THE YEAR IN REVIEW

SHeMA

SMITH COLLEGE MUSEUM OF ART | JULY 2010–JUNE 2011
An integral part of Smith College and its mission, Smith College Museum of Art educates and engages our academic and broader communities through meaningful and memorable encounters with exceptional art.

Maggie Lind, associate educator for academic programs, leads an Open Eyes gallery conversation based on Visual Thinking Strategies (VTS).

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2010–2011 was an exceptionally dynamic year at the Museum. It was marked by a deepening use of the collection by students and faculty, and by a series of events allowing campus and community members to discuss with artists how and why contemporary art takes shape.

All museums bring art and audience together, but SCMA did much more. By mounting exhibitions of cutting-edge art, and by inviting several internationally renowned contemporary artists for extended campus visits, the Museum set up a fruitful dialogue between creators and viewers.

These conversations went far beyond asking thoughtful questions at artists’ lectures (although the lively give and take between artist Whitfield Lovell and some 400 audience members remains a highlight of the year). During artists’ residencies, students and faculty watched as Lovell created a new print; and discussed with Moyra Davey, Emily Eveleth, Maria Magdelena Campos-Pons, and Fred Wilson the theory and practice behind their artwork.

The three-dozen students in Smith’s Museums Concentration took particular advantage of the opportunities to study artists’ work and then to have deep and broad conversations about what makes it—and them—tick. One sign that the three-year-old College program is hitting its stride is that students are starting to use the Museum not only as a learning space, but also as a kind of laboratory.
Now some student projects are growing directly out of the work the Museum is doing, and staff members are increasingly engaging students as partners. For example, Jessica Watson’s formative research on incorporating sound into a gallery exhibition had immediate effects on the Museum’s exhibition, Debussy’s Paris: Art, Music, & Sounds of the City (spring 2012). Amber Sinicrope ’12 and Zenobia Wingate ’11 took a recent gift of Pre-Columbian art as the starting point for projects that looked at the complex issues of cultural property rights and investigated strategies for interpretation and display of this material.

In addition to offering compelling exhibitions and events, SCMA is a forum for thinking about major issues and forces shaping museums today. Take, for example, the Museum’s reaction to the national controversy surrounding the Smithsonian Institution’s removal from a nationally-acclaimed exhibition of a David Wojnarowicz video excerpt that some considered sacrilegious. In solidarity, SCMA quickly displayed Untitled (One Day This Kid…), an iconic self-portrait by Wojnarowicz from the Museum’s permanent collection. Soon after, Smith students, staff, and faculty collaborated on a popular public program to discuss issues of censorship and artistic freedom. SCMA’s actions were widely and enthusiastically reported in local and regional media.

As the expertise of SCMA staff meets the fresh perspectives and technological savvy brought by Museums Concentration students, a powerful synergy arises.

The Collecting 101 course is a case in point. (See Student Perspective, page 6.) Students in this innovative January-term course learned from working side by side with curators how a museum carefully vets and selects works for its collection. They gained more than theoretical knowledge—of the four prints students researched and proposed as acquisitions, one was purchased by the Museum. (Read more about this print, Boom BOOM! by contemporary American artist, Dread Scott, on page 4.)

This kind of exponential growth in the academic use of the Museum was made possible in part by a major Andrew W. Mellon Foundation endowment challenge. Your generous donations reached the $1 million goal this past year, which will allow the pilot projects funded by the Mellon Foundation to be sustained in the coming years. This visionary grant was particularly important in allowing staff to help professors tailor their teaching to involve students more fully with the SCMA collection.

Although our financial needs are far from being fully met, we are enormously grateful to all who helped SCMA meet the Mellon challenge. We also remember with gratitude friends who made sustaining gifts to SCMA. It was with sadness that we learned in summer 2011 of the passing of Dr. Michael Miller and Irving Rabb. Their legacies live on through the valuable work supported by the Dulcy B. Miller (class of 1946) Lectureship in Art and Art History and the Charlotte Frank Rabb, Class of 1935, Fund.

To shape our collection’s future more broadly, the Museum is forging a plan to guide acquisition decisions over the next five years. Recent discussions with Visiting Committee members, faculty, and students provided insights about curricular trends that the Museum can enhance. For instance, comments revealed that works that are cross-disciplinary, performance-based, or feminist, that involve new media, and/or consider personal identity would be particularly valued. The recent purchase of two videos funded by the Contemporary Associates—works by Roman Signer and Andrea Fraser—are a strong step in these new directions.

SCMA is not, however, forsaking the art of past historical periods. Last year’s focus on contemporary art has already given way to a growing momentum around Asian art, the subject of several major exhibitions and complementary events in 2011–2012. We remain a museum for the ages, one that will continue to grow and change over the coming years. The staff of the Museum and I look forward to sharing the journey with you.

~ Jessica Nicoll ’83,
Director and Louise Ines Doyle ’34 Chief Curator
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"I would hope that a work like this would be both challenging and inspiring."

~ Dread Scott, January 2011 (via email to Jinan Martiuk ’14, regarding Boom, BOOM!)

In January 2011, SCMA offered a new three-week course called Collecting 101. Developed by Jessica Nicoll and Aprile Gallant with assistance from STRIDE Scholar, Nancy Yerian ’13, the course provided an introduction to the issues and practical matters of collecting for an institution. In its inaugural year, Collecting 101 enrolled 12 Smith students, allowing them to directly participate in researching and purchasing a contemporary print for the Museum’s permanent collection. Purchase criteria outlined by the class included choosing a work that was intellectually stimulating and visually appealing, that dealt with global issues, and would lend itself to interdisciplinary teaching.

The students selected four works for final consideration from a group of 11 pre-selected works printed and published by the Lower East Side Printshop, a not-for-profit studio in New York City that helps contemporary artists create new artwork and advance their careers. In groups of three, the students then prepared formal purchase proposals, making the case for the purchase of one of the four prints, which they presented orally to members of SCMA’s curatorial committee for final deliberation. This process resulted in the acquisition of Boom BOOM! (2001) a screenprint by the contemporary American multimedia artist, Dread Scott. Scott often uses prints in his installations, which he calls “revolutionary art to propel history forward.” A graduate of the School of the Art Institute of Chicago (where his 1989 installation, What Is the Proper Way to Display a US Flag? caused an uproar that resulted in condemnation by then-president George H.W. Bush and the passage of flag-protecting legislation by the U.S. Senate), Scott adopted his artistic moniker in honor of Dred Scott, the slave whose Supreme Court case in 1857 resulted in a statement by seven of the nine justices upholding the “non-citizen” status of African-American slaves. An avowed Maoist, Scott uses his work as a platform to provoke critical thought about American society and the systems under which our society operates.

Boom BOOM! focuses squarely on American capitalism, linking the success of American financial markets with unrest and revolt across the world. A newspaper image of a frenzied group of brokers on
the floor of the New York stock exchange is contrasted with an overlayed image of Nepalese guerillas engaged in combat. On top of both images is a large yellow stencil of the word “BOOM,” referring both to the sounds of gunfire and of an explosive upturn in the financial markets. In an email to Jinan Martiuk ’14 concerning the print under consideration, Scott remarked: “[College] is a point in people’s lives when they really have an opportunity to experiment and try out ideas, learn about philosophy in an environment that should support critical inquiry and intellectual ferment. I would hope that a work like this would be both challenging and inspiring. I would hope that people would have the freedom to look at why an artist might raise substantive questions about unbridled capitalism. I would hope that students would inquire about what kind of revolution was being fought in Nepal in 2001 and what is communism really about... I think that academia is a perfect setting for some of these ideas to be engaged.”

Collecting 101 Students, January 2011

Anneliese Baierl ’11  Jinan Martiuk ’14  Eve Whitehouse ’11
Julie Bomba ’11  Grace Miceli ’11  Zenobia Wingate ’11
Kendra Danowski ’12  Sophie Ong ’12  Nancy Yerian ’13
Caroline Fidel ’11  Amber Sinicrope ’12  Lauren Zelaya ’12

Dread Scott, American, born 1965
Boom BOOM!, 2001
Screenprint printed in color on Stonehenge white paper
Purchased through the efforts of students in the class Collecting 101, January 2011
At the beginning of January 2011, I had just wrapped up an incredible semester off-campus working as an intern at the Smithsonian Institution. I was excited to return to Smith, but nervous about making my way back to the classroom. What if I forgot how to interact with professors? What would it be like to transition back to a day-to-day life focused on my academics rather than my internship work? Fortunately and with impeccable timing, I learned about Collecting 101, an Interterm course in the Museums Concentration, a program that I have been part of for the past three years. I was excited to enroll in the pilot session of this course that promised to introduce my classmates and me to the ins and outs of institutional collecting practices.

The course promised to culminate in a remarkable opportunity: selection by Collecting 101 students of a contemporary print that the Museum would purchase for its permanent collection. I was equally attracted to the chance to learn about printmaking and multifaceted approaches to collecting.

Our class meetings in the Cunningham Center allowed for intimate study of significant works on paper housed at SCMA, something I very much enjoyed and valued. Though I had spent time looking at printed works in SCMA and other museums, I admittedly did not have much insight into the technical aspects of printmaking and the many processes by which prints are made. And so I was thrilled when, in the early days of our class, we spent a session in the Smith printmaking studio with Professor Dwight Pogue, who walked us through the steps of creating a lithograph. This hands-on knowledge was especially helpful later on when we examined the contemporary prints for SCMA’s potential purchase. I also appreciated the perspectives that each member of our class brought to the table. Though many of us were Art History majors, it was equally important to hear insight from Studio Art majors who are practicing printmakers with valuable experience in various printing techniques.

The course gave my classmates and me the “inside scoop” on some of the challenges that the Museum and other institutions face when purchasing or accepting gifts of artwork. We reviewed the SCMA Collecting Plan on the very first day, which helped us gain a sense of the Museum’s priorities as well as insight into how collecting plans can be structured. I remember a particular discussion where we were encouraged to share our “art biases”—what kind of art we like and are drawn to and what works turn us off—which allowed each student to realize how the same kind of biases can exist within individuals who build and maintain museum collections. We discussed how, for the SCMA...
in particular, the institution’s commitment to Smith as a place of academic study was a specific consideration to keep in mind while making collecting decisions. Addressing all of these complexities supplied us with the tools to carefully craft acquisition proposals for specific prints that we chose out of a selection from the Lower East Side Printshop. Each group’s collaborative effort in writing a convincing proposal was a rewarding (and challenging) experience.

