late 1960s
Etching printed in black on paper
Daughters, late 1960s
Etching and drypoint printed in black on paper
Gift of Tara and Jeff Santosuosso

FRANCIS, Ke. American, born 1945
Ringling Suite, 2012
Four relief prints on medium weight, slightly textured,
bright white, Somerset Satin (250 gm) paper
Gift of Stephen Alpert

FRASCONI, Antonio. American, 1919–2013
Jumping Rope, 1950
Woodcut printed in two colors on thin, cream-colored,
Asian paper
Transferred from Rental Collection

GRÜTZKE, Johannes. German, born 1937
Vierzig Steinzeichnungen, 1985
Twenty lithographs with letterpress on thick, moderately
textured, white paper
Gift of Katrina M. Carye, class of 1971

GUIDI, Giovanni Tisidio. Italian, active 1626–1635
Saints Emerance and Agnes, 1635 (IMAGE 18)
Etching printed in black on medium thick, moderately
textured, beige paper
Gift of Sue Welsh Reed, class of 1958, in memory of
David Pillsbury Becker



19

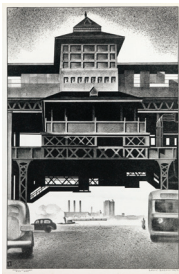
HOFMANN, Hans. American, 1880–1966
Composition in Blue, 1952
Screenprint in four colors on medium weight, smooth,
cream-colored paper
Gift of Barney Dreyfuss III

HUNT, Anita. American, born 1958
Small Wonders, 2012
Six etchings with chine collé of handmade Bicchu Torinoko
Gampi mounted on Magnani Pescia Soft White
Purchased with funds realized from the sale of work
donated in memory of June Zimmerman Means, class
of 1917, by Nancy Downes Means, class of 1952

KIPNISS, Robert. American, born 1931
Untitled (landscape with bare trees and full moon), n.d.
Lithograph in five colors printed on medium thick, slightly
textured, cream-colored paper
Untitled [landscape with tree and leaves], n.d.
Lithograph in four colors printed on medium thick, slightly
textured, cream-colored paper
Gift of Marilyn Levin Cohen, class of 1968, and
L. Robert Cohen

KISHIO Koizumi. Japanese, 1893–1945
Subway in Spring from the series *100 Pictures of Great
Tokyo in Shōwa*, March 1937 (IMAGE 19)
Woodcut printed in color on medium weight, cream-
colored paper
Gift of Julia Meech, class of 1963, in honor of
Samuel C. Morse

KOLLWITZ, Käthe. German, 1867–1945
Self-Portrait, 1919
Lithograph printed in black on medium thick,
moderately textured, cream-colored paper
Gift of Catherine E. Burns



20

LIN Jun. Chinese, born 1921
Two prints from *The Miserable Era*
The Back of the Old Worker
Humiliating Body Search, 1963 (modern prints)
Woodcuts printed in black on thin Asian paper
Gift of Betty H. Sams, class of 1957, and James F. Sams

LLANTA, Jacques François Ganderique. French, 1807–1864
Les Artistes Contemporaines, 1832
Lithograph printed in black on medium weight, slightly
textured, cream-colored paper
Printed by Lemercier
Bequest of Ann Rosener, class of 1935

LOZOWICK, Louis. American, 1892–1973
Hanover Square, 1929
Snow Clearance, 1934
Relic, 1939 (IMAGE 20)
Lithographs printed in black on medium weight, slightly
textured, cream-colored paper
Gift of Alice Drucker Kaplan, class of 1958

MAKUUCHI, Munio Takahashi. American, 1934–2000
A Beige Marble 'Tag' Monument, n.d.
Etching, drypoint, and aquatint printed in black on
heavyweight, moderately textured, cream-colored paper
Hard Edge Drawings à la Dad, n.d.
Listening for Pillow Talk of Escape, n.d. (IMAGE 21)
Neo Camp à la Ron Brown, n.d.
Etching and drypoint printed in black on heavyweight,
moderately textured, cream-colored paper
Face, n.d.
Drypoint printed in black on heavyweight, slightly textured,
cream-colored paper
Family, n.d.
Drypoint printed in black on heavyweight, moderately
textured, cream-colored paper



21

Fisherwoman, n.d.
Etching printed in black on thick, moderately textured,
cream-colored paper
Hero's End, n.d.
Etching and aquatint printed in black on thick, moderately
textured, cream-colored paper
Munchian Adolescence with Test Tube Bomb, n.d.
Drypoint and roulette printed in black on heavyweight,
moderately textured, white paper
Moon Catchers, n.d.
Etching, drypoint, and aquatint printed in sixteen colors
on heavyweight, slightly textured, white paper
My Son, My Son, n.d.
Etching and drypoint printed in black on heavyweight,
moderately textured, white paper
Fairgrounds Called Camp Harmony, n.d.
Etching, drypoint, and roulette printed in black on
heavyweight, moderately textured, cream-colored paper
V.G. and Gauguin, "Where To?", n.d.
Etching, drypoint, and aquatint printed in black on thick,
moderately textured, white paper
Advocate, 1962
Drypoint printed in black on heavyweight, moderately
textured, beige paper
Gift of Jamie Makuuchi
*Landlocked Midwesterners/Dad Sez a Fish Always Rots
from the Head First*, n.d.
Etching and drypoint printed in three colors on
heavyweight, slightly textured, cream-colored
Arches paper
Purchased with the Elizabeth Halsey Dock,
class of 1933, Fund



22

MARSH, Reginald. American, 1889–1954
Skyline, 1930
Etching and drypoint printed in black on medium weight, slightly textured, cream-colored paper
Gift of Alice Drucker Kaplan, class of 1958

MARTIN, Agnes. American, born Canada, 1912–2004
Untitled from *On a Clear Day*, 1973
Screenprint printed in gray on cream-colored Japanese rag paper
Purchased with the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927

MATSUBARA, Naoko. Canadian, born Japan, 1937
Boston Museum of Fine Arts, n.d.
Woodcut printed in black on medium weight, slightly textured, cream-colored Asian paper
Gift of Joan Lebold Cohen, class of 1954, in honor of MFA colleagues Martha Manchester Wright, class of 1960, Sarah Griswold Leahy, class of 1954, and Sue Welsh Reed, class of 1958

MELLAN, Claude. French, 1598–1688
Four prints from *Galleria justiniana del marchese Vincenzo Guistiniani*, n.d.
Statue d'Apollon debout, n.d. (IMAGE 22)
Statue d'un jeune homme nu, n.d.
Statue d'un homme assis sur un siège, n.d.
Statue de Flore, n.d.
Engravings printed in black on paper
Gift of James A. Bergquist in honor of Suzannah Fabing

MURPHY, Catherine. American, born 1946
Ogden Avenue, 1977
Lithograph printed in three colors on medium thick, moderately textured, cream-colored paper
Gift of Janice Carlson Oresman, class of 1955



23

PALADINO, Mimmo. Italian, born 1948
Lacrimose, 1986
Thirteen linoleum cuts on thick, moderately textured, white paper
Gift of Katrina M. Carye, class of 1971

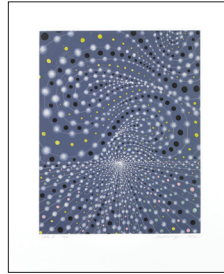
PENNELL, Joseph. American, 1860–1926
Bridge of Alcantara, Toledo, 1904 (IMAGE 23)
Etching printed in black on thin, slightly textured, cream-colored paper
Gift of Caroline F. Brady, class of 1958

PUCKETT, Maggie. American, born 1981
Future Under Climate Tyranny (F.U.C.T.) (A 4° C warmer world), 2011
Handmade paper (abaca, cotton, flax, wheat straw, beach and desert sand, soil, marine plastic, dried anchovies, dried shrimp, feather boa, seaweed, dried garden plants, vegetable seeds) and pigment
Purchased with the Rebecca Morris Evans, class of 1932, Acquisition Fund and with the Eva W. Nair, class of 1928, Fund

RAMOS, Mel. American, born 1935
Chic from *11 Pop Artists, Volume I*, 1965
Screenprint in six colors on thick, smooth, white paper
Gift of Barney Dreyfuss III

The following gift was omitted in error in SCheMA 2011–2012:
RYMAN, ROBERT. American, born 1930
Five prints from *Four Aquatints and One Etching*, 1990
A: Aquatint printed in color on Twinrocker buff paper
B: Aquatint printed in color on Somerset white paper
C: Aquatint printed in color on Somerset white paper
D: Aquatint printed in color on Twinrocker pink paper
E: Etching printed in color on Somerset white paper
Gift of Irena Hochman, class of 1972

SEKINO Jun'ichiro. Japanese, 1914–1988
Untitled (girl with her dolls), n.d.
Untitled (two girls and one cat), n.d.
A Woman Puppet in a Blue Costume, n.d.
Yoshida Bungoro in "The Dressing Room," 1947
Nakamura Kichi'emon, Kabuki Actor, 1947/1977
Bunraku Puppet Maker (The Doll-Maker), 1949
The Artist's Son, 1952
Hinatsu Konosuke, Poet, 1952
Onchi Koshiro, Print Artist, 1952
Bungoro on the Stage, Bunraku Puppeteer, 1953
Eiza and Matsuomaru, Bunraku Puppeteer, 1953
Lafcadio Hearn, Writer, 1953
Monjuro and Jihei, 1954
Puppeteer–Bungoro, 1954
Swan and Girl, 1955
Boy and Rooster, 1956
Ayuko Wearing Kimono, 1957
Boy and Rooster, 1957
Katsuko Holding a Rooster, 1957
Woman Holding a Cat, 1957
Portrait of a Young Man, 1958
Ayuko Wearing Kimono, 1962
The Haiku Poet, Takahama Kiyoshi, 1967
Shiko Munakata, Print Artist, 1968
Before Going on Stage (Two Ayukos), 1972
Karadera, 1972
Daimonji, 1973
Kawabata Yasunari, Novelist, 1974
Bin-gata, 1975
Untitled (rooftops at night), 1976
Kinpa, 1977
Miyazawa Kenji, Poet-Writer, before 1977
Champion Sumo Wrestler Wajima, 1978
Kitanoumi Dohyo-iri, 1978
Kurashiki from *Iraka 12 Titles*, 1978
Wakanohana Waiting for Dohyo-iri, 1978