*Collecting 101* provided my classmates and me with extensive access to some of the most significant resources in the Smith community. Our experiences gave us a closer look at some of the materials that are often right under our noses during the academic year. Through visits with an alumna print dealer, print shop technicians and staff, and trips to a private collection as well as Smith’s own Mortimer Rare Book Room, my classmates and I were exposed to a wide range of perspectives in the world of collecting.

Learning about the different techniques increased my interest in and appreciation of printed material, beyond the boundaries of the class. I am grateful to have been in the pilot version of this class, and believe that for Smith students of all academic majors, minors, and concentrators it is an excellent and fulfilling way to take advantage of the opportunities extended by SCMA.

~ Kendra Danowski ’12  
Participant, *Collecting 101*, January 2011;  
Art History and American Studies Major; Museums Concentration
The Museum has long recognized that the addition of a southern baroque painting would address a notable void in the collection and be of great use for teaching purposes. Despite an ongoing search, a baroque painting that was a good fit for the collection had not been found until Antonio de Bellis’s *The Liberation of Saint Peter* was brought to the Museum’s attention by Craig Felton, Professor of Art, SC. According to Professor Felton, Antonio de Bellis “was one of the foremost students in the studio of Massimo Stanzione. His paintings are only slowly becoming known. Piecing together the basic facts of his life, historians suggest that he was born about 1616. Around 1636–1639, de Bellis was commissioned and painted a series of four works based on the life of Saint Charles Borromeo, for the church of S. Carlo alle Mettere in Naples. De Bellis’s personal artistic style is derived from the best of the artists in Naples, especially that of his teacher, Massimo Stanzione (ca. 1585–1656) and from Bernardo Cavallino (1616–1656), who also studied with Stanzione. In addition there is also a clear understanding of the art of Jusepe Ribera,” the Spanish painter who was an important presence in Naples since his arrival from Rome in 1616.

*The Liberation of Saint Peter* depicts the biblical story (Acts 12, verses 3–19) of the apostle Peter’s miraculous delivery from prison, a subject treated by many artists. During the night before his impending trial, Peter is visited in prison by an angel, who commands him to dress and leave. The sleeping guards are unaware of the intrusion or the escape. Although Peter believes he is seeing a vision, he follows the angel. De Bellis emphasizes the sudden appearance of the angel, who rushes into the picture with flying robes and grasps the collar of the surprised apostle. The fact that the painting has compositional forebears from Piero to Raphael and from Caravaggio to Caracciolo makes it particularly useful for teaching purposes.

After Professor Felton alerted the Museum about the *The Liberation of Saint Peter* on the London art market, alumna Eve Straussman-Pflanzer ’99, Patrick G. and Shirley W. Ryan Associate Curator of Medieval to Modern European Painting and Sculpture, Art Institute of Chicago, contacted the Museum about the painting. She also recommended the work for purchase consideration, noting this “masterfully executed picture with its
vigorouse naturalism and theatrical employment of light serves as a superlative example of 17th-century Neapolitan painting....The liberating angel’s luminous skin and accompanying white drapery rendered in crisply undulating folds contrasts dramatically with the brilliant ultramarine blue of St. Peter’s robe and the tangerines and yellows employed for other garments in the picture. The astounding naturalism of the wrinkled flesh of St. Peter’s brow and the defined muscles and folds of flesh of the hunched guards betray a verism rooted in Caravaggio and then further explored and defined in the Neapolitan context.”
DEDECORATIVE ARTS

Scroll tray, 1923
Carved lacquer
Gift of Charles and Valerie Diker (Valerie Tishman, class of 1959)

UNKNOWN. African; Yoruba peoples, Nigeria
Divination tray (Opon Ifa), n.d.
Carved wood
Anonymous gift

UNKNOWN. African, Yoruba peoples, Nigeria
White coronet with elephant (Orikogbofo), 20th century
Glass beads and cloth
Anonymous gift

UNKNOWN. African, Yoruba peoples, Nigeria
Blue coronet with tassel (Orikogbofo), 20th century
Glass beads and cloth
Anonymous gift

UNKNOWN. Native American; Lakota people
Pipe bag, n.d.
Deer hide with sinew-sewn beads including, opaque white, pale blue, navy, transparent “cranberry” and “pumpkin” color beads, cut glass metallic beads
Gift of Elizabeth Carter

UNKNOWN. Native American; Ojibway people
Beaded dance apron, n.d.
Velvet, cotton backing, beads (greasy yellow, Cheyenne Pink, red-white hearts, pony trader blue, greasy green and chalk) with Victorian metallicas
Gift of Elizabeth Carter

UNKNOWN. Native American; Ojibway people
Beaded dance apron, n.d.
Velvet, cotton backing, beads (greasy yellow, Cheyenne Pink, red-white hearts, pony trader blue, greasy green, and chalk) with Victorian metallicas
Gift of Elizabeth Carter

DRAWINGS

Reclining Nude, n.d.
Graphite on lightweight tan paper
Gift of Beth S. Nelkin, class of 1965, and Arthur L. Nelkin

avery, Sally Michel. American, 1902–2003
Wicker Chat, 1987
Watercolor and crayon on heavyweight watercolor paper
Gift of Marilyn and L. Robert Cohen (Marilyn L. Levin, class of 1968)

Brigham, Holly Trostle. American, born 1965
Persephone: Rebirth of Spring, 1995
Watercolor on heavyweight watercolor paper
Gift of Elizabeth and Neil Swinton in honor of Julia Meech, class of 1963

CAMPOS-PONS, Maria Magdalena. Cuban, born 1959
Two preliminary drawings for the installation
Sugar/Bittersweet, 2010
Pen and black ink and purple felt-tip pen on glassine
Gift of Maria Magdalena Campos Pons

DELACROIX, Eugène. French, 1798–1863
Figure Studies, ca. 1840
Pen and brown ink on medium-weight light brown paper
Gift of Catherine Blanton Freedberg, class of 1964, in memory of her husband, Professor Sydney J. Freedberg

DRISCOLL, Ellen. American, born 1954
Two untitled drawings from the series Ahab’s Wife, 1996
Ink and wash on two sheets of medium-weight smooth white paper
Ink and graphite on frosted mylar
Gift of Nesta R. Spink, class of 1948

HERMANN, Frank Simon. American, 1866–1942
Landscape, rocky shore with crashing waves, hill and grasslands, n.d.
Landscape with yellow and green hill, n.d.
Naples, n.d.
Graphite and gouache on paper
Buildings in winter, n.d.
Rocky landscape, n.d.
Winter scene with trees and water, n.d.
Gouache on paper
Gift of Tim White

Summer Afternoon, 1869
Watercolor and gouache on heavyweight cream-colored watercolor paper
Gift of Anne and Bernard Golob

ISRAEL, Margaret Ponce. American, b. Cuba, 1929–1987
Untitled, ca. 1970
Gouache on paper
Gift of Susan L. Brundage, class of 1971, and Edward Thorp

LIPTON, Seymour. American, 1903–1986
Untitled, 1960–1967
Ten conté crayon drawings on medium-weight smooth wove paper
Gift of Alan Lipton

MAZZUCHELLI, Pier Francesco called Il Morazzone. Italian, 1573–1626
Coronation of the Virgin with Saints Andrew and Paul, ca. 1610
Pen and brown ink with wash over black chalk heightened with white on medium-weight brown-toned wove paper
Purchased with the Diane Allen Nixon, class of 1957, Fund

PARROCEL, Pierre. French, 1670–1734
Christ and the Samaritan Woman, ca. 1707 1710
Black chalk with highlights in white chalk on medium-weight brown laid paper laid down with traces of framing lines in black chalk
Purchased with the Diane Allen Nixon, class of 1957, Fund

QIU Deshu. Chinese, born 1948
Shanghai Miro II (also Homage to Miro II), 1981
Colored ink on paper mounted on brocade
Gift of Joan Lebold Cohen, class of 1954

Scroll tray, 1923
Carved lacquer
Gift of Charles and Valerie Diker (Valerie Tishman, class of 1959)
Blue Cracks, June 1984 April 1985
Colored ink and collage on two joined sheets of medium-weight moderately-textured white Asian paper
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen in honor of Jane Debevoise and Paul Calello

Meditation Among Thousands of Buddhas (also Ten Thousand Buddhas), n.d.
Colored ink, stamping, and collage on thin Asian paper
Gift of Joan Lebold Cohen, class of 1954, in honor of Jerome A. Cohen

ROSA, Salvator. Italian, 1615–1673
Fishermen Pulling in Their Nets, late 1660s
Pen and brown ink with grey wash on beige moderately-textured paper
Anonymous gift from a private collection, Connecticut

RYDINGSVARD, Ursula von. German, born 1941
Untitled, 2008
Charcoal on heavyweight cream-colored wove paper
Gift of Doug Woodman and Dalya Inhaber

Outside the Church, 1974
Graphite, watercolor, and gouache on heavyweight white watercolor paper
Gift of Rachel Siporin and Judith Siporin in memory of their parents, Miriam and Mitchell Siporin

SUVÉE, Joseph Benoît. Belgian, 1743–1775
The Grotto of Cervera, ca. 1772–1775
Red chalk on medium-weight cream-colored laid paper
Purchased with the Diane Allen Nixon, class of 1957, Fund

SWANEVELT, Herman van. Dutch, 1603–1655
An Extensive Wooded River Landscape, ca. 1630’s
Pen and brown ink with brown wash over black chalk on medium-weight moderately-textured cream-colored laid paper
Purchased with the Diane Allen Nixon, class of 1957, Fund

Malcolm X, 1978
Watercolor on heavyweight textured white paper
Gift of Irene Starr (Irene Stiefel, class of 1961), and Norton Starr

INSTALLATION/New Media

DAVIS, Tim. American, born 1969
Upstate New York Olympics, 2010–11
Three-channel video (34 minutes)
Purchased with the Carol Ramsay Chandler Fund

STREULI, Beat. Swiss, born 1957
Shinjuku 01-05-99, 1999
Single-channel video (silent, 90 minutes)
Purchased with funds from the Contemporary Associates

SIGNER, Roman. Swiss, born 1938
56 Small Helicopters, 2008
Video (3 minutes 15 seconds)
Purchased with funds from the Contemporary Associates