24

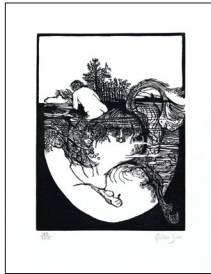
Sumo Champion Mienoumi, 1979
Ryukyu Dance (Takeko Sato), 1983
Untitled (Sumo wrestlers), 1987
Woodcuts printed in color on medium weight, slightly textured, cream-colored paper
Gift of Lucio and Joan Noto

SMITH, Kiki. American, born Germany, 1954
Banshee Pearls, 1991
Lithographs printed in black, grey, and silver on medium weight, ivory Torinoko paper
Purchased with the Janice Carlson Oresman, class of 1955, Fund and the Museum Acquisition Fund

SUTHERLAND, Graham Vivian. British, 1903–1980
Bird, 1953
Lithograph printed in three colors on moderately thick, moderately textured, beige Arches paper
Gift of Ann Keyser Rawley, class of 1944

TAKENAGA, Barbara. American, born 1949
Day for Night State I and *Day for Night State II*, 2012 (IMAGE 24)
Aquatint, sugar lift ground, spit bite, white ground, burnishing, and hand coloring on white BFK paper
Gift of Barbara Takenaga through the Smith College Print Workshop

VARIOUS ARTISTS.
Face to Face: Twelve Contemporary American Artists Interpret Themselves in a Limited Edition of Signed Original Wood Engravings, 1985
Wood engravings printed in black on medium weight, smooth, white Mohawk Superfine paper
Includes work by Fred Becker, Jack Coughlin, John Depol, Fritz Eichenberg, Raymond Gloeckler, James Grashow, Judith Jaidinger, Stefan Martin, Michael McCurdy,

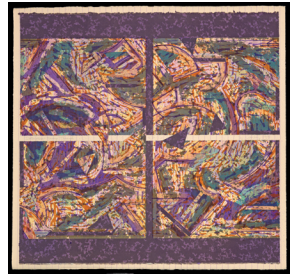


25

Barry Moser, Gillian Tyler (IMAGE 25),
Lynd Ward, and Herbert Waters
Printed by Harold McGrath at Hampshire Typothetae, West Hatfield, MA
Published by Penamen/Busyhaus Publications
Gift of Robert Hauser and Michael McCurdy

VARIOUS ARTISTS.
Two Rivers Printmaking Studio 10th Anniversary Portfolio, 2011
Various print media on Rives BFK paper
Includes work by Jennifer Anderson, Lynne Barton, Lois Beatty, Harry Bernard, Susan Airris Berry, Victoria Berzberg, Amparo Carvajal-Hufschmid, Patty Castellini, Betsey Garand, Daniel Gottsegen, Rachel Gross, Louise Hamlin, Sheri Hancock-Tomek, Erick Hufschmid, Hisaya Paul Ishii, Debra Jayne, Judy Lampe, Katherine Larocca, Loretta Leatherwood, Carol Lippman, Elizabeth J. Mayor, Lynn Newcomb, Sue Schiller, Sheryl Trainor, Nancy Wrightman, and Bert Yarborough
Published by Two Rivers Printmaking Studio, White River Junction, Vermont
Gift of Elizabeth Rowland Mayor, class of 1957

VARIOUS ARTISTS
Occuprint Portfolio, 2012
Screenprints on various papers
Includes work by Marx Aviano, Katherine Ball, Jesus Barraza, Rich Black, Colectivo Cordyceps, Molly Crabapple, John Eastman, Ronnie Goodman, Art Hazelwood, Lmnop, Brad Kayal, Many Kuzemchenko, John Langdon, John Leavitt, Keith Lowe, David Lowenstein, Josh McPhee, Sébastien Marchal, Mark Miller, Nobodycorp International, Anthony Nomorosa, Occupy Together, Roger Peet, Chelsea Peil, Fahmi Reza,



26

Favianna Rodriguez, Santana, Colin Smith, Lindsay Starbuck, and Joe Thompson
Purchased with the Katherine S. Pearce, class of 1915, Fund

WORLEY, Taj Diffenbaugh. American, 1947–1987
Color Trial Proof, 1977
Etching printed in color on heavyweight, grey, handmade paper mounted on medium weight, moderately textured, cream-colored paper
Pathways, 1977
Etching printed in two colors on medium thick, moderately textured, grey paper
Garden of Illusion, 1979
Etching and aquatint printed in color on heavyweight, slightly textured, pale green paper
Interweave: Tie, 1979
Etching printed in two colors on thick, rough, brown paper mounted on a lithograph printed in color on thick, rough, beige paper
Untitled, 1980
Woodcut and chine collé printed in color on heavyweight, smooth, cream-colored paper
Garden Path, 1981
Lithograph printed in color on medium weight, smooth, pale green paper
Interweave: Camouflage, 1983
Etching, lithograph, and collage on heavyweight, moderately textured, grey paper
Interweave: Moving Through, 1985 (IMAGE 26)
Lithograph and collage printed in color on four sheets of medium weight, smooth, cream-colored paper, mounted on a lithograph printed in color on medium weight, smooth, cream colored paper
Movements of the Spirit–2, 1987
Lithograph printed in ten colors on moderately thick, slightly textured, light blue paper
Gift of the Diffenbaugh Family and Flora and Sam Worley



LUBA ARTIST

UNKNOWN. African; Democratic Republic of the Congo, Luba peoples
Stool (kitenta), 20th century
Carved wood
Gift of Dar and Geri Reedy

The “heartland” of the Luba peoples is located in the southeastern region of the Democratic Republic of the Congo (formerly known as Zaire). For the Luba, art is intimately related to the political and religious authority of particular persons and groups. Their figurative sculptures, such as this chief’s stool, express the intimate relationship of physical beauty and spiritual power.

The most important emblem of office for a Luba ruler, chief, or diviner is the caryatid stool (kitenta, “seat” or “seat of power”). Although political and religious authority is associated with roles that men play, the central form of the stool is a female figure. Among the Luba, women are viewed as containers of power, as they possess the capacity to give life.

The kitenta is rarely used as a seat. More often it is brought into the public domain for ritual performance, where prayers are offered to the spirit or spiritual power invested in the stool. The kitenta is also a historical document or visual memory. The shape and imagery of the stool may be interpreted as an expression of the history of the lineage of the chief who owns it.

ZIMMER, Bernd. German, born 1948
Lichtsplitter, 1985
Eight woodcuts on moderately thick, smooth, white paper
Gift of Katrina M. Carye, class of 1971

SCULPTURE

BOHNENKAMP, Leslie. American, 1943–1997
Untitled (shell form), n.d.
Paper
Gift of Evan Dreyfuss

OFFNER, Elliot. American, 1931–2010
Untitled, from the *Holocaust* series, 1960s–1970s
Bronze relief with green patina
Holocaust Figure, 1960s–1970s (IMAGE 27)
Bronze with green patina
Gift of the estate of Rosemary O’Connell Offner

PICH, Sopheap. Cambodian, born 1971
Seated Buddha—Abhaya Mudra, 2012
Rattan, wire, and plywood
Purchased with the Dorothy C. Miller, class of 1925, Acquisition Fund

UNKNOWN. African; Cameroon Grasslands, Bamum (Bagam) peoples
Royal Tobacco Pipe, 20th century
Wood and brass
Gift of Charles and Blanche Derby

UNKNOWN. African; Democratic Republic of the Congo, Luba peoples
Stool (kitenta), 20th century
Carved wood
Gift of Dar and Geri Reedy



27



28

UNKNOWN. African; Ghana, Ashanti peoples
Game Board (mancala), n.d.
Carved wood
Gift of Irene Stiefel Starr, class of 1961, and Norton Starr

UNKNOWN. African; Liberia, Dan peoples
Game Board (mancala), early 20th century
Carved wood with metal
Gift of Irene Stiefel Starr, class of 1961, and Norton Starr

UNKNOWN. African; Nigeria, Yoruba peoples
Dance wand (oshe shango), n.d. (IMAGE 28)
Carved wood with pigment
Purchased in honor of John Pemberton III, consulting curator for African Art

SOPHEAP PICH



Sopheap Pich. Cambodian, born 1971
Seated Buddha—Abhaya Mudra, 2012
Rattan, wire, and plywood
Purchased with the Dorothy C. Miller, class of 1925, Acquisition Fund

This large-scale Buddha was created for the Museum by Sopheap Pich, a 1995 graduate of the University of Massachusetts, Amherst. When Pich returned to UMass in 2012 to give a lecture on his work—characterized by three-dimensional biomorphic and architectural forms—one of the sculptures he showed was a seated Buddha, created in his signature medium of woven rattan and bamboo. Impressed by the figure and knowing the Art History faculty’s longtime hope to have a Buddha in SCMA’s collection, Curator Linda Muehlig approached Pich’s gallery in New York to determine whether the artist would be willing to create a Buddha for Smith.

Several days before the opening of the major spring semester exhibition *Collecting Art of Asia*, two large crates arrived. When they were opened, a sweet, grassy fragrance filled the gallery, and the Buddha and his pedestal were revealed. The sculpture quickly became the popular centerpiece of the show.

SCMA’s Buddha is shown with its hand raised in the abhaya mudra, a gesture of protection. Raised in a Buddhist family, Pich has said that Buddhism accords with his ideas about daily life and with his respect for nature. One writer has suggested that the open framework of Pich’s rattan figures reflects Buddhist teachings that posit the invisible presence of Buddha.