FRASER, Andrea. American, born 1965
Little Frank and His Carp, 2001
Video (6 minutes)
Purchased with funds from the Contemporary Associates

PAINTINGS

DE BELLIS, Antonio. Italian, ca. 1616–ca. 1657
The Liberation of Saint Peter, ca. 1640s–50
Oil on canvas
Purchased with the Hillyer/Mather/Tryon Acquisition Fund, the Beatrice Oenslager Chace, class of 1928, Fund, the Madeleine H. Russell, class of 1937, Fund, and the Museum Acquisition Fund

BREWSTER, Achsah Barlow. American, 1878–1945
Mother and Child, ca. 1923
Oil on canvas
Gift of Frances Picard Holt

EVELETH, Emily. American, born 1960
Prospect, 2006
Oil on canvas
Purchased with the Hillyer/Mather/Tryon Acquisition Fund

FRANKENTHALER, Helen. American, born 1928
Blue Atmosphere II, 1963
Acrylic on unprimed canvas
Gift of Sarah (Sarah Griswold, class of 1954) and Richard Leahy

V-J Day, Times Square, New York, 1945–46
Oil on Masonite
Gift of Betty Polisar Reigot, class of 1944

Winter Islands and Clouds, 2000
Oil on linen
Gift of Elizabeth and Samuel Thorne (Elizabeth Jones Thorne, class of 1955)
MCCARTHY, Justin. American, 1891–1977
Plume Birds of Paradise, ca. 1961
Oil on laminate counter top
Gift of Susan L. Brundage, class of 1971, and Edward Thorp

MCCARTHY, Justin. American, 1891–1977
Sea Lion, ca. 1965
Oil on Masonite
Gift of Susan L. Brundage, class of 1971, and Edward Thorp

PRIOR, Scott. American, born 1949
Tower of Babel, 1973
Oil on wood panel
Gift of Dr. William and Sharon Theobald

Abstract in Reds, Blues and Green, 1960
Oil on paper mounted on Masonite
Gift of Beth S. Nelkin, class of 1965, and Arthur L. Nelkin

Green, Red and Blue Abstract Scene, 1960s
Oil on paper mounted on Masonite
Gift of Beth S. Nelkin, class of 1965, and Arthur L. Nelkin

USHIO Shinohara. Japanese, born 1932
Boxing Painting, 2009
Acrylic on unstretched canvas
Gift of Joan Lebold Cohen (class of 1954) and Jerome A. Cohen

WANG Yuping. Chinese, 20th–21st century
Yin Yang, 1990
Oil on canvas
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen in honor of Ethan Cohen

The monumental canvases of Emily Eveleth’s signature motif—jam-filled doughnuts—are inevitably described by critics and writers with reference to the body and the landscape, and as portraits. Their forms suggest slumped, sensuous flesh or rolling hills rounded by erosion.

While the artist was working on an elaborate still life painting over a decade ago, she became fascinated by the expressive potential of one of its most mundane elements—a jelly doughnut, a staple of the daily commute. She immediately recognized the irony of her new subject in the context of fine art and began to push the boundaries of its representation by enlarging the doughnut to gigantic scale. Eveleth’s paintings never conceal the identity of their familiar subject; however, the visual language of largeness imposes a claim for space, attention, and reconsideration.

Emily Eveleth is a 1983 graduate of Smith College. Prospect was included in an exhibition of the artist’s work Luscious: The Paintings of Emily Eveleth organized by SCMA and shown July 9—October 24, 2010.
ZOU Li. Chinese, 20th–21st century
Daily Leisure, 2010
Color on silk mounted on rice paper
Gift of Zou Li, Chinese Artists Association Member, China

PHOTOGRAPHS

BARROW, Thomas. American, born 1938
House of Fire/Capitalism, 1988
Polaroid print
Mechanism of Action 2 and Thick Description, 1988
Spray painted photographs
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

BRIDGES, Marilyn. American, born 1948
Staging of Action, 1986
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

Untitled, 1939
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

Silver print

Mechanics Statue, Front of Shell Building, San Francisco, ca. 1925
Portsmouth Square, San Francisco, ca. 1925
San Francisco by tug manning freighter, ca. 1925
San Francisco from Fairmont Hotel, ca. 1925
Two images of San Francisco from Telegraph Hill, ca. 1925
Telegraph Hill, ca. 1925
Mission stannary with brother, ca. 1930
Portrait of a woman in black hat, slouched, 3/4 view of face and shoulders, ca. 1930
Portrait of a woman in hat, patterned scarf around neck, white coat, ca. 1930
Portrait of a woman in profile, white hat, black coat, white scarf, ca. 1930
Portrait of a woman wearing earrings, white hat, white coat, looking at camera, ca. 1930
Silver prints on Charcoal Black paper
Tree with spreading limbs, ca. 1930
Platinum print
Cedar spire, granite, California High Sierras, ca. 1930s
Two images of Gnarled trees, High Sierras, ca. 1930s
Three images of Owens Valley, California, ca. 1930s
Court of Pacifica, San Francisco Golden Gate International Exposition, Treasure Island, 1939–1940
Monk’s Garden, San Francisco Golden Gate International Exposition, Treasure Island, 1939–1940
San Francisco Golden Gate International Exposition, Treasure Island (female statue), 1939–1940
View of the entrance to San Francisco Golden Gate International Exposition, Treasure Island, 1939–1940
Silver prints on Charcoal Black paper
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

DISFARMER, Michael. American, 1884–1959
Little girl in drop waist dress, barefoot, wearing hat, cloud background, ca. 1920

Soldier with arm around woman, three little boys, in order of height, in front of them, background with one stripe, 1940
Heavy woman with infant in her lap, ca. 1940
Old man in hat and suspenders, with arm around little girl standing on a table, ca. 1940
Seated woman and three small children (two girls, one boy), ca. 1940
Smiling sailor wearing spectacles and white dress uniform, ca. 1940
Smiling young man in white open neck shirt, ca. 1940
Soldier with arm around one little girl, another standing next to him, mother with infant on her lap, ca. 1940
Three small boys in overalls, ca. 1940
Toddler in embroidered dress, seated on table, ca. 1940
Woman holding infant in her arms, ca. 1940
Young woman in sweater and plaid skirt holding a baby on her lap, background with one stripe, ca. 1940
Man standing, in suit and tie, 1943
Girl in sleeveless top, polka dot skirt, arms around her knees, seated on table in from of background with one stripe, 1954
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

FINOCCHIARO, Mario. Italian, 1920s–1999
“Al di La” (girl making snowball behind iron fence)
“La Porta a Vetri” (doorway, woman’s silhouette in glass, front of a bicycle), ca. 1950s
Vintage gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

LEVINEST, Leon. American, 1913–1988
Backs of four girls in Holy Communion clothes, n.d.
Close up of man in profile, car in background, n.d.
Close up of two women talking, n.d.
Four men, one wearing thong and combat boots, Mardi Gras, New Orleans, n.d.
Group of people, arms raised and yelling, n.d.
Man and woman, dressed up and smiling, walking down the street, n.d.
Man holding cup, five figures in background, n.d.
Man leaning and girl swinging on boardwalk railing, n.d.
Man’s back with tattoos of eagle and jaguars, n.d.
Man wearing white leisure suit and medallion, n.d.
Old man standing, young woman in doorway, n.d.
Prostitutes behind doorway, India, n.d.
Rear view of seated woman looking down street, n.d.
Side view of man in park wearing black hooded sweatshirt, n.d.
Two women walking, one in short striped skirt, n.d.
Woman holding child, profile of man, n.d.
Woman in knee high boots standing by cigarette machine, n.d.
Woman yelling into microphone, n.d.
Young men playing ball, onlookers, n.d.
Coney Island, ca. 1954 (modern print)
Rear view of man walking, brick sidewalk, ca. 1970s
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

LORD, Benjamin. American, born 1974
Humaliwo Chambers, Norton Christmas Project 2010, 2010
Wooden stereo viewer with 24 color photo lithographs
Gift of Jessica Nicoll, class of 1983, through the generosity of Gwen and Peter Norton

LYON, Danny. American, born 1942
Seventeen photographs from The Destruction of Lower Manhattan, 1966 1967 (printed 2007)
80 and 82 Beekman Street

Helen Frankenthaler. American, 1928-2011
Blue Atmosphere II, 1963
Acrylic on unprimed canvas
Gift of Sarah (Sarah Griswold, class of 1954) and Richard Leahy

Painter, printmaker, and sculptor Helen Frankenthaler was considered a second generation member of the Abstract Expressionists.

In her more than six decades of work, she established herself as a major artist of the 20th century, who succeeded in the male-dominated post-war art scene of New York.