Kate Kearns '01

Over the course of each five-day session, we typically digitized 250 works of art.

Digitizing the Museum's Collection

As a member of the class of 2001, I studied Art History at Smith during the waning days of lantern slides. Art History majors spent long hours in Hillyer Library, where images of all of the works of art we were expected to know were tacked to the walls of a special study room. When I graduated, the new Brown Fine Arts Center was under construction, and there was much talk about the future Imaging Center where everything would be digital, a prospect that was hard to imagine at the time.

I went on to earn a master's degree in Library Science and worked for several years as an archivist and museum registrar, before returning to Smith in 2010 as the Project Coordinator for SCMA's digitization project. The Museum had been slowly digitizing its collection over a dozen years. It is a time-consuming and costly process, and I was brought on to push the project through to completion—to digitize the approximately 4,000 objects that had not yet been photographed and make the resulting digital images more broadly accessible, both at Smith and around the world.

When I arrived at SCMA in September 2010, I set to work preparing a grant proposal for the Institute of

Museum and Library Services Museums for America (IMLS). While we waited for IMLS to announce the grant awards, I got my feet wet, learning to manage SCMA's existing digitization project, which consisted of quarterly sessions with a team of two professional photographers. The following July we were excited to be awarded a grant for the full \$150,000 requested. This funding meant that we could implement an ambitious schedule that would enable us to finish digitizing the Museum's permanent collection by summer 2013.

Our photographers, Stephen Petegorsky and Jim Gipe, had been working together for over a decade on digitization projects for SCMA as well as for several other local museums. Over the years they developed a system that consistently produced excellent images. My role was to gather and organize the works of art to be digitized for each session and keep the whole operation moving.

Over the course of each five-day session, we typically digitized 250 works of art. With a long list of works to be documented and a limited amount of time to get it all done, the tricky part was to organize the objects so that they could be

photographed as efficiently as possible, while still accommodating high-priority requests for particular images for exhibitions, publications, research, and programming.

Just as important as creating these digital images was making them available to Smith students and faculty, as well as the broader community. In between digitization sessions I prepared images and their accompanying cataloging information for the Smith College Imaging Center's LUNA Insight database, a digital image library that is available to the Smith community. This database now includes nearly 18,000 images from SCMA. The Museum has also contributed over 13,000 images to the ARTstor digital library, which makes images available to students, faculty, and researchers at over 1,400 subscribing institutions throughout the world.

SCMA's IMLS project was completed on schedule (summer 2013). Smith students now have three-quarters of SCMA's collection at their fingertips, anywhere there is an Internet connection. I can remember sitting in front of Albert Bierstadt's *Echo Lake, Franconia Mountains, New Hampshire* as a student, frantically taking notes for the paper I'd have to write that evening. My 18-year-old self never would have imagined the possibility of pulling up an image of the painting on my computer, to have another look, after the Museum closed for the day.

Kate Kearns '01
Collections Management Imaging Project Coordinator

Editor's note: Kate Kearns '01 worked for SCMA September 2010–August 2013 and with dedication completed the IMLS-granted project to finish digitizing the Museum's collection and make images available to the broader community.



Above (top): Kate Kearns '01 in the Cunningham Center
Below: The "Digi Guys," Stephen Petegorsky and Jim Gipe, complete the final digitizing session

EXHIBITIONS

JULY 2012–JUNE 2013



Outside the Box: Conceal, Display, Entice



New Acquisitions of African Art

June 29–September 9, 2012

JAY BOLOTIN: THE JACKLEG TESTAMENT

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

July 27–September 30, 2012

OUTSIDE THE BOX: CONCEAL, DISPLAY, ENTICE

Organized by the Summer Institute in Art Museum Studies

September 7–December 9, 2012

NEW ACQUISITIONS OF AFRICAN ART

Curated by John Pemberton III, consulting curator for African art

September 28, 2012–January 6, 2013

DRAWN TO EXCELLENCE: RENAISSANCE TO ROMANTIC DRAWINGS FROM A PRIVATE COLLECTION

Curated by Aprile Gallant, with consulting curator Suzanne Folds McCullagh '73, Anne Vogt Fuller and Marion Titus Searle Chair and Curator of Prints and Drawings, Art Institute of Chicago

October 12–December 16, 2012

ITALIAN AND FRENCH DRAWINGS FROM THE PERMANENT COLLECTION

Curated by students in Professor Suzanne Folds McCullagh's class, "French and Italian Drawings: Renaissance through Romanticism"

October 19, 2012–February 3, 2013

MONSTERS

Curated by Henriette Kets de Vries, Cunningham Center manager

January 25, 2013–January 2018

SOL LEWITT: WALL DRAWING #139 FROM THE PERMANENT COLLECTION OF SCMA

A collaboration between SCMA and Smith MathStudio

Offsite: Burton Hall, Smith College

Installation co-organized by Aprile Gallant and Pau Atela, professor of mathematics and statistics, and supervised by Roland Lusk, Sol LeWitt Studio, New York, NY with assistance from Clara Bauman '13, Minjia Chen '15, and Clara Rosebrock '16

February 1–May 26, 2013

COLLECTING ART OF ASIA

Curated by Fan Zhang, Freeman/McPherson post-doctoral curatorial and teaching fellow in East Asian art; Linda Muehlig, associate director for curatorial affairs and curator of painting and sculpture; and Aprile Gallant

February 8–May 5, 2013

LESS IS MORE: THE MINIMAL PRINT

Curated by Julie Warchol, Brown post-baccalaureate curatorial fellow

May 10–November 3, 2013

FRAMEWORK IX: RESTORING THE BOUNDARIES

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

June 14–September 15, 2013

SUMMER OF LOVE: PSYCHEDELIC POSTERS FROM SCMA

Curated by Aprile Gallant



Pau Atela with Sol LeWitt: Wall Drawing #139



Summer of Love: Psychedelic Posters from SCMA

DRAWN TO EXCELLENCE:

RENAISSANCE TO ROMANTIC DRAWINGS FROM A PRIVATE COLLECTION

Featuring such important master draftsmen as Agnolo Bronzino, Annibale Carracci, Eugène Delacroix, Jean-Honoré Fragonard, Giovanni Battista Tiepolo, and Giorgio Vasari, this exhibition included the drawings of 72 artists who worked primarily in Italy and France between 1500 and the 1830s.

SCMA drew from an outstanding American collection owned by a Smith alumna who is widely known for her discernment, connoisseurship, generosity, and ardent support of museums in both the United States and abroad. The alumna's devotion to the study of drawings and her willingness to lend selections from her collection to public institutions have expanded the knowledge of these precious works of art.

Drawn to Excellence presented a unique opportunity for an educational institution; students from a variety of disciplines had direct access to exceptional examples of draftsmanship spanning four centuries of artistic production. At Smith, the exhibition was timed to coincide with a semester-long course on drawing—"French and Italian Drawings: Renaissance through Romanticism"—taught by Suzanne Folds McCullagh '73, the Anne Vogt Fuller and Marion Titus Searle Chair and Curator of Prints and Drawings at the Art Institute of Chicago, during her tenure as Ruth and Clarence Kennedy Professor of Renaissance Studies at Smith. Dr. McCullagh also served as a consulting curator to the exhibition.

Drawn to Excellence traveled to the Herbert F. Johnson Museum at Cornell University and was on view January 26–May 5, 2013.

Drawn to Excellence was organized by SCMA and supported by the Edith Stenhouse Bingham, class of 1955, Art Museum Fund; The Louise Walker Blaney, class of 1939, Fund for Exhibitions; the Charlotte Frank Rabb, class of 1935, Fund; the Emily Hall Tremaine Fund through the initiative of Dorothy Tremaine Hildt, class of 1949; the Publications and Research Fund of SCMA; and the Massachusetts Cultural Council, a State Agency. Exhibition website: smith.edu/artmuseum/On-View/Past-Exhibitions/Drawn-to-Excellence

September 28, 2012–January 6, 2013



Left: Agnolo Bronzino. Monticelli 1503–1572 Florence. *The Dead Christ*, 1529/35. Black chalk with later framing lines in pen and ink. Right: Jean-Honoré Fragonard. Grasse 1732–1806 Paris. *Two Cypresses in an Italian Garden*, c. 1774. Two shades of red chalk, with later framing lines in pen and brown ink. Private Collection. Photographs by Ricardo Blanc. Courtesy National Gallery of Art, Washington, D.C.

On our very first day of her class, Suzanne Folds McCullagh '73 took us into the Cunningham Center. With little foreknowledge, we chose the pieces that eventually became part of our own exhibition, created in conjunction with *Drawn to Excellence*.

Dr. McCullagh gave me an amazing introduction to the world of museums. Prior to this course, I had only visited art museums as an interested, yet passive, spectator. Each week, we started out in the classroom, but inevitably we would venture over to the Museum to examine and research our individual works or collaboratively discuss our exhibition and *Drawn to Excellence*. For the first time, I got to interact with the works I was researching—to know the feel of the paper and how the work looked from every angle—and not just see the art from behind glass or in a book. Dr. McCullagh taught me new ways to think about the works I saw. Because she took us back to the Museum week after week, we were constantly reexamining the works and reevaluating our views.



For our final project, we each picked several works from *Drawn to Excellence* and wrote and presented a proposal for their acquisition by the Museum. With Dr. McCullagh's help, I not only fell in love with what I saw, but also learned how to defend my choices and deepen my appreciation of the art.

During the last class, we were asked to pick our favorite work in each of the two exhibitions. After working with the collections to such an extent, we were all at a bit of a loss to choose just one. One of my choices was Bartolomeo Letterini's *Scene of Glorification* in SCMA's collection. I had been working with it for our exhibition. It was more than just the image that drew me in,

although I like the composition (especially the cheeky putti at the bottom). I love the layers, the sense of a work in progress. The pentimenti and collaged replacements make me wonder about the artist's ideas and intention. Even the ill-placed collector's marks make me wonder about the work's life as an object—who it belonged to and its life before Smith. There are other works that I find more superficially attractive, but I see a world behind this drawing and that makes me keep looking.