In 1952, Frankenthaler pioneered her signature “soak stain” technique with the painting Mountains and Sea, in which turpentine-thinned oil medium was spread in pools on an unprimed canvas. In 1962–63 she began to experiment with acrylic paint, developing a variation on her oil “soak stain” technique to flood and fill the expanse of canvas. The Bay (1963, Detroit Institute of Arts) is credited as her first acrylic soak painting and belongs to a number of water-themed paintings created in the summer, as she divided her time between New York and Provincetown, MA. Blue Atmosphere II belongs to this period of transition, and would seem to be positioned between two other paintings of the same title of 1963, combining the palettes of both: Blue Atmosphere, a large canvas of reds and blues, and the smaller Blue Atmosphere III, a vertical canvas with orange-red, green, and purple color areas. These works share a similar approach to filling the canvas in evoking the natural world of land, sea, and sky.
Aerial View of Manhattan
Brick crew on the west side
The Brooklyn Bridge site seen from the roof of the Beekman Hospital
Buildings about to be demolished, West Side, Lower Manhattan
Fulton Street at the northwest corner of Fulton and Cliff Streets
Housewreckers at lunch on the west side Wall of the St. George building
Interior of Mark di Suvero’s 195 Front Street loft
Mark di Suvero with the skull “Yorick” in his 195 Front Street loft
The north side of Beekman Street between William and Nassau Streets
The ruins of 100 Gold Street
The St. George building stood at the northwest corner of Beekman and Cliff Streets
View from a Gold Street rooftop looking east toward the rear of Fulton Street
View from my loft, looking north on William Street
View south on Cliff Street at its intersection with Beekman View through the rear wall, 89 Beekman Street
The west side of Gold Street between Ann and Beekman Streets
An out of uniform Tonton Macoute with an Uzi
Back of a woman in bedroom, Haiti
Dominoes at the Fiesta Club
The mural at the Copa Club
Port au Prince
Two women comparing rings, drinking Prestige Lager Beer, Haiti
Virge Miracles truck, Port au Prince
Women on donkeys (film strip montage)
Women in market, Haiti
Woman washing with pot of water, Haiti
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar
MARCONI, Gaudenzio. Italian, 1841–1885
Academic nude study, from behind, 1870s
Albumen print from wet collodion negative
Purchased with the fund in honor of Charles Chetham
MARKOV-GRINBERG, Mark. Russian, 1907–2003
The Cook (or The Kitchen), 1935 (modern print)
Young Woman, Celebration of the Horsemen, Kabardino Balkaria, North Caucasus and Horse drawn Artillery Brigade, Kiev Military Manuevers, 1936 (modern prints)
“For Our Motherland!” (Two Soldiers Attacking), 1943 (modern print)
Ferrotyped gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar
NAGATANI, Patrick. American, born 1945
Ground Zero, “Operation Gnome” (Dec. 10, 1961), 48 Kilometers Southeast of Carlsbad, New Mexico
Simulation/Simulation, the Trestle, Nuclear Effects (Electromagnetic Pulses), Simulation Facility, Air Force Weapons Laboratory, Kirtland A.F.B. Albuquerque, New Mexico from Nuclear Enchantment, 1990
Ilfochrome prints
Cadillac Eldorado, Sandy Point Site, Albuquerque International Sunport, New Mexico, USA, from Ryoichi Excavations, 1997/2001
BMW, Chetro Ketkiva, Chaco Canyon, New Mexico, USA from Ryoichi Excavations, 1997/2001
Model A Woody, National Radio Astronomy Observatory (VLA), Plains of St. Augustin, New Mexico USA from Ryoichi Excavations, 1997/2001
Plymouth, Basti Wilderness, New Mexico, USA from Ryoichi Excavations, 1998/2001
Toned gelatin silver prints
Copper Plate Artifact Found at Moche, Peru Excavation from Ryoichi Excavations, 1986/2001
Carburetor Artifact from Ryoichi Excavations, 1999/2001
Dendrochronology, 2000/2001
Radiocarbon Dating, 2000/2001
Chromogenic (Fuji Crystal Archive) prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar
RITTASE, William M. American, 1887–1968
Industrial Collage, 1930’s
Vintage gelatin silver print
Purchased with the fund in honor of Charles Chetham
SANDER, August. German, 1876–1964
The Painter Otto Freundlich, 1929 (printed 1974)
Gelatin silver print
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar
SANTOS, Eduardo Hernandez. Cuban, born 1666
El Muro (The Wall), 2005 (printed in 2008)
ten photographic triptychs; gelatin silver prints with press type
Purchased with funds from the Dorius-Spofford Fund for the Study of Civil Liberties and Freedom of Expression
SHIELDS, William Gordon. American, 1883–1947
Skiff on water, reflections of trees
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar
SMITH, Michael A. American, born 1942
Near Frenchtown, New Jersey, 1972
Gift of Catherine Blanton Freedberg, class of 1964, in memory of her husband, Professor Sydney J. Freedberg
Skyline Drive, Virginia, 1974
Toroweap, Grand Canyon, Arizona, 1978
Washington, DC, 1984
New Orleans, 1985
Two images of Broward County, Florida, 1989
Blue Mesa, Arizona, 1990
Canyon de Chelly, Arizona, 1990
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

STETTNER, Louis. American, born 1922
Three photographs from the Mannequin Series, 1946
(modern prints)
Edouard Boubat (man in overcoat), 1950
Manhattan (5th Avenue sign), ca. 1976–1980
Manhattan, 9th Avenue, ca. 1976–1980
Manhattan (afro), ca. 1976–1980
Anastasia, 1985
NYC, 1993
NYC, 1999
Athens, NY (American flag), 2001
Rock Port, Maine (sic), 2003
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

WHEELER, Elsie Trask. American, born 1932
Young Monk Late for Prayers, ca. 1994
C print
Gift of Elsie Trask Wheeler, class of 1954

WINOGRAND, Garry. American, 1928–1984
Black woman in black and white striped fur coat, and
Woman and dog in fountain pool, Central Park from
Women are Beautiful, ca. 1980
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

PRINTS
ALBERS, Anni. American, b. Germany, 1899–1994
TR I, 1969
TR II, 1970
3-color lithographs on Arjomari paper
TR III, 1970
1-color zinc embossed screen print on Paper Technologies, Inc. Waterleaf paper
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

ALBERS, Josef. American, b. Germany, 1888–1976
Embossed Linear Constructions I A, 1-B, 1-C, and 1-D, 1969
Embossed Linear Constructions 2 A, 2-B, 2-C, and 2-D, 1969
Embossing on Arches Watercolor 300 gram paper
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust
SP IV, 1967
Screenprint printed in color on paper mounted on matboard
Gift of Peggy McNeil Boyer, class of 1958

BARKER OF BATH, Thomas. English, 1769–1847
A Study from Hampton Downs, near Bath, from Thirty two lithographic Impressions from pen drawings of landscape scenery, 1814
Pen lithograph printed in brown on medium-weight white wove paper mounted on moderately-thick moderately-textured cream wove paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

BARROW, Thomas. American, born 1938
Spread, 1979
Photolithograph on paper
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

Frightened and Terrified Man, 1955
Haman, 1955
Woodcuts printed in black on thin cream-colored Asian paper
Possessed, proof from Grotesques, 1965
Etching printed in black on paper
Untitled (Double Winged Man), proof from
Grotesques, 1965
Etching printed in color on paper
Aeneas and Anchises, 1972
Lithograph printed in black on paper
Barlach, from Semblant, 1989
Lithograph printed in color on paper
Hung Crow, 1990
Etching printed in black on paper
Ghandi, n.d.
Relief print printed in black on paper
Thorned Man, n.d.
Etching printed in black on paper
Gift of Jennifer R. S. Grogan in memory of Cynthia Propper Seton, class of 1948
Poet Laureate, 1955
Torment, 1958
Everyman, 1960
Birdman, 1962
Woodcuts printed in black on thin cream-colored Asian paper
Man with Crow on His Head, 1964
Lithograph printed in black on paper
Tyrant, 1969
Etching printed in black on Velin d’Arches paper
Gift of Paul Seton in memory of Cynthia Propper Seton, class of 1948
Rodolphe Bresdin, 1969
Etching printed in black and green on heavyweight cream-colored wove paper
Gift of Betty Beckasin Ross, class of 1946, in honor of her 65th class reunion May 2011
BENTON, Thomas Hart. American, 1889–1975
Making Camp, 1972
Self Portrait, 1972
Lithographs printed in black on BFK Rives paper
Gift of Irene Starr (Irene Stiefel, class of 1961), and Norton Starr

Radio/Aether, 1974
Portfolio of thirteen 2-color offset lithographs on Starwhite Cover paper mounted on Gemini ragboard
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

BOILVIN, Émile. French, 1845–1899
Agacerie (femme agacant un perroquet, d’après le tableau exposé en 1878), c. 1878
Etching and aquatint printed in black on medium-weight tan laid paper
Four impressions (proof, proof before the letters, third state, published state)
Gift of James A. Bergquist, Boston, in honor of his daughter, Echo B. Bergquist, class of 2008

BOROFSKY, Jonathan. American, born 1942
Boy with Flute, 1976–1980
People Running, 1977–1982
Lithographs printed in black on paper
Gift of Lenore and Alvin Weseley in honor of Dean Flower

BOSMAN, Richard. American, born 1944
South Sea Kiss, 1980 1981
Woodcut printed in black on lightweight white Asian paper
South Sea Kiss, 1980 1981
Woodcut printed in color on medium-weight cream-colored paper

BOSSE, Abraham. French, 1602–1676
Four prints from La Noblesse Française à l’Eglise
Man with Book, Man Walking with Hat, Seated Woman, and Standing Woman, late 1620s
Etchings printed in black on paper

BROIT, Jorge Yamilys. Cuban, born 1972
Homeland (Patria) from Poder (Power), 2010
Linocut and inkjet on medium-weight smooth white paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

CHAGALL, Marc. Russian, 1887–1985
Landscape with Isbas and Le Poisson Bleu, 1957
L’Accordioniste, n.d.
Lithographs printed in color on cream-colored wove paper
Gift of Lynn Hecht Schafran, class of 1962

CHICAGO, Judy. American, born 1939
Red Flag, 1971
Peeling Back, 1974
Photolithographs printed in color on paper
Gift of Judith Nakhnikian in honor of Sofia Nakhnikian Weintraub, class of 2012

CLAVÉ, Antoni. Spanish, 1913–2005
Bird, ca. 1950
Roi à l’oiseau, 1958
Lithographs printed in color on paper
Une feuille noir, 1969
Etching with carborundum printed in color on heavyweight
A cream-colored paper
Avec un gant I, 1972
Carborundum with relief on paper
Gift of Lynn Hecht Schafran, class of 1962

CORDERO, Hanoi Pérez. Cuban, born 1976
Untitled from Poder (Power), 2010
Screenprint on heavyweight smooth white paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

DAIBER, Steven C. American, born 1955
Untitled from Poder (Power), 2010
Xylography on printed map
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

DALI, Salvador. Spanish, 1904–1957
Pablo Picasso, 1970
Photolithograph, pochoir and engraving on ochre Ingres paper
Gift of Beth S. Nelkin, class of 1965, and Arthur L. Nelkin

DAVIS, Ronald Wendel. American, born 1937
Two Bar, from Rectangle Series, 1971
Two Circle, from Rectangle Series, 1971
8-color lithograph and screenprint with embossing on Arches Cover white paper
Four Circle, from the Rectangle Series, 1971
6-color lithograph and screenprint on Arches Cover white paper
Six Frame, 1972
8-color screen print on Arjomari paper
Framed Block, 1974
22-color screenprint on Arches 88 paper
Six Prong, 1974
Six Prong Color Notation, 1974
25-color screenprint on Arches 88 paper
Six Prong Grey, 1974
7-color screen print on Arches 88 paper
Black Vent Beam, 1975
1-color lithograph on Arches Cover buff paper
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust
DEHNER, Dorothy. American, 1901–1994
Landscape, New York (New York Harbor (The River) or The Bridge), 1958
Engraving printed in black on medium-weight cream-colored wove paper
Purchased with the Katharine S. Pearce, class of 1915, Fund, and the Rita Rich Fraad, class of 1937, Fund for American Art