Over the course of the semester, we learned to handle works on paper, engaged in extensive research and discussion, wrote wall texts and acquisition proposals, and even tried our hand at mixing and drawing with iron gall ink. When Professor McCullagh took us into the Museum, we were not just students, we were art historians, collectors, and curators.

Maggie Hoot '16
Participant, "French and Italian Drawings: Renaissance through Romanticism," and Art History major



Center: Maggie Hoot '16
Above: Suzanne Folds McCullagh '73 and students in the Cunningham Center
Below: Bartolomeo Letterini. Italian, 1669–1745. *Scene of Glorification*, undated. Pen and brown ink with brush and brown wash, heightened with white gouache, on tan laid paper, pieced at lower right, scored in red chalk for transfer sheet. Gift of Elizabeth Berenson.

DRAWN TO EXCELLENCE: PROGRAMMING



Top: *Drawn to Excellence*, display of drawing materials
Above left and right: “Form a Line!” Family Day participants
Bottom: “Drawings at SCMA” Teachers’ Workshop, fall 2012

Related programming was organized to achieve three educational goals: provide opportunities to examine closely original master drawings and materials; define terms related to the historical context of the exhibition; and introduce visitors to the field of collecting drawings. The Museum created a variety of exhibition features, labels, brochures, and on-site programs to fulfill these goals.

Some components were incorporated directly into the exhibition. An alcove space designed by SCMA’s Julie McLean and David Dempsey (with input from conservator Phoebe Dent Weil) invited visitors to learn about the materials that artists would have used. The alcove display included naturally derived chalks, inks, tools, and papermaking materials. After surveying Smith students and local art teachers about their questions regarding the exhibition material, the Museum developed a series of wall labels titled “Drawing Conclusions.” These labels served as a type of exhibition “F.A.Q.” Lastly, a “Quick Guide to Drawing Materials and Techniques” brochure provided a glossary of technical terms for viewers.

Additional programming for PreK–12 students and teachers, local families, Smith alumnae, and members of the general public also served the overall educational goals. Smith Student Museum Educators invited hundreds of local schoolchildren to contemplate the drawing process during the “Looking at Lines” tour. Thirty local art teachers attended a “Drawings at SCMA” workshop during the fall. During “Form a Line!” Family Day, the Museum welcomed several hundred visitors with children who “formed lines” using art materials and then stretched their bodies—as well as their minds—during an interactive performance by Wire Monkey Dance.

Collecting Drawings: A Public and Private Affair

2012 Emily Hall Tremain Symposium: September 28–September 29, 2012

Drawn to Excellence set the stage for SCMA to explore the intricate relationship between the public and private spheres of collecting art. This year’s symposium brought together curators, collectors, and dealers who participated in honor of the private collector and her vision. Smith alumnae, students, faculty, and community members were among nearly 200 participants for this year’s symposium.

Nicholas J. L. Turner, formerly Deputy Keeper, Department of Prints and Drawings, British Museum,

London, and Curator of Drawings at the J. Paul Getty Museum, Los Angeles, began the program with an inspired examination of Frederico Barocci’s *Madonna Reading, with the Christ Child on Her Lap*. The next day, Smith’s Craig M. Felton, professor of Art, provided an eloquent survey of the art of *Drawn to Excellence* and its relevance to classroom teaching. Professor Felton then introduced Hugo Chapman, Keeper of Prints and Drawings and Curator of Italian and French Drawings pre-1800, British Museum, who explained British private collector William Young Ottley’s significance

in developing the British taste for Italian drawings. SCMA was particularly pleased to draw on the expertise of distinguished Smith alumnae. Suzanne Folds McCullagh ’73 presented a lively and transparent history of collecting at her home institution. Jane Shoaf Turner ’78, editor, *Master Drawings*, and Head of the Print Room, Rijksmuseum, moderated a closing panel discussion with Andrew Robison, Andrew W. Mellon Senior Curator of Prints and Drawings, National Gallery of Art, and Mark Brady, Director, W.M. Brady & Co. Inc.



The entire “Collecting Drawings” symposium can be viewed on the SCMA YouTube channel: smith.edu/artmuseum. The Emily Hall Tremain Symposia were created to introduce Art and Art History students to careers they might wish to pursue as well as to bring together Smith alumnae who work in these fields. Support for this symposium was provided by the Emily Hall Tremain Fund through the initiative of Dorothy Tremain Hildt ’49.

“Collecting Drawings” presenters and participants, left to right: Suzanne Folds McCullagh ’73; Hugo Chapman; Nicholas J. L. Turner; Craig Felton; Jane Shoaf Turner ’78, Andrew Robison, and Mark Brady; Jan Oresman ’55 with other participants

COLLECTING ART OF ASIA

February 1, 2013–May 26, 2013



Above, clockwise: Traditional; Contemporary; Video; and Prints; galleries
Below: Students at “Night at Your Museum” view the Prints installation
Opposite: A student views the Traditional installation

This exhibition and its related publication and programs grew out of an idea proposed by Dr. Fan Zhang as the final project of his three-year appointment at Smith College as the Freeman/McPherson Post-Doctoral Curatorial and Teaching Fellow in East Asian Art. While researching the Museum’s Asian art holdings, he became intrigued with the relationship between the preeminent collector Charles Lang Freer and Smith College professor and painter Dwight William Tryon, who together were responsible for the early history of collecting and displaying Asian art at the College.

Dr. Zhang’s investigation revealed that the Museum was approaching an important anniversary in 2013: the centennial of the first works of Asian art to enter the Museum’s collection, which came as gifts from Freer. At first, a small installation of Freer’s gifts was considered, but the project was ultimately expanded into a major exhibition, including 140 works from SCMA’s permanent collection as well as promised gifts displayed on three levels of the Museum. The exhibition featured Chinese, Japanese, Korean, South and Southeast Asian works in a variety of media, and ranging from traditional to contemporary art. It was accompanied by a publication of highlights from the Asian collection, authored by Dr. Zhang, Director Jessica Nicoll, curatorial staff, and faculty.

In Dr. Zhang’s essay for the publication, he explored the little known but fascinating story of Dwight Tryon and Charles Freer. Tryon first met Freer, a wealthy industrialist and collector, in 1889 when Freer purchased one of Tryon’s landscapes from the artist. Their friendship, based on common interests in American and Asian art, lasted until Freer’s death in 1919. With Tryon’s help, Freer organized the first public exhibition of his Asian collection at Smith’s Hillyer Art Gallery in 1897, followed by other exhibitions and his inaugural gifts of Asian art in 1913. Freer’s pioneering gesture to donate his collections

to the nation, with a museum to house them in Washington, D.C., undoubtedly inspired Tryon’s gift to the College of his own collection and funds to build a new museum, which opened in 1926.

After the Freer-Tryon years, the Museum’s Asian collection continued to grow when a series of private collections of Chinese and Japanese art, as well as Indian miniatures, came to SCMA following World War II.

During Suzannah Fabing’s tenure as Director of SCMA (1992–2005), the exhibition and collecting of non-Western art was emphasized as a strategic goal to support the College’s increasingly international academic programs. With the help of alumnae and faculty, the Museum’s focus on Asian art gained momentum, with a series of loan exhibitions and the formation in 2001 of the Asian Art Task Force, an advisory body of alumnae chaired by Joan Lebold Cohen ’54.

Collecting Art of Asia featured a number of highly important gifts of Asian art made to the Museum during the last ten years, many from alumnae donors, including contemporary ceramics by Japanese women artists, paintings from post-Mao China, contemporary Chinese and Japanese prints, and objects associated with the Japanese tea ceremony. It also highlighted the role of students in building the Asian collection with the site-specific installation *Movement* by Yong Soon Min, purchased for SCMA through a major international fundraising effort by the Korean American Students of Smith (KASS), led by Chair Sohl Lee ’06.

The Museum’s continuing commitment to acquiring Asian art was exemplified in the exhibition by the recently acquired sculpture *Seated Buddha—Abhaya Mudra* (2012) by Sopheap Pich. This work was created

specifically for the Museum and quickly became an audience favorite and the show’s iconic image. (See page 19.)

Collecting Art of Asia not only served as a retrospective of the Museum’s history of collecting and displaying Asian art but looked forward to the future. During the course of the exhibition the Smith College Board of Trustees announced the creation of the Carol T. Christ Gallery for Asian Art, supported by a leadership gift from Peggy Block Danziger ’62 with additional gifts made in memory of Isabel Brown Wilson ’53 and in honor of President Carol T. Christ. This gallery, the first space dedicated to the display of Asian art, will open in 2015. The Museum also looks forward to the appointment of its first full-time curator of Asian art, made possible by a gift from Jane Chace Carroll ’53.

Pulitzer-Prize winning journalist Sebastian Smee, in a glowing review in *The Boston Globe*, summarized the exhibition and its success: “*Collecting Art of Asia* is more than a stock-taking show that happens to mark 100 years of collecting. It’s also a statement of intent...What is striking about it is how determinedly, how brightly, it looks to the future.”

This project was made possible by the generous support of the Louisa Stude Sarofim 1995 Charitable Trust and The Brown Foundation, Inc., of Houston, both through the initiative of Louisa Stude Sarofim ’58, and the General Art Fund. Additional support for educational programming was provided by the Carlyn Steiner ’67 and George Steiner Endowed Fund, in honor of Joan Smith Koch. Exhibition website: smith.edu/artmuseum/On-View/Past-Exhibitions/Collecting-Art-of-Asia



COLLECTING ART OF ASIA: PROGRAMMING



Clockwise from top: Smith faculty members, Chester Michalik and Dan Gardner at the "Excavating the Image" workshop; Linda Muehlig gives a gallery talk; Maggie Lind facilitates a Second Friday "Open Eyes" conversation; Family Day and "Night at Your Museum" performers, guests; and DJ



Collecting Art of Asia offered numerous learning opportunities for SCMA's varied audiences—from Smith students and faculty, to Asian art collectors and experts.

Exhibition programming included "Excavating the Image: *The Birth of RMB City*," a two day workshop for Smith and Five College faculty through the College's Kahn Liberal Arts Institute; a colloquium for Museum donors and members of the Museum's Asian Art Task Force (described in full on page 31); events for Smith students; and educational outreach to K–12 students.

Building on the themes of collecting and nature in art, Smith Student Museum Educators and SCMA Academic Programs & Public Education staff led exhibition tours for nearly 2,000 school children, and 43 local elementary and high school teachers participated in multi-disciplinary workshops on teaching with the exhibition. Family Day and Second Fridays also featured the exhibition.

Smith faculty and Museum staff collaborated in the planning, development, and implementation of educational materials and events, including academic visits by more than 120 Smith and Five College students.

In addition to class visits for academic courses, 400+ Smith students connected with the exhibition and each other at "Night at Your Museum," a social event organized in collaboration with student groups. The evening featured pan-Asian pop music and food, Smith student dance performances, origami-making, calligraphy instruction, and lively conversations in the Museum's galleries.

Smith faculty from the Anthropology, Art History, East Asian Languages & Literatures, Dance, and History departments made use of the exhibition during their spring 2013 courses. (See Faculty Perspectives, pages 32–33.)

Collecting Art of Asia Colloquium April 5–6, 2013

In addition to sharing the diversity of the Museum's Asian art collection with the Smith and broader communities, *Collecting Art of Asia* provided the impetus for an Alumnae Colloquium by the same name. Participants included the Museum's Asian Art Task force as well as other art collectors and donors, along with Smith faculty, students, and Museum staff.

Through a series of talks, tours, and gallery visits, this two-day program provided an opportunity to look back as well as forward, offering participants the chance to engage with one another and the Museum's art of Asia.

The colloquium opened with a keynote lecture by Dr. Massumeh Farhad, chief curator and curator of Islamic Art, Freer Gallery of Art/Arthur M. Sackler Gallery, Washington, D.C. Other presenters included Smith and Five College faculty members and Museum staff. Participants learned about the history of collecting Asian art at Smith and discussed current conceptions of Asia and Asian art. The colloquium also included a behind-the-scenes, interactive look at the kinds of learning experiences taking place at the Museum. Closing remarks by Jessica Nicoll revealed "Future Plans for Art of Asia" at SCMA.



Left: Dr. Massumeh Farhad
Bottom left to right: Carol T. Christ and Jane Chace Carroll '53; Jina Kim; Ann Musser facilitates a VTS conversation about *Movement*; and Samuel Morse leads a session in the Cunningham Center at SCMA

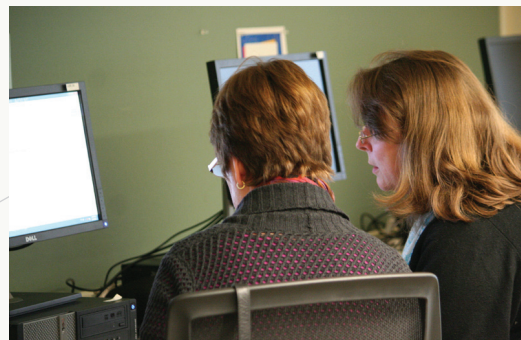


Academic presenters

Massumeh Farhad, Chief Curator and Curator of Islamic Art, Freer/Sackler Galleries
Carol Christ, President, Smith College
Jessica Nicoll, Director and Louise Ines Doyle '34 Chief Curator
Aprile Gallant, Curator of Prints, Drawings and Photographs
David Dempsey, Associate Director for Museum Services
Ann Musser, Associate Director for Academic Programs and Public Education
Daniel Gardner, Professor of History
Jina Kim, Assistant Professor, East Asian Studies
Samuel Morse, Professor, History of Art, Asian Languages and Civilizations, Amherst College
Fan Zhang, Freeman/McPherson Post-Doctoral Curatorial and Teaching Fellow in East Asian Art

Student presenters

Charlotte Helmer '13
Shama Rahman '13



Above left: Marnie Anderson
Above right (on right): Suzanne Gottschang
Below: Jina Kim

FACULTY PERSPECTIVES

Connecting Lectures and Lacquerware

One of my great pleasures this past academic year was taking students and visitors to SCMA to show off the fabulous *Collecting Art of Asia* exhibition. While the term “Asia” encompasses multiple and quite disparate civilizations, the Smith collection is mainly centered on the cultures of East Asia, especially China and Japan.

What a boon this exhibition was for those of us who teach East Asia. Visiting lecturer in Art and East Asian Studies Melissa Walt took her classes examining the Chinese Cultural Revolution and modern and contemporary Chinese art to the show on a near weekly basis. The students in my Japanese history class enjoyed the mix of traditional art alongside the strong contemporary collection. For example, we were able to view early modern lacquerware and contemporary pottery by women artists as we considered the shifting material conditions and social patterns of Japanese society over several centuries. A highlight for students was a special East Asian Studies-sponsored tour led by curator Aprile Gallant followed by refreshments.

It was a pleasure to connect lectures and discussions with actual works of art. My colleagues and I are excited about the upcoming gallery dedicated to Asian art. In the meantime, faculty members can take students to the Cunningham Center to view objects in an intimate setting, an opportunity many of us take advantage of regularly.

Marnie Anderson, Associate Professor, History, and Chair, East Asian Studies

Reflections on Excavating the Image: *The Birth of RMB City*

Before becoming one, I imagined that professors spent a good deal of their time discussing the important ideas in their disciplines with their colleagues over coffee or cocktails. While there were no cocktails, there was lots of coffee at January’s “Excavating the Image” workshop featuring Cao Fei’s *Birth of RMB City*. Presentations by experts in contemporary Chinese art, urban development in China, Chinese art history, and the technical/artistic process used in creating the video informed our discussions of this unusual piece. But it was during the informal discussions amongst the participants—colleagues from Architecture, History, Art History, and Studio Art and SCMA—where we were able to develop some deeper understanding of the art work.

Not surprisingly, we all saw different issues in the video. My initial reaction was that Cao Fei had captured the essence of China’s 30-year economic transformation in a matter of minutes. I saw a commentary on the social and economic consequences of such rapid economic growth. New skyscrapers were being built as old apartment buildings of the socialist era were being destroyed. Spaces resembling imperial palaces were juxtaposed with sooty, empty factories, and golden ingots and money (*renminbi*) seemed to appear everywhere. Yet, my colleagues, like James Middlebrook, a professor of Architecture, “saw” the debacle of China’s TV Tower and the 2012 30-story skyscraper built in 360 hours. Others found references in the video to China’s imperial history, the current political regime, as well as environmental degradation resulting from China’s rapid economic development.

Beyond our interpretations, learning how others not only viewed this extraordinary work through various disciplinary backgrounds but also how they related to it as art further enhanced our discussions. Reflecting on that day, I learned to appreciate *RMB City* in new ways. I also experienced the life of professors as I imagined it—discussing ideas about an amazing, thought-provoking work of art, over coffee.

Suzanne K. Gottschang, Associate Professor, Anthropology and East Asian Studies

Working with *Movement*

During fall 2012, I had the great fortune to teach two classes—“Contemporary Korean Popular Culture” and “Korean Diaspora”—that directly integrated Yong Soon Min’s installation *Movement*. Visiting SCMA and looking closely at the installation immensely enriched both of these courses.

One of my objectives in the popular culture course was to investigate the cultural, political, and historical implications of Korean popular culture’s stunning reception outside the South Korean peninsula, a cultural phenomenon that has come to be labeled *Hallyu* (Korean Wave). In the second course we asked, “What does it mean to be diasporic?”

Min’s *Movement* as well as the *Collecting Art of Asia* exhibition provided concrete ways to build knowledge of how artistic expressions both challenge and reify national identity formations. They helped the classes to investigate what we mean when we identify an artwork or an artist as Korean, Chinese, and Japanese—or Asian, for that matter—in this age of globalization and transnational flows of people and ideas. Min (born in South Korea in 1953 and an 1960 émigré to the U.S.), poignantly places her own Korean-American diasporic history and experience along with the histories of other Asians in *Movement*, as if alluding to the powerful shared and individual experiences of Asian immigrants around the world. The large wave figure made with reflective LPs and CDs, each with Asian music covers, speaks to the production, distribution, consumption, and reception of popular music across borders, cultures, and time.

Min’s work and her visits to my classes affirmed for us that, aside from the pleasure we gain through the process of consuming Korean popular culture, whether it is K-Pop or TV drama, each of us is an important participant and agent in making the history of Korean popular culture and Korean diaspora.

Jina E. Kim, Assistant Professor, East Asian Studies

ACADEMIC PROGRAMS AND PUBLIC EDUCATION

People are
compelled by
stories and
ideas to which
they personally
connect.

It is intuitively true that people are compelled by stories and ideas to which they personally connect. This perspective is now supported by current research in education, psychology, and neuroscience. The results all point to the notion that people are hard-wired to remember information and ideas that are personally meaningful. The explosion of research at the intersection of neuroscience and educational theory has also sparked insights into the power of visual experience to cultivate learning that is meaningful and memorable.

Museums, as stewards of collections of original works of art, can aspire to help diverse visitors learn, grow, and connect—with different times and places, the world around them, with each other—and even to grow in their sense of themselves. Art is visual. Its subjects cover age-old stories, often addressing universal human concerns. Art's subjects can transcend economic and cultural boundaries, and art is open to a variety of interpretations.

SCMA has fully embraced these qualities of art. Education staff members, through a variety of ongoing programs and special events, continually seek to create the pathways that help connect audience to artwork.

Connecting Audience to Artwork



Louise Kohrman Martindell '02 leads a drawing session for a Teachers' Workshop

CLASS VISITS AND MUSEUM-BASED COURSES

- ▶ SCMA served many academic roles this year, including as laboratory, study center, performance space, and case study. Faculty members, with the support of SCMA staff, continue to find new and interdisciplinary ways to integrate the Museum collection into their coursework and teaching.