DIAZ, Dania Fleites. Cuban, born 1966
Untitled from Poder (Power), 2010
Linocut on medium-weight smooth white paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

DURIBE, Luis Lamothe. Cuban, born 1965
Idology (Ideologia) from Poder (Power), 2010
Linocut on medium-weight white paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

FERNÁDEZ, Angelmaidelin Calzadilla. Cuban, born 1975
Relationship of Power (Relaciones de Poder) from Poder (Power), 2010
Screenprint on heavyweight blue flocked paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

FRANCIS, Sam. American, 1923–1994
Of Vega, 1972
4-color screenprint on Arjomari paper
Pointing to the Future, 1976
5-color lithograph on Arches 88 paper
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

GOODE, Joe. American, born 1937
Tissue Tear Series: Untitled, 1975

Purchased with the Elizabeth Halsey Dock, class of 1933, Fund
DUHARTE, Jannette Brossard. Cuban, born 1973
Cerrando apuestas (Betting on the horses) from Poder (Power), 2010
Linocut on heavyweight moderately textured cream-colored paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

DURIBE, Luis Lamothe. Cuban, born 1965
Idology (Ideologia) from Poder (Power), 2010
Linocut on medium-weight white paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

FERNÁDEZ, Angelmaidelin Calzadilla. Cuban, born 1975
Relationship of Power (Relaciones de Poder) from Poder (Power), 2010
Screenprint on heavyweight blue flocked paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

FRANCIS, Sam. American, 1923–1994
Of Vega, 1972
4-color screenprint on Arjomari paper
Pointing to the Future, 1976
5-color lithograph on Arches 88 paper
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

GOODE, Joe. American, born 1937
Tissue Tear Series: Untitled, 1975

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

Left: Tim Davis. American, born 1969
Upstate New York Olympics, 2010–11
Three-channel video (34 minutes)
Purchased with the Carol Ramsay Chandler Fund for the purchase of works of art for SCMA.

Almost Symmetric, 1994
Mezzotint printed from one plate in black on Rives BFK paper
Gift of Lee Traub, class of 1947, and Lise Scott
2-layer, 3-color lithograph on Troya 6 1/2 tissue and Arches 88 paper
Wash and Tear Series: Untitled, 1975
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

Five untitled prints from the Figure Table series, 1975
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

Herrera, Arturo. American, b. Venezuela, 1959
Soot Black Stone #1, 1973
1-color lithograph on Georges Duchene, Moulin de Larroque Hawthorne paper
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

Love, Whitfield. American, born 1959
Deuce, 2011
Lithograph printed in black on Ivory Plike paper
Gift of the artist through the Smith College Print Workshop

Macfarlane, Maxime. French, 1861–1918
Le Chemin au bor de la mer (La Route de Gaud), 1893
Lithograph printed in four colors on medium-weight cream-wove paper
Gift of the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927

Soot Black Stone #1, 1973
1-color lithograph on Georges Duchene, Moulin de Larroque Hawthorne paper
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

Ortega, Oscar Osmeivy. Cuban, born 1980
Untitled from Poder (Power), 2010
Linocut on medium-weight white paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

Parr, Inuit (Cape Dorset), 1893–1969
Geese, Men, and Animals, 1963
Stencil printed in color on lightweight cream-colored Asian paper
Gift of Lynn Hecht Schafran, class of 1962
PICCINI, Suor Isabella after Giovanni Battista Finazzi. Italian, active, ca. 1651–1692
Saints Peter and Paul, n.d.
Engraving printed in black on medium-weight white laid paper mounted on medium-weight cream-colored wove paper with ink ruled framing lines
Purchased with the Eva W. Nair, class of 1928, Fund, and the Katharine S. Pearce, class of 1915, Fund

PIREZ, Norberto Marrero. Cuban, born 1966
Untitled from Poder (Power), 2010
Linocut on medium-weight moderately-textured cream-colored paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

POWHIDA, William. American, born 1976
Tips for Artists Who Want to Sell (new and unimproved), 2005
Screenprint in color on Rives BFK White 270 gsm paper
Purchased with the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927

PRICE, Ken. American, born 1935
Figurine Cup Series: I, 1970
6-color lithograph on Arjomari paper
Figurine Cup Series: II, 1970
8-color lithograph on Arjomari paper
Figurine Cup Series: III, 1970
7-color offset lithograph and screen print on Arjomari paper
Figurine Cup Series: IV, 1970
5-color lithograph and screen print on Arjomari paper
Interior Series: Chairs, Table, Rug, Cup, 1971
14-color screenprint on Arjomari paper
Interior Series: French Figurine Cup, 1971
8-color screenprint on Arjomari paper
Interior Series: Green Turtle Cup, 1971
19-color screenprint on Arjomari paper
Interior Series: Lizard Cup, 1971
16-color screenprint on Arjomari paper
Interior Series: Frog Cup, 1972
18-color screenprint on Rives paper
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust
RAFFAELE, Joe. American, born 1933
Boy Touching Man Touching Upper Lip, 1967
1-color lithograph on Zerkall copperplate delux paper
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

RAMES, Alejandro Sainz. Cuban, born 1966
Untitled from Poder (Power), 2010
Lithograph on medium weight smooth white paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

Cardbird I, 1971
Collage with corrugated cardboard, tape, photo-offset lithograph, and screenprint
Cardbird III, 1971
Collage with corrugated cardboard, tape, polyethylene, photo-offset lithograph, and screenprint
Cardbird IV, 1971
Collage with corrugated cardboard, tape, photo-offset lithograph, and screenprint
Cardbird V, 1971
Collage with corrugated cardboard, tape, steel staples, photo-offset lithograph, and screenprint
Cardbird VI, 1971
Collage print with corrugated cardboard, tape, steel staples, photo-offset lithograph, and screenprint
Cardbird VII, 1971
Collage print with corrugated cardboard, tape, photo offset lithograph, and screenprint
Cardbird Door, 1971
Silkscreen and lithograph on corrugated cardboard and paper with tape, metal, wood and casein
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

RENOIR, Pierre Auguste. French, 1841–1919
Maternité, ca. 1912
Lithograph printed in black on cream-colored wove paper, 2nd (final) state
Gift of Lynn Hecht Schafran, class of 1962

RODRIGUEZ, darexis valle. Cuban, born 1985
Untitled from Poder (Power), 2010
Linocut on medium weight smooth white paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

RODGRIEGUES, Isolina Limonta. Cuban, born 1955
Poder Invertido (Reversed Power) from Poder (Power), 2010
Etching on medium weight cream-colored paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

RODGRIEGUES, Orlando Montalbán. Cuban, born 1976
Untitled from Poder (Power), 2010
Linocut on heavyweight cream-colored paper
Purchased with the gift of the Fred Bergfors and Margaret Sandberg Foundation and the fund in honor of Charles Chetham

Left: Ursula von Rydingsvard. German, born 1941
Untitled, 2008
Charcoal on heavyweight cream-colored wove paper
Gift of Doug Woodman and Dalya Inhaber

Right: Elsie Trask Wheeler. American, born 1932
Young Monk Late for Prayers, ca. 1994
C print
Gift of Elsie Trask Wheeler, class of 1954
沙登堡基金会和基金会在查尔斯·切特恩的纪念下。

ROMEU, Jesús Reyes. 古巴人，1965年生
《Dandole vuelta （Turn it around）》来自《Poder （Power）》，2010
木刻版画在重型白纸上
购自弗雷德·贝格福尔斯和玛格丽特·沙登堡基金会与查尔斯·切特恩的基金。

RUSCHA, Edward. 美国人，1937年生
《Five prints from the series Tropical Fish Music》, 1974年
6色丝网版画，带漆过油
《Sweets, Meats, Sheets》，1974年
《Air Water Fire》，1975年
5色丝网版画，带漆过油
《Closed》，1975年
4色丝网版画，带漆过油
《Open》，1975年
4色丝网版画，带漆过油
《Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust》

SANTOS, Eduardo Hernández. 古巴人，1966年生
《Big Animal Eats the Small One （Animal grande se come al pequeño）》来自《Poder （Power）》，2010
丝网版画，带水粉
购自弗雷德·贝格福尔斯和玛格丽特·沙登堡基金会与查尔斯·切特恩的基金。

SCOTT, Dread. 美国人，1965年生
《Boom BOOM!》，2001年
丝网版画，带色彩
《Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust》

SCULPTURE
BASKIN, Leonard. 美国人，1922–2000
《Winslow Homer, n.d.》
青铜
《Gift of Jennifer R. S. Grogan in memory of Cynthia Propper Seton, class of 1948》

CHAMBERLAIN, John Angus. 美国人，1927年生
《Le Mole》，1971年
铸硅树脂覆盖铝和硅胶气相涂层
《Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust》
MARCKS, Gerhard. German, 1889–1981
Walking Woman, n.d.
Bronze
Gift of Priscilla Cunningham, class of 1958, in honor of David Dempsey

OLDENBURG, Claes Thure. American, born 1929
Double Nose/Purse/Punching Bag/Ashtray, 1970
Leather, bronze, wood chips and nickels in wood box
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

Ballot, from the series Bones and Unions, 1975
Rag-mud (paper pulp, fenugreek powder, tamarind powder, chalk powder, gum powder, and copper sulfate) and rope
Gift of the Irene M. Hunter (Irene Mennen, class of 1939) 2004 Trust

SHIBATA Mariko. Japanese, born 1957
Still Life, 2006
Porcelain with glaze
Gift of Dr. Peter Rajsingh

UNKNOWN. Pre-Columbian; Nayarit
Standing male figure with object in hand, n.d.
Clay
Gift of Gail Binney Sterne

UNKNOWN. Pre-Columbian; Mezcala
Face mask, n.d.
Alabaster
Gift of Gail Binney Sterne

UNKNOWN. Pre-Columbian; cultural origin unknown
Standing figure with arms out, n.d.
Clay
Gift of Gail Binney Sterne

UNKNOWN. Pre-Columbian; Colima
Turtle whistle, n.d.
Clay
Gift of Gail Binney Sterne

UNKNOWN. Pre-Columbian; Colima
Figure whistle with hands over mouth, n.d.
Clay
Gift of Gail Binney Sterne

UNKNOWN. Pre-Columbian; Nayarit
Standing female figure holding a fan, n.d.
Clay
Gift of Gail Binney Sterne

UNKNOWN. Pre-Columbian; cultural origin unknown
House with four figures, Pre-classic
Clay
Gift of Gail Binney Sterne

UNKNOWN. Pre-Columbian; Teotihuacan (?)
Head with large headdress, n.d.
Clay
Gift of Gail Binney Sterne

Qiu Deshu. Chinese, born 1948
Blue Cracks, June 1984–April 1985
Colored ink and collage on two joined sheets of medium-weight moderately textured white Asian paper
Gift of Joan Lebold Cohen, class of 1954, and Jerome A. Cohen in honor of Jane Debevoise and Paul Calello

UNKNOWN. Pre-Columbian; Nayarit
Standing female figure with child and pot, n.d.
Clay
Gift of Gail Binney Sterne

ZOGBAUM, Wilfrid. American, 1915–1965
Ets Hokin Galvin, 1963
Metal pipe
Gift of Rufus F. Zogbaum in honor of Beth Grams Haxby, Robert Hepner, Gary Thayer, and Thomas Weiner
The work of Maria Magdalena Campos-Pons addresses the Afro-Cuban diaspora and her exilic identity as a woman of Yoruba ancestry, born in Matanzas, Cuba, and living and working in Boston.