During the fall, Aruna d'Souza, visiting associate professor of Art, taught a course titled "Feminism and the Museum." Students in the class contributed to SCMA's reinstallation planning process through an assignment that asked them to look at the Museum's third floor and suggest changes to the interpretation and display. The ideas they presented, based on the critical analysis skills they were developing in class, were creative and provocative.

Organized through the initiative of Chris Aiken, assistant professor of Dance and director of the MFA Program, the MFA Dance students participated during the spring in a one-week residency. Artist and dancer Ninette Rothmueller collaborated with the students who sketched a plan for an improvisational work that they performed amongst the contemporary Asian art on view.

The Museum's growing collection of African textiles received attention and close study by Amanda Gilvin, a post-doctoral fellow in African Art and Architecture, for her course "Textiles and Fashion in Contemporary Africa and African Diaspora." Textiles were carefully unrolled in the Museum's Mellon Classroom, and students used magnifying glasses to differentiate styles of production and design from across multiple cultures.

Ninian Stein, visiting assistant professor in Environmental Science and Policy, worked with Museum staff to arrange a visit to the Cunningham Center for her class "Sustainable Solutions." Students viewed works that addressed environmental concerns as well as other difficult societal issues and analyzed artists' different approaches to communicating and commenting on these topics.



Students in Dance (top), Art (center), and Environmental Science (bottom) use the Museum and its collection as a "lab" for their coursework





Camille Kulig '13 and friends

Visiting the Museum was one of my favorite things to do soon after I arrived at Smith. Enthralled by the collection and people who worked to bring it to life, I knew being part of the Museums Concentration would be one of the most meaningful and intellectually rewarding experiences I could engage in.

During my sophomore year, as part of the practical experience component of the concentration, I worked both as a Student Museum Educator as well as in the Education Department. My love of interacting with museum visitors was ignited as I created and gave object-based tours of the Museum's collection and participated in many Family Day and Second Fridays programs. The Concentration encourages the exploration of many museum fields, and I decided to intern in the Curatorial Department of the Toledo Museum of Art during the summer of 2012. While there I worked closely with one of the curators on the exhibition *Manet: Portraying Life* and had the opportunity to write over 40 extended wall labels and perform extensive research on the life of Manet.

Interning in both education and curatorial departments enabled me to understand the various audiences a museum caters to and how important creating smart and thoughtful materials can be in successfully engaging museum goers. Having this dual consciousness heavily informed my Capstone Project; I sought to bring together the information I'd gained from my experiences, in addition to engaging with Smith's collection.

For my project I proposed a re-hanging of a portion of SCMA's 19th-century collection that would highlight thematic similarities between various works in the Museum. In the classroom I had engaged in many conversations around breaking down the chronological hierarchy that has been inherent to museums. I aimed to create a plan that would speak to this potential change, especially on the occasion of SCMA's re-installation of its permanent collection. I ultimately ended up with a Capstone Project that succeeded in encapsulating my practical and academic experiences. I have always believed museums to be powerful spaces that have the potential to transform how we look at the world; through the Museums Concentration I became confident in my ability to further this idea.

Camille Kulig '13
Art History Major and Museums Concentrator



In March 2013, Museums Concentrators '13 and Maggie Lind, associate educator for academic programs (front, center), attended "Teaching Museums in the Twenty-first Century," a conference hosted by the Hood Museum of Art, Dartmouth College. Jessica Nicoll '83 (back, center) participated as a presenter.

SMITH 2013 GRADUATES WITH A CONCENTRATION IN MUSEUMS

Naya Bricher
Curating "Reflections and Projections: 50 Years": Contextualizing a Reunion Art Exhibition for the Class of 1963

Emma Curry-Stodder
Rites of Passage: Ellis Island and the Lower East Side Tenement Museum and their Contributions to the Current Immigration Debate

Dana Elliot
Opening the Alarmed Door: Exposing and Exhibiting the Work of Museums

Britte Geijer
Staring in the Looking Glass: Women Portraying Women and the Role of the Female Artist/Curator

Charlotte Helmer
Open the Box: Design for the New Asian Gallery at Smith College

Camille Kulig
A Museum with a 21st-century View: Rethinking Display and Interpretation at SCMA

Maurine Miller
Museums and Technology: Current Practices and the Integration of Social Media at SCMA

Sabrina Montenegro
SCMA Engaged: An Interactive Conversation about the Appeal and Accessibility of Campus Museums

Shama Rahman
View from the Other Side: Translating the Western Museum Model to the United Arab Emirates

Nancy Yerian
King in the Community: A Virtual Exhibit for Neighborhood Engagement

THE MUSEUMS CONCENTRATION

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

This academic program continues to grow and develop. Museums Concentrators enrolled in the following museum-taught courses: "The History and Critical Issues of Museums" and (for seniors) the "Museums Concentration Research Capstone Seminar."

During the year the advisory committee admitted four new students from the class of 2014 and eleven students from 2015; they were welcomed to the program at a special tea in February. At the end of May, ten students graduated with a concentration in Museums; they are listed at left, with the titles of their culminating Capstone Research Projects. During their time at Smith, these students completed practical internships and projects at such varied institutions as the Museum of Modern Art, the Smithsonian Center for Folklife and Cultural Heritage, Gagosian Gallery, and the Statue of Liberty National Monument/Ellis Island.

New this year—SCMA invited Museums Concentrators to gather for a monthly informal lunch in the Duckett dining hall. Other attendees included Suzanne Folds McCullagh '73 and Jason Bauer-Clapp, from the Lazarus Center for Career Development, who provided tips and answered questions about searching for museum internships.

STUDENT MUSEUM EDUCATORS

- The SME Program serves as a nexus for reaching multiple Museum audiences

Staff, faculty, PreK–12 students, teachers, and local community members are all involved with aspects of the training and hands-on learning experiences the SME volunteers receive. One example of the intersecting of multiple audiences took place in December, when SME Elaine Kuoch '15 coordinated a workshop at SCMA for high school students participating in Project Coach, an urban education initiative started by Samuel Intrator, professor of Education and Child Study at Smith.

Through her volunteer work as a SME and coursework in the Department of Education and Child Study, Elaine had learned about the Visual Thinking Strategies (VTS) teaching method, an informal, gently guided, interactive approach to group discussions about art. Using this method, she co-facilitated an afternoon workshop with Julie McLean, associate educator for teacher and family programs. Fifteen local Project Coach students attended, along with several Smith faculty and students from the College's Master of Arts in Teaching program.

Through their participation in Museum programs such as PreK–12 school visits, Second Fridays, and Family Days, SMEs added to their co-curricular resumes and received valuable experience connecting audience to artwork.

SMEs assisted at Family Days (left and right) and led a class with Project Coach students (center)



SMEs 2012–2013

Madison Barker '15
Maurine Collins Miller '13
Niyati Dave '15
Elizabeth Davis '14
Kristen DeLancey '15
Cassandra Duncanson,
UMass, Amherst '14
Freda Epum '15
Rebecca Firkser '15
Kylie Fisher '13
Marion Gajonera '14
Stephanie Garland '14
Candace Kang '15
Elaine Kuoch '15
Jiete Li '15
Anna Mokros '13
Sara Moss-Horwitz,
Northampton High School '13
Hope Mowry '15
Hanna Park '14
Ling Qiu '15
Janna Singer-Baefsky '15

SCHOOL AND TEACHER PROGRAMS

- Student-staff collaboration is an essential component of program planning in the education department

Kylie Fisher '13 brought a particular set of skills to her role as this year's School Programs intern. Having recently returned from her JYA in Florence, Italy, Kylie was well prepared to compile notes on Renaissance drawings to add to the *Drawn to Excellence* tours. The "Looking at Lines" school tour included a variety of art objects from the permanent collection, such as Picasso's *Table, Guitar, and Bottle*, to tie into the Massachusetts K–12 art curriculum. K–12 students carefully studied the many types of marks artists make with their tools. Kylie created a set of index cards imprinted with varying forms of lines (curved, straight) to help children isolate the lines visually.

The spring semester tour, "Nature in Asian Art," focused on *Collecting Art of Asia*. Kylie assembled examples for this tour showing how nature is represented in Asian art, from a Japanese print of a winter landscape, to the wave-like form of a contemporary Korean-American installation. Asian art techniques are popularly taught in school curricula, and K–12 groups flocked to the exhibition during the spring. Ashley Brickhouse '11, Brown Post-Baccalaureate Fellow for Museum Education, managed scheduling hundreds of group visits. Ashley developed her skills as a gallery teacher as an undergraduate and Student Museum Educator. She continues to engage countless visitors with art through her staff position and collaborates with our interns, planning tours and programs. She also assisted with coordinating this year's Teachers' Workshops, described at right.



Top left and right:
Students in the "Nature
in Asian Art" spring
school tour;
Bottom: Teachers'
Workshop, fall 2012



Teachers' Workshops

Fall: Drawings at SCMA

Visit to the Cunningham Center for Prints, Drawings, and Photographs with curator Aprile Gallant. Brainstorming session on lesson planning led by Julie McLean. Drawing from sculpture exercise led by artist and SCMA staff member Louise Kohrman Martindell '02.

Spring: Asian Art at SCMA

Gallery talks on *Collecting Art of Asia* by curators Fan Zhang and Linda Muehlig. "Asking Essential Questions" about Asian art activity led by Julie McLean.

PROGRAMS FOR MEMBERS AND THE BROADER COMMUNITY

MEMBERS' PROGRAMS

- ▶ Throughout the year, SCMA Members are invited to participate in a diverse slate of special programs designed to foster deeper engagement with the Museum.

ART INSIGHTS Special programs and trips for Museum Members

August 22, 2012 "Open Eyes" for Members
 October 25, 2012 *Framework VIII* Gallery Talk with William Myers
 November 15th, 2012 "Open Eyes" for Members
 December 7, 2012 *Drawn to Excellence* Gallery Talk with Aprile Gallant
 January 31, 2013 *Collecting Art of Asia* Exhibition Preview with Linda Muehlig
 June 13, 2013 *Summer of Love* Gallery Talk with Aprile Gallant

PLEASE BE SEATED Members' reserved seating at Museum lectures

July 13, 2012 *Jay Bolotin: The Jackleg Testament* Artist Lecture by Jay Bolotin
 October 12, 2012 *Italian and French Drawings from the Permanent Collection*
 Lecture by Suzanne Folds McCullagh '73
 March 13, 2013 Miller Lecture by Keith Christiansen and Michael Gallagher
 April 5, 2013 *Collecting Art of Asia* Colloquium Keynote Lecture by Dr. Massumeh Farhad

FOR STUDENTS

September 21, 2012 *Student Members' Gathering*

MEMBERS' DAYS

November 15–18, 2012 *Members' Double Discount Days at the Museum*
 June 13–16, 2013 *Members' Double Discount Days at the Museum*

FRIENDS-SPONSORED COMMENCEMENT AND REUNION PROGRAMMING

May 18, 2013 Drop-in Scroll Painting Inspired by *Collecting Art of Asia*
 May 25, 2013 Gallery Talk on *Collecting Art of Asia* with Linda Muehlig

COMMUNITY PROGRAMS

- ▶ In addition to the many academic and exhibition-related programs offered this year, the Museum also hosted the annual Miller Lecture, in memory of Dulcy Blume Miller '46, as well as Second Fridays, a popular, free community program.

Miller Lecture: "Challenges, Revelations, and Surprises"

March 13, 2013

Keith Christiansen, John Pope-Hennessy Chairman of European Paintings, and Michael Gallagher, Sherman Fairchild Conservator in Charge of the Department of Painting Conservation, Metropolitan Museum of Art, New York, NY, shared recent collaborations including preparations for the reinstallation of the European Paintings Galleries at The Met.

Second Fridays: "Hands-on Fun!" and "Open Eyes"

Facilitated by Museum education staff, monthly hands-on art-making activities were offered for families, as well as "Open Eyes," informal gallery conversations for all ages about one work of art. These programs provided visitors with the chance to examine and find their own meaning in pieces found in the Museum's permanent collection or special exhibitions. More than 3500 visitors attend Second Fridays each year.



Clockwise from top left: Members attended Members' Days, as well as exhibition previews and gallery tours of *Drawn to Excellence*; *Framework VIII*; *Summer of Love*; *Collecting Art of Asia*; and Jay Bolotin



Clockwise from top right: 2013 Miller Lecture co-presenters Keith Christiansen and Michael Gallagher; lecture attendees at the Q&A following the talk; visitors of all ages enjoyed Family Days and Second Fridays

ADVISORY GROUPS

THE MUSEUM VISITING COMMITTEE (As of June 30, 2013)

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

Special Representative to the Visiting Committee Rebecca Rabinow '88, *Acquisitions Committee Chair*

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
Nancy Gillespie de La Selle '69
Catherine Freedberg '64
Jan Golann '71, *Associates Chair*
Thelma Golden '87
Susanne Grousbeck '58
Janet Ketcham '53
Ellen Lee '71
Anne Manning '89
Julia Meech '63

Diane Nixon '57
Eliot Nolen '54
Janice Oresman '55
Betty Sams '57
Louisa Sarofim '58
Ann Solomon '59
Judith Targan '53
Jane Timken '64
Melissa Wells '93
Anita Wien '62
Amy Worthen '67
Martha Wright '60

ASIAN ART TASK FORCE (As of June 30, 2013)

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
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, History of Art, Asian Languages and Civilizations, Amherst College
Jessica Nicoll '83, Director and Louise Ines Doyle '34
Chief Curator
Eliot Nolen '54
Janice Oresman '55
Tom Rohlich, Professor of East Asian Languages and Literatures

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
Fan Zhang, Freeman/McPherson Post-doctoral Curatorial and Teaching Fellow in East Asian Art

All gifts were made to SCMA during the 2013 fiscal year: July 1, 2012–June 30, 2013. Grants listed were awarded 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 the Museum's Asian Art Initiatives including strengthening its Asian art collection, mounting exhibitions and educational programs, and establishing the Carol T. Christ Gallery for Asian Art, in honor of Carol T. Christ, the 10th president of Smith College:

Megan Ambrus '07
Neelum Amin '86
Sanford Belden
Edith Bingham '55, in memory of Isabel Wilson '53
Nancy Bissell '61
Susan Brundage '71, in memory of Isabel Wilson '53
Jane Carroll '53 through the Mary P. Oenslager Foundation Fund and the Point Gammon Foundation
Linda Charles '74
Joan Lebold Cohen '54
Susan Cohen '62 through Susan Cohen Landscape Architect
Arlene Cohrs '80
Peggy Danziger '62
Paula Deitz '59
Marlowe Dieckmann '09
Deborah Duncan '77
Paula Einaudi '65
Margaret Eisen '75
Georgianna Erskine '54, in memory of Isabel Wilson '53

Elizabeth Eveillard '69 and Jean-Marie Eveillard through the Eveillard Family Charitable Trust
April Foley '69
Lynn Fox '77
Judith Golub '66 and Sidney Golub
Neil Grabois
Joanne Griffin '72
Elizabeth Hoffman '68
Eve Hunter '12
Gayle Jackson '67
Patricia Jackson
Stephanie Jacobson-Landon '95
Sabine Jean '11
Nina Jones '82
Ann Kaplan '67 through the Frances Alexander Foundation, in memory of Isabel Wilson '53
Janet Ketcham '53 through the Janet Wright Ketcham Foundation
Hoon Khoo '73
Wan Kim '60 and Andrew Kim
C. Kinsell, in memory of Paul Alpers
Elizabeth Liedel '04
Alexander Lindsey
Marilyn Lummis '54, in memory of Isabel Wilson '53
Judith Milestone '66
Eliot Nolen '54 and Wilson Nolen through the Great Island Foundation, in memory of Isabel Wilson '53
Janice Oresman '55
Alison Overseth '80
Louise Parent '72
Judith Pelham '67 through the Judith C. Pelham Trust
Lois Perelson-Gross '83
Susan Porth '70

Ruth Quigley '53, in memory of Isabel Wilson '53
Debra Romero '77
Tracy Rubin '77
Linda Salisbury '78
Ann Sanford '75
Louisa Sarofim '58 through the Louisa Stude Sarofim 1995 Charitable Trust
Agnes Scanlan '79
James Shulman
Sharmila Sinha '88 and Ravi Sinha through the Goldman Sachs Gives Annual Giving Fund
Cornelia Small '66
Lois Thompson '66
Ann Wales '57
Amy Wehle
Melissa Wells '93, in memory of Isabel Wilson '53
Anita Wien '62 and Byron Wien
Toni Wolfman '64

GIFTS TO FUND THE PURCHASE OF HOMME DEBOUT VERS LA GAUCHE

The Museum thanks donors of gifts to support the purchase of Edgar Degas's drawing *Homme debout vers la gauche* in honor of Diane Allen Nixon '57:

Jane Carroll '53 through the Point Gammon Foundation
Joan Lebold Cohen '54
Elizabeth Eveillard '69 and Jean-Marie Eveillard through the Eveillard Family Charitable Trust
Cynthia Kayan '57
Janet Ketcham '53 through the Janet Wright Ketcham Foundation
Sarah Leahy '54

Margot Linton '52
 Lanah Miller
 Joan Nissman and Morton Abromson through the
 Murray and Grace Nissman Foundation
 Eliot Nolen '54 through the Great Island Foundation
 Janice Oresman '55
 Ann Solomon '59 and Richard Solomon through the
 Richard, Ann, John & James Solomon Family Foundation
 Laura Spadone '57

GRANT SUPPORT

The Andrew W. Mellon Foundation
 The Andy Warhol Foundation for the Visual Arts, Inc.
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 Institute of Museum and Library Services, a Federal Agency
 E. Rhodes and Leona B. Carpenter Foundation
 Massachusetts Cultural Council, a State Agency
 The Samuel H. Kress Foundation

GIFTS OF FUNDS FOR OTHER PURPOSES

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

Caroline Bain '44 and Sherwood Bain
 Constance Bergfors '52 through the Fred Bergfors
 and Margaret Sandberg Foundation, Inc.
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 Marcy Eisenberg through the Community

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 Catherine Freedberg '64
 Jan Golann '71
 Gayle Golden '65, in memory of Harriet Tarkiainen '65
 Alice Goldman '62
 Dorothy Hildt '49 through the Emily Hall Tremaine
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 Aline Hill-Ries '68, in memory of Georgiana Hill '14
 Elisabeth Ireland '79 and George Ireland through
 the Elizabeth Ring Mather and William
 Gwinn Mather Fund

Margot Linton '52
 Sophie MacMahon '57
 Linda Merrill '81
 Sophia Ong '12
 Janice Oresman '55
 Ellen Perl '77
 Betty Ross '46
 Barbara Saulnier '58
 Karen Searcy
 Dorothy Sumner '57
 Jane Timken '64 through the Jane M. Timken Foundation
 Isabel Wilson '53
 Phoebe Dent Weil

GIFTS OF ART

The Museum thanks the many donors who supported SCMA through gifts of art, thereby strengthening and broadening the permanent collection.
 (See Acquisitions, pages 4–19.)



Top to bottom: *Collecting Art of Asia* Colloquium presenters and guests. Top: Dr. Massumeh Farhad and Carol Christ; center: guests at opening reception
 Bottom: Faculty members Craig Felton, Dan Gardner, and Fan Zhang

SCMA members support and sustain excellence in teaching and learning with art. We thank our members who connect with the Museum in meaningful ways and provide essential support. Membership totals may be viewed on page 3.