Sugar: Maria Magdalena Campos-Pons was developed in connection with the collaborative Museums10 event, Table for Ten: The Art, History and Science of Food. The exhibition featured a newly commissioned site-specific installation, Sugar/Bittersweet, with two earlier installations by the artist related to her family’s ties to the sugar industry in Cuba. In many ways, Campos-Pons’s personal history mirrors the so-called sugar triangle, a transatlantic trade route involving many European nations and the United States, particularly New England, in the infamous exchange of slaves from Africa for sugar from the Caribbean. From South Pacific origins, spreading from India and the Middle East to Mediterranean and Africa, sugar cane crossed the ocean to the New World in the late fifteenth century and became the agent of human dislocation and tragedy on an epic scale. In the nineteenth century, Cuba’s slave-based plantation economy rose to become a leading sugar producer worldwide.

The artist conceived of Sugar/Bittersweet as a representation of a sugar cane field, with columns of disks of raw sugar and cast-glass forms pierced by African spears as visual metaphors for the tall, graceful stalks of the sugar cane plant. These forms, set into African stools, referenced the slaves who worked the sugar cane fields. Other elements of the installation referred to another aspect of the artist’s ancestry: the Chinese indentured laborers who

"Sugar makes me cry. And the tears are salty and bitter."
– Maria Magdalena Campos-Pons, Fall 2010

Above: The artist in her studio, working on Sugar/Bittersweet, summer 2010.
were brought to Cuba to work for the sugar mills as they became increasingly mechanized. Video components of the installation include an interview with the revered Cuba singer Omara Portuondo from the Buena Vista Social Club.

*Sugar/Bittersweet* was shown in the context of two other installations by Campos-Pons: *History of a People Who Were Not Heroes: A Town Portrait* (1994) and *Meanwhile the Girls Were Playing* (1999–2000). *A Town Portrait* recasts architectural elements from her hometown La Vega—a domelike fountain, a tower from the nearby sugar factory, a door, and a wall—and merges personal family memories with moments of Afro-Cuban history. The tower in the installation is one of several former distillery towers from the now defunct sugar mill and represents a conflicted landmark for the artist. *Meanwhile the Girls Were Playing* combines textiles, cast-glass flowers, and video projections of toys, sugar, and cotton candy, intermingling memories of childhood innocence with the conflicted legacy of sugar cane.

Taking over the lower level of the Museum, the three installations created a powerful visual and artistic statement of the way in which sugar is inextricably tied to the artist’s personal history, to Cuba’s national identity, and to slavery. As historian Alejandro de la Fuente discussed in his essay for the exhibition catalogue, Campos-Pons and other Cuban artists have reclaimed official histories of the nation—and the dominant narratives of slavery and sugar—and recast them for the future.

*Sugar* was supported, in part, by a grant from the National Endowment for the Arts and funds from the Artists’ Resource Trust of the Berkshire Taconic Community Foundation, International Molasses Corporation, Ltd., and the Phyllis and Jerome Lyle Rappaport Foundation. Additional support was provided by the Selma P. Seltzer, class of 1919, estate and the Tryon Associates of SCMA. Program support was provided in part by a grant to Museums10 from Mass Humanities.

For a complete list of related programs see page 41.
The American artist Whitfield Lovell is best known for his signature sculptural tableaux of meticulously-drawn portraits of anonymous African-Americans juxtaposed with resonant objects. These installations create a context in which viewers can contemplate and engage with ordinary, forgotten individuals through an evocative yet undirected narrative structure.

The exhibition and related programming were warmly received and well-attended. Visitors described the work as powerful, inspiring, thought-provoking, and reflective.

With a range of photographs as their source, Lovell’s emotionally moving drawings engage themes of memory, history, and ancestry through the representation of African-American individuals living after the Civil War and before the Civil Rights Movement. The objects Lovell chooses are as important as the portraits: each holds a history of use, wear, and ownership, and acts as a virtual stand-in for the physical presence of people long past. During the early 20th century, photography was an important way in which African-Americans were able to assert and present their own identities in the face of active cultural denial of their rights as individuals in the United States.

"At first I did not know how to see these images. Then, through the creative, most economical relationships between the person and the object, my imagination was flowing." – SCMA Visitor
Featuring 50 works from the early 1990s to the present, the exhibition focused on the development of *Kin*, a series of portrait drawings on paper. In 2008, SCMA purchased a drawing from this series entitled *Kin XXXII (Run Like the Wind)*. The source material for the *Kin* drawings are identification photographs such as passport, photo booth, and mug shots. This type of institutional photography is designed to represent or classify the sitter in a markedly different manner than the staged portraits Lovell used in other bodies of work. The static positioning, harsh lighting, and blank background that distinguish identification photographs are used by Lovell to concentrate on the sitter’s face, allowing him to tease out such intangibles as personality and emotional state in deft strokes of conté crayon. Similarly, his use of a limited number of objects (often one) in relation to the portrait distills the implied narrative, while simultaneously opening the work to deeper viewer interpretation.

Lovell visited Smith during March 2011 for a week-long residency during which he was a Visiting Artist at the Smith College Print Workshop and delivered the Dulcy Blume Miller, class of 1946, Distinguished Lecture in Art. As a result of Lovell’s residency, the Print Workshop published a limited-edition lithograph, *Deuce* (2011) copies of which are available for sale through the SCMA Shop.

*More Than You Know* was supported by the Judith Plesser Targan, class of 1953, Art Museum Fund and the Suzannah J. Fabing Programs Fund for SCMA.

For a complete list of related programs see page 42.

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Kevin Quashie chats with a visitor following his gallery talk on February 11, 2011.
helped to expand our conversation about doubleness as a central feature of black culture. That same semester, as further evidence of the bounty of the Museum, students were treated to a visit from Fred Wilson, whose work we were also studying. (See related information, page 40.)

So students were excited to know about the upcoming exhibition, and that Lovell would deliver the annual Miller Lecture. And of course, selfishly, I let it slip that I would be giving a brief talk about Lovell's work as part of the Second Friday series in March. It wasn’t that I was worried about having an audience, since the series has a terrific reputation in the local community; it was more that I know how much I am inspired by the good company of students, and how comforting it would be to see a few of their faces across the room.

The presentation at Second Friday was exquisite, much of that having to do with the way that Lovell’s work invites—no, demands—a kind of attentiveness. It was as if all of us were seduced by his arresting images, and were left to search in our hearts for stories to match what we thought we could see in the faces and objects. We were swimming in the big tableau of humanity Lovell offered.

What I didn’t realize was how much else would manifest from Lovell’s exhibit: one of my advisees, a double major in Art History and Afro-American studies, was invited to host Lovell at a lunch for students. She was thrilled…and scared. We spent an afternoon brainstorming questions, thinking about the format (well, other things too, like should she wait until the end of the event to eat? And since this was a once-in-a-career moment, what should she wear?). I was impressed by the amount of research she had done in preparation, and, in the end, she was lovely—engaging and capable in her questions, generous in her moderation of the conversation (these qualities were also true of Lovell’s participation).

And there are other things too: As part of a workshop on race and pedagogy, I spent time at the exhibition with colleagues from the School for Social Work; two students I know (one at Smith, one at Columbia) are doing work that is inspired by Lovell’s use of juxtaposition; the exhibition was part of a lecture I gave in New York to Smith alumnae; a brief essay I wrote on the exhibition for The Massachusetts Review will be used as the foreword to a new art book on Lovell’s Kin series; and (on a personal note), the breathtaking Scent of Magnolia, will serve as the cover for my forthcoming book on quiet.

In short, the exhibition has yielded many fortunes; even the one difficult moment during the week’s events ended up inspiring grace. I continue to find traces of Lovell’s visit all over my life, in my syllabi and writing and thinking, in the deeper kinship between me and my colleagues at the Museum, even in some of the ways I am in the world.

Lovell’s work is a master class, not just about race and American culture, but also about what it means to study: to pay close attention, to look over again and again, to notice. There are no answers or even questions here, but there is an invitation to be engaged and to be deliberate, as if this were our responsibility as people living in this American century, as if this were our responsibility as human beings.

I like to think that this is what museums do best—that they compel you to listen, see, think, imagine, that they are exceptional sites of inquisitiveness. If this is true, then Whitfield Lovell’s work is perfectly placed in a museum. And, at the end of More Than You Know, one is a little more human and a little more capable. A master class indeed.

~ Kevin Quashie
Associate Professor, Afro-American Studies, SC
I began working at SCMA in the summer of 2010, two months after graduating from Oberlin College.

There is a great deal of variety in what I do at the Museum. During the semester, I schedule and oversee class visits to the Cunningham Center and manage the Student Picks exhibition program. Throughout the year I catalog new accessions, create and manage object files, and pull and put away prints. Some weeks I read and research, others I write and edit, and others I might teach a class session on Rembrandt or Japanese woodblock prints. I have also had the opportunity to work on independent long-term projects that have fascinated and challenged me. I manage Student Picks, the Museum’s student exhibition program (see related article, p. 30), which enables seven students each year to organize individual art exhibitions using the works on paper collection. I mentor the students, helping them develop a theme and a checklist for their shows. I also promote the shows themselves, with support from the Marketing office.