Tryon Associates

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

Elsie Aidinoff '53 and M. Bernard Aidinoff
 Patricia Ashton '53
 Jane Carroll '53 and Leo Arnaboldi
 Carol Christ and Paul Alpers
 Joan Lebold Cohen '54 and Jerome A. Cohen
 Ann Collier '55 and Marvin Collier
 Peggy Danziger '62 and Richard 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
 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 Newman
 Diane Nixon '57
 Eliot Nolen '54 and Wilson Nolen
 Janice Oresman '55
 Louise Parent '72
 Susan Rose '63
 Bonnie Sacerdote '64
 Betty Sams '57
 Louisa Sarofim '58
 Joan Schuman '62
 Elvira and Gursharan Sidhu
 Ann Solomon '59 and Richard Solomon
 Roberta Sommers '64 and Jeffrey Sommers
 Carlyn Steiner '67
 Ellen Strickler '57 and Daniel Strickler
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 Judy Tenney '49
 Joyce Thurmer '52
 Jane Timken '64
 Lucy Tittmann '53
 Ann Wales '57
 Roberta Weinstein '67 and David Weinstein
 Melissa Wells '93
 Anita Wien '62 and Byron Wien
 Wallace Wilson

Martha Wright '60
 Margaret Wurtele '67

Contemporary Associates

Contemporary Associates fund purchases of contemporary art for SCMA's permanent collection.

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 Laura Brounstein '84
 Cathy Carron '79 and Andrew Carron
 Wendy Cromwell '86
 Louise Eliasof '87
 Charlotte Ford '83
 Carol Franklin '75
 Lisa Marks '84
 Janice Oresman '55
 Mary Solomon '84 and David Solomon
 Judith Targan '53
 Amy Weinberg '82

Membership Support

Members sustain the Museum with fundamental support. The following individuals gave to SCMA at the Contributor level or above:

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 Lale Burk '64 and Carl Burk
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 Edith Byron and Frederick Byron
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 Mary Dangremond '76

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Edith Dinneen '27
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Gail Hecht '58 and Harvey Hecht

Yoohee Heo and Kwangdo Kim
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Jennifer Levy '76
Jennifer Levy '76, Matthew Gold, and
Daniel Gold, in honor of Ruth Gold '49
Janet Ley '52 through the Janet Upjohn
Stearns Charitable Trust
Donna Lifland '68, in memory of

Linda May '68
Susan Lindenauer '61 and Arthur Lindenauer
Lorraine Lyman '50
Heather Macchi '93
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Sally Mayer '79
Suzanne Folds McCullagh '73 and
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Viggiani '78 and Louise Zanar '78
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Ann Mitchell '75
Melissa Moore '91
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Julie Nadal '81
Sybil Nadel '57 and Alfred Nadel
Karen Nelson '62
Mary Newman '50
Judy Oberlander '78
Nancy O'Boyle '52
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Deidre O'Flaherty '70
Cande Olsen '72 through the New York
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Mary Pinney '58
Paola Prins '86

Susan Proctor '68
E. Upshur Puckette '57
Renna and Christopher Pye
Barbara Quilty '75
Sally Rand '47
Janet Rassweiler '80
Andrea Ray '85
Alice Robbins and Walter Denny
Mary Roberts '60 and Donald Roberts
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Mary Mensel '18
Estelle Rosen '63 and Norman Rosen
through the GE Foundation
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Elizabeth Rowe '59
M. Beverly Ryburn '43
Barbara Salthouse and Robert Salthouse
Rita Saltz '60
Samuel Samuels
Ann Sanford '75
Dorothy Sawyer '55
Cathy Schoen '70
Susan Seamans '70
Jane Shang '82 and Paul Shang
Katherine Sharp '83 and Christopher Sharp
Margaret Shorr, in memory of
Fahnya Bean '40
Joanne Siegmund '59
Diana Simplair '87
Susan Small '48
Joan Sokotch '68
Cynthia Sommer '75 and Andrew Balder
Estelle Sosland '46 and Morton Sosland
Laura Spadone '57
Joaneath Spicer '65
Joanna Sternberg '91
Nan Stifel '77
D. Ann Stromberg '58
Martha Subber '69, in memory
of Ruth Churchill '19
and in honor of Emily Wood '46

Elizabeth Sussman '54
Audrey Tanner '91
Barbara Townsend '74, in memory of Lyn Corbett '74
Sally Troyer '56
Sandra Tullius '84
Susan Van Dyne
Anne Vernon '53 and Jack Vernon
Janet Wallstein '71, in memory of Mary Melrose '71
and Sandra O'Leary '71
Kalle Weeks '67
Phoebe Weil
C. Ann Welsh '76
Barbara White '46
Noreen White '79
Kathryn Wiener '50
Lisa Wiese '78 through the Wiese/Cavanaugh Family Foundation
Anne Williams '65
Mary Wilson '69, in memory of James and Mary Wilson
Marsha Wiseheart '60
Toni Wolfman '64
Kathryn Wood '86
Nancy Wood '73, in memory of Lyn Corbett '74
Stephanie Woodson '85
Amy Worthen '67
Jennifer Yen '95

Additional information on membership opportunities available
online at smith.edu/artmuseum/Membership-Matters



Top: Museum members attended a program with Aprile Gallant, curator
of *Summer of Love*
Bottom: Students in the Prints installation of *Collecting Art of Asia*





CONSERVATION

Volunteers

Chelsie Dias '14
Isabella Galdone '16
Thea Goldring, Amherst College '14
Talia Halpern '16
Clare Jacobson '16
Candace Kang '15
Allison Keiter '13
Emily Kim '15
Ashley Kosa, Mount Holyoke '15
Breana Latty, '11
Bronte Marsteller, '15
Clara Patrice Rosebrock '16
Tatiana Shannon, Hampshire College '13
Geneva Strass-Wise '16
Elizabeth Temple '14

Summer Interns

Kelsey Dadmun '14
Josephine Johnson,
Wheaton College '13
Candace Kang '15

CUNNINGHAM CENTER

STRIDE Scholar

Emma Casey '15

Student Assistants

Petru Bester '15J
Karla Giorgio '13J
Jennifer Guerin '14
Maggie Hoot '16
Janna Singer-Baefsky '15

Volunteer

Lucretia Baskin

DIRECTOR'S OFFICE

Student Assistant

Frances Lazare '14

EDUCATION

Student Assistants

Kylie Fisher '13
Margaret Kean '14
Camille Kulig '13
Jiete Li '15

OCIP Intern

Rebecca Firkser '15

Student Museum Educators

See list on page 38

Family Day Volunteers

Morgan Augillard '14
Clara Bauman '13
Anuujin Elbegdorj '15
Bryn Gingrich '16
Karla Giorgio
Caitlin Glassman '16
Julia Hanowell '15
Hailey Hargraves '13
Dana Hsu '16
Minchi Hyun '15
Frances Lazare '14
Jody Lee '15
Ellie Levy '13
Jaclyn Majewski '13

MUSEUM ASSISTANTS

Aunaly Palmer '14J
Wendy Ramirez '16
Clara Patrice Rosebrock '16
Paola Sanchez '16
Niamh Sweetnam '16
Josie Tejada '13
Heather Upin '16

Other Volunteers

(Events and Tours)
Thomas Brown, Hampshire College '14
Joy Chan '14
Mary Bentley Clark
Brittany Edens '13
Meghan Fitzgerald '13
Victoria Melnikova '16
Tiffany Nova '15
Gabrielle Peterson '16
Deborah Place '16
Ashley Temple '14
Elena Terhune '14
Rebecca Wolfe '15
Aiyi Zhang '15

GUEST SERVICES

Student Assistants

Victoria Hugo-Vidal '14
Jennifer Koss '14
Caroline Noonan '15

MEMBERSHIP AND MARKETING

Student Assistants

Calla Bowles '16
Ashton Fancy '14
Jean Hoffheimer '14

Tiffany Nova '15
Shama Rahman '13
Anya Rosenberg '14

Student Museum Advisory Council (SMAC)

Rosalie Smith '15, *Chair*
Alessandra Del Brocco '14
Madeleine Duchene '16
Elaura Dunning '14
Ashton Fancy '14
Becca Firkser '15
Isabella Galdone '16
Dana Hsu '16
Frances Lazare '14
Bronte Marsteller '16
Shama Rahman '13
Clara Patrice Rosebrock '16
Geneva Strauss-Wise '16

MUSEUM SHOP

Student Assistants

Nicole Croke '15
Marisa Hall '14
Rohini Ray '14

Volunteer

Gillian Morbey

REGISTRAR'S OFFICE

Student Assistant

Chelsea Bartholomew '13

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. Krieger '84
Assistant to the Director

Louise Laplante

Collections Manager/Registrar

Maggie Lind
Associate Educator for Academic Programs

Louise Kohrman Martindell '02
Membership and Gifts Assistant

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

Stephanie Sullivan
Installation Assistant

Richard Turschman
Assistant Manager of Security

Julie Warchol
Brown Post-Baccalaureate
Curatorial Fellow

Fan Zhang
Freeman/McPherson Post-Doctoral
Curatorial and Teaching Fellow in
East Asian Art

MUSEUM GUARDS

Julie Bomba '11
Nellie Brahms
Larry Carlson
Cynthia Consentino
Ryan Duffy

Donna Edgerton
Nancy Elwell
Tamma Fairbrother
Pamela Ferrechio
Leonard FourHawks
Keith Gamage
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
Wendy Stayman
Jenni Sussman
Christie Svane
Kasha Toone
Diane Westman

SECURITY SYSTEM SPECIALISTS

Jim Adamski
Michelle Cotugno '02
Sue Farrell
Larry Friedman
Patrick Gaudet
Pat Jackson
Deb Kowal
Jack Martin
Jordan (So Yung) Morris
Mike Patenaude
Richard Samuelson
Fran Taylor



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Copy Editor:
Andrea E. Reynolds

Design:
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John Harrison

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Martha Ebner
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