The Cunningham Center regularly rotates its permanent collection installations in the Nixon Gallery and Cunningham Center corridor. Aprile Gallant, curator of prints, drawings, and photographs, gave me the opportunity to organize a corridor installation for summer 2011. The show was called Mapping the City, and focused on American prints and photographs between 1890 and 1930. Part of my inspiration came from the Museum’s collection of Alfred Stieglitz photographs and Edward Hopper etchings. I fell instantly and madly in love with the work of these two artists. I had the curatorial bug: I needed to hang these objects on the wall. I was also interested generally in a theme connecting Stieglitz’s and Hopper’s work: the depiction of urban space, specifically New York City, during a period of industrial, commercial expansion. This led me to explore two strains of American printmaking and photography: the Ashcan realism of artists such as John Sloan and George Bellows, and the avant-garde Modernism of artists such as Stieglitz and John Marin.

When I was applying for post-graduate museum positions during my senior year of college, I formed an idea in my head of my dream job. I was astonished to find it really existed. I knew in my gut that the Post-Baccalaureate Fellowship at SCMA was right for me. As an undergraduate at Oberlin, I worked at the Allen Memorial Art Museum as a Print Study Room and Academic Programs Assistant. This position has allowed me to continue to enjoy work I love and to hone skills I first tested in college. It has also provided totally new challenges and opportunities, and made the way for fresh obsessions and passions in the world of art.

~ Amanda Shubert
Brown Post-Baccalaureate Curatorial Fellow
Cunningham Center for the Study of Prints, Drawings, & Photographs
A direct offshoot of the Museum’s mission—to deepen engagement with students and offer hands-on learning opportunities connected with the permanent collection—Student Picks offers seven students selected by lottery the opportunity to organize a one-day show in the Museum’s Cunningham Center.

Student Picks typically falls on the first Friday of every month of the academic year: seven students; seven months; seven shows. This year, out of a record 427 lottery entrants, seven “curators-to-be” were chosen at random. In consultation with Amanda Shubert (see Staff Perspective, p. 29), coordinator of this program, each student developed a theme for her exhibition, chose ten objects from the works on paper collection to display, and wrote a curatorial statement.

Student Picks immerses a small but diverse group of students in an intensive, highly supervised learning experience. On the flip side, it also provides a social destination experience, attracting the friends, family, peers, and mentors of show organizers. The Cunningham Center is usually open by appointment only, but Student Picks transforms the Cunningham Center from a study space to a gallery, opening the doors to all Museum visitors. In FY11, a total of 319 Museum visitors attended Student Picks shows. Of these, 53% indicated that it was their first visit to the Cunningham Center, and 56% were students.
Sample show: Women, Woodblock Prints and Words

Excerpt of curatorial statement by Lori Harris:

Combining the creative genius of Martin Puryear, the literary richness of Jean Toomer’s Cane, and the ethereal beauty of Japanese Ukiyo-e, this exhibition highlights the significance of the cultural, literary and artistic nuances of the woodblock print. Woodblock prints have always captured my imagination as an art form, especially with respect to their beginnings and connections to East Asia. Through coursework on the Harlem Renaissance with Professor Daphne Lamothe, I became aware that the Smith College Museum of Art owned a volume of woodblock illustrations created by Martin Puryear. Puryear’s illustrations reference and act as companions to Jean Toomer’s text, a work that in turn reflects through a fusion of literary genres both the culture of the Harlem Renaissance and the history of African-Americans in America. By creating abstract portraits of female characters from Toomer’s book, Puryear’s illustrations situate the viewer in the historical context of the period, calling attention to the connections between words, community, relationships and culture.

2010–2011 Student Picks Curators & Shows:

October 1, 2010: Yollian DaSilva ‘13
Perspectives on Theater, Perspectives in Theater

November 5, 2010: Elizabeth Jackson ‘14
Portraying Our Greatest and Most Natural Emotions Through Art

December 3, 2010: Kendyll Gage-Ripa ‘12
Who Is She, Really?: Interrogating Representations of the Female Body

February 4, 2011: Nellie Knox ‘11
Advertising in Art

March 4, 2011: Lori E. Harris ‘AC
Women, Woodblock Prints and Words: Locating Cultural Similarities in the Work of Martin Puryear and Ukiyo-e

April 1, 2011: Caroline Hackett ‘14
A Tour of Utopias

April 29, 2011: Natale Novak ‘13
Pics on a Scandal
As a teaching museum, we continually ask ourselves if—and how—we are meeting the needs of our audiences. This year the Education team thought anew about the needs of the Museum’s audiences, asking ourselves questions inspired by the Museum’s impact statements: how do we cultivate museum and visual literacy? What makes a transformative experience with art objects? And, how can we determine our effectiveness in achieving these impact goals? Developing new programs, assessing existing ones, and compiling data about our visitors were all components of our search for answers.

Open Eyes, a new public program, engages visitors to discover meaning in a work of art through group discussion using the Visual Thinking Strategies (VTS) teaching method. This viewer-centered method was also used with museum-based courses and class visits from many academic disciplines. Education staff joined newly formed exhibition teams to offer perspective and ideas about serving the Museum’s audiences earlier in the exhibition planning process. We looked to deepen Smith student experiences at the Museum by involving departments other than education. Volunteers in the Student Museum Educator (SME) program were encouraged to explore opportunities in other departments such as volunteering in conservation or developing academic projects with the installation team. As an example, an advanced architecture class led by Professor James Middlebrook worked with the interdepartmental Museum Experience Team (METs) to develop ideas for a redesign of SCMA’s coatroom.

Several existing programs and exhibitions involved assessment components this year. An exit survey in More Than You Know: Works by Whitfield Lovell asked visitors about their experience with the exhibition. Our K–12 constituents were presented with options for thematic tours and asked to choose which were most relevant to school curricula. Our Teachers Advisory Committee provided insight into changes in our online resources. Student interns compiled years of event surveys and charted statistics about school and family visitation. These and other assessment projects helped education staff to hone program goals.

Working closely with PR/Marketing and Membership staff, we engaged in an extensive audience research project to better understand and serve our key audiences. We compiled information with the goal of creating a communications plan for each audience segment, including community, faculty, students, families, K–12, and supporters. This ongoing project has proved helpful in thinking more deeply about the types of programming we offer and how we communicate information about those programs.
Faculty members across disciplines deepened their engagement with the Museum by incorporating the permanent collection and special exhibitions into their teaching.

* SCMA served as a client for the students in ARS 386, an advanced architecture course. Redesign of the Museum’s coatroom formed the basis of the students’ work, resulting in a series of models that were presented for discussion to staff.

* The 70 students in an introductory American Studies course, which uses the 1890s as a focal point for investigation, visited SCMA for focused study and conversation about two works of art: Childe Hassam’s *Union Square in Spring* (1896) and Alfred Stieglitz’s *The Terminal* (1893).

* Multiple classes ranging from FYS 148: African American Migration Narratives to SWG 230: Feminism and the Fate of the Planet visited for facilitated discussions centered around *Sugar: Maria Magdalena Campos-Pons*.

As part of the Museum-Based Course Program, several successful courses were offered again this year with the Museum’s support:

**Fall 2010**

First Year Seminar 181: Playtime: Theories of Creativity, Games, and Learning, Samuel Intrator, Professor of Education and Child Study

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

**Spring 2011**

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

Art 171: Introduction to the Materials of Art, David Dempsey, Associate Director for Museum Services; Phoebe Dent Weil, Instructor; Sarah Belchetz-Swenson, Assistant Instructor

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

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

Education and Child Studies 305: The Teaching of Visual Art in the Classroom, Cathy Topal, Lecturer in Education and Child Study

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

Artist Campos-Pons speaks with students, November 2010.
The Museums Concentration

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

Spotlight: Amber Sinicrope ‘12

Transferring to Smith as a junior in Fall 2010, Amber indicated that the Museums Concentration was one of the main reasons she chose to apply to Smith. She noted in her application to the program that it "is a rare and exciting undergraduate opportunity that caters to my specific interest in museum studies."

During her first semester at Smith, Amber took Art 290: Collecting the Past: Art, Artifact and Ancient America, taught by Professors Dana Leibsohn and Elizabeth Klarich. As part of this course, the students were introduced to a potential new acquisition of Pre-Columbian objects at SCMA. This collection became the focus of her Capstone Research Project, which addressed the issues of provenance and cultural property rights raised by this material. Through a close reading of the UNESCO guidelines, Amber made specific recommendations about how the Museum could be most diligent in researching and potentially incorporating these objects into the collection. She writes that “The structure of the Concentration and its culminating seminar foster an environment where students are able to step outside of typical undergraduate research and pursue unusual and creative projects that manifest themselves in an incredible variety of ways.”

Amber Sinicrope ‘12, Museum Concentrator and Art History major

Museums Concentration Courses:

MUX 118: The History and Critical Issues of Museums

2010-2011 guests and speakers:

• 9/8/10: From Princely Collection to Public Museum in Enlightenment Europe, Andrew McClellan, Tufts University
• 9/15/10: Faltering and Founding: Museums Arise in the United States, Carol Clark, Amherst College
• 9/22/10: Monument, Mall, Machine: A History of Museum Architecture, Helen Searing, Smith College
• 9/29/10: Living Museum Collections, Michael Marcotrigiano, Smith College
• 10/13/10: The History of the Smith College Museum of Art, Linda Muehlig, SCMA
• 10/20/10: Re-imagining the Pukara Lithic Museum: Bureacracy, Identity, and Timelessness in Highland Peru, Elizabeth Klarich, Smith College
• 10/27/11: Making Meaning and Sustaining Communities: The Culture of Museum Education, Ted Lind, The Newark Museum
• 11/10/10: Battling Entropy: A Brief History of Conservation in Museums, David Dempsey, SCMA
• 11/17/10: Preserving University Art Museum Collections: A Cautionary Tale, Michael Rush, Brandeis University
• 12/1/10: The Silent Message of the Museum, Fred Wilson
• 12/8/10: From Mining the Museum to Directing the Museum, Lisa Corrin, Williams College Museum of Art

MUX 300: Museums Concentration Research Capstone Seminar

Senior concentrators presented capstone projects at “Smith Collaborations” on April 16, 2011.
Smith ’11 & ’12 Graduates with a Concentration in Museums

Capstone Research Projects:

Anneliese Baierl ’11, Open Space: A Student Artists Collective and Alternative Exhibition Space for Smith College
Shereen Choudhury ’11, Collecting the Remains: Curating Performance Art
Ceilidh C. Galloway-Kane ’11, Experiencing Plants Through Art: An Investigation of the Importance of Early Childhood Art Education and Alternative Interdisciplinary Teaching Methods
Hannah M. Griggs ’11, Creating Adult Programming for Underserved Audiences: Soldier On at SCMA to Enrich Community Outreach and Smith Student Engagement
Rebecca-Emma Kaplan ’11, Rework/Revamp: Updating the Storage System of the Smith College Historic Dress Collection
Erin King ’11, Issues in Contemporary Art Conservation
Ashley Knowles ’11, An Even Larger Noise: The Quest for Relevancy, Heritage and Participation at the Pompey Museum of the Bahamas
Suzanne Oppenheimer ’11, A Generation of Women Speak: Curating the Voices of Smith
Rosaura Sofia Sanchez ’12, Teaching Visual Literacies in Museum and Commercial Spheres
Amber Sinicrope ’12, Issues of Provenance in Collecting Pre-Columbian Artifacts: A Smith College Museum of Art Case Study
Leila Tamari ’11, Exhibiting the Wall: Rethinking Public Art Space in the West Bank
Jessica Watson ’11, Soundscapes at the Smith College Museum of Art: Bringing Music and Art Together in the Galleries
Zenobia Wingate ’11, Marked Indigenous: An Exhibition Proposal for the Smith College Museum of Art

Museums Concentration Advisory Committee

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

Martin Antonetti
Curator of Rare Books, SC

Brigitte Buettner
Louise Ines Doyle ’34 Professor of Art, SC

Lâle Burk
Senior Lecturer in Chemistry, SC

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

David Dempsey
Associate Director of Museum Services, SCMA

Aprile Gallant
Curator of Prints, Drawings and Photographs, SCMA

Dana Leibsohn
Priscilla Paine Van der Poel Professor of Art, SC

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

Ann E. Musser
Associate Director of Academic Programs & Public Education, SCMA

Kiki Smith
Professor of Theatre, SC

Fraser Stables
Associate Professor of Art, SC

Frazer Ward
Associate Professor of Art, SC
**Student Museum Educator Program**

Participation in the Student Museum Educator (SME) program often serves as a gateway for deeper involvement in the Museum. After being introduced to museum work through the tour guide training program, several SMEs took their interest in the field to the next level by seeking additional learning opportunities. Danielle Covatta ‘11, an architecture major with an interest in museum design, used her experience as a SME as a launching pad for becoming involved with other departments at SCMA. Danielle created a special studies project with the installation team, designing a potential layout for a future exhibition. Upon graduation, she obtained both a part-time position at the National Building Museum and an internship in the Smithsonian design department.

All of the SMEs contributed countless volunteer hours toward leading tours and hands-on activities at Family Days. They continue to serve as the bridge between “their Museum” and the community at large, welcoming visitors of all ages and helping them to engage more closely with SCMA’s collection and exhibitions.

**SMEs 2010–2011**

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A schematic design for the Crosscurrents exhibition, developed by Danielle Covatta ’11.
Fifteen students from around the country gathered for six summer weeks to investigate the practice and theory of art museums under the leadership of Marion Goethals and Katy Kline. Using SCMA both as home base and case study, they traveled for visits with over 50 museum professionals at 24 museums in the region, New York, and Boston. Smith alumnae contributed their expertise, hospitality, and many helpful contacts. Students wrote about issues raised on trips and debated relevant readings in class. They attended graduate training panels and took advantage of career counseling. Their final group project, the exhibition Constructed: Images of Labor, was organized with SCMA mentors; the project included a published catalogue, opening invitation, marketing materials, and education programs all with an overarching design.

Support from the Andrew W. Mellon Foundation, the Brown Foundation, Inc. of Houston, and the Samuel H. Kress Foundation provided sufficient financial aid for the eight qualifying students, and a strong financial foundation for the 2010 SIAMS program. ~ Marion Goethals, Director, SIAMS

Students in SIAMS 2010 review the progress of their team efforts with Marion Goethals.

Summer Institute in Art Museum Studies (SIAMS)

SIAMS Summer 2010

Alyssa Anker, Bowdoin College
Emily Banas, Stonehill College
Annette Becker, University of Kansas
Annick Benavides, Williams College
Meredith Ekberg, W. Washington University
Melanie Feaster, University of Maryland
Allison Frew, Virginia Commonwealth University
Kendyll Gage-Ripa, Smith College
Audrey Habermann, University of Chicago
Alice Kovic, St. Olaf College
Zoe Litsios, Smith College
Kristin Liu, Bowdoin College
Mariana Mendes, Bates College
Kendra Stern, Amherst College
Amanda Underwood, Grinnell College
Graduate Assistants: Katia Zavistovski, MA, Williams College Graduate Program in the History of Art and Hallie Scott, Ph.D. candidate, City University of New York
School & Teacher Programs

Seeking the guidance of local teachers proved helpful in planning the slate of school and teacher offerings this year. In the summer of 2010, an online survey was sent to forty teachers who visit SCMA annually with their classes to ask them which aspects of upcoming exhibitions would be most relevant to their curricula and appealing to their students. The responses to this survey informed the thematic school tour and teacher workshop offerings, and the themes tied the special exhibitions in with objects in the permanent collection. The survey results and the advice of the SCMA Teacher Advisory Committee, a group of local teachers from a variety of schools, helped to steer education staff in better understanding the needs of our K–12 audiences.

*Big Art, Big Message*, the fall programming theme, looked at large-scale works of contemporary art by artists seeking to convey social, cultural, political, or personal messages through their works. The five stops on this guided tour included pieces in the permanent collection about immigration, factory farming, and Native American identity; the tour culminated in the exhibition, *Sugar: Maria Magdalena Campos-Pons*, exploring personal and collective memories of Cuban sugar plantations.

The spring theme, *Picturing People*, used the drawings in *More Than You Know: Works by Whitfield Lovell* as a basis for discussion about images of people made through centuries of history, from ancient Egypt to today. Teacher Workshops were also offered on both of these themes, allowing teachers to engage with the material on site to better prepare their students for field trips.

Teacher Workshops

**10/19/10 Big Art, Big Message**
Gallery talk with curator Linda Muehlig in *Sugar: Maria Magdalena Campos-Pons*, and a hands-on banner-making activity with local artist Amy Johnquest.

**12/7/10 Connecting the Garden and the Museum** (repeated from spring 2010)
Observation and hands-on activities led jointly at both sites by Madelaine Zadik, Manager of Education and Outreach, Smith College Botanic Garden, and Julie McLean, Associate Educator for School and Family Programs, Smith College Museum of Art.

**2/4/11 Picturing People** (repeated on 2/15/11)
In consultation with curators, faculty, and students, the Museum’s education staff coordinate an in-depth series of public and campus programs each year.

**Family Programs**

We worked to understand the Museum’s audiences by analyzing evaluation forms collected from Family Day events. This project was begun by Claire Denton-Spalding ’10 and completed by Camille Kulig ’13, who combed five years of countless evaluation forms and entered data into spreadsheet form. The results led Museum staff to valuable insights. We learned that 60 percent of Family Day visitors are not affiliated with the Five Colleges, 90 percent are not Museum members, and 50 percent are from the Northampton area, and 50 percent from surrounding cities and towns. These statistics will help to hone program offerings for the future.

The two facets of regular family programming—Family Days and Second Fridays—benefited from the creative input of Smith student interns. Rosaura Sofia Sanchez ’12J, the Museum’s OCIP Intern for Museum Education (an On Campus Internship funded by the College), planned the two Family Days using topics that coincided with those chosen for K–12 programming, offering our young visitors a seamless themed experience at the Museum each semester. Ruby Western ’12 and Sabrina Montenigro ’13 focused on the Second Fridays Fun! series, providing visitors with opportunities to create craft projects inspired by works of art on display at the Museum.

**Family Events**

**Fall Family Day: November 6, 2010**

*Big Art*

**Spring Family Day: April 2, 2011**

*Face to Face*

**Second Friday Fun! (for ages 4+)**

*July*—Luscious-inspired construction paper donuts

*August*—Art activity booklet

*September*—Decorative treasure boxes

*October*—Cardboard swings

*November*—Riddle scavenger hunt

*December*—Cubist collages

*January*—Self-portraits

*February*—Vintage photo collages

*March*—Women’s History Month cards with images by women artists

*April*—Narrative art books

*May*—Beading activity

*June*—Shape stencils

Second Friday participants: contemplative art-looking; social art-making
Visiting Artists & Panel Discussion

December 1 & 2
Lecture by Fred Wilson: The Silent Message of the Museum and campus visit

Renowned contemporary artist Fred Wilson works with museum collections and reinstall them, creating critical interventions that lead viewers to ask questions about issues of display, value, and historical truth. In his December 1 lecture program offered as part of the Museums Concentration, Wilson talked about these projects and his perspective on the world of museums. During his two-day visit, Wilson also spoke to faculty members in an informal seminar, participated in a student lunch conversation, and attended the Afro-American studies class Introduction to Black Culture.

March 31
Eighth Annual Dulcy B. Miller (class of 1946) Lecture in Art

Presented by contemporary American artist Whitfield Lovell, in conjunction with More Than You Know: Works by Whitfield Lovell. Lovell captivated a capacity audience of 400 with an anecdotal, detailed summary of his recent work. A recipient of numerous awards and grants, including a MacArthur Fellowship in 2007, Lovell’s work is held in the collections of the SCMA, the Metropolitan Museum of Art, the Corcoran Gallery of Art, and the Smithsonian American Art Museum, among others.

April 5
Screening and Panel Discuss: Censorship and Art: A Fire in my Belly (7 and 14 minute versions) by David Wojnarowicz

The Museum presented a screening of an unfinished video by David Wojnarowicz (1954–1992). Frazer Ward, Associate Professor of Art, introduced the program and led an interdisciplinary panel discussion about the work, the removal of a related video piece from the exhibition Hide/Seek: Difference and Desire in American Portraiture at the National Portrait Gallery, and the subsequent protests against the work’s censorship. Panelists included Alexandra Keller, Associate Professor, Film Studies and the Director of the Film Studies Program; Daniel Rivers, Lecturer in the Study of Women and Gender, and Jennifer Walters, Dean of Religious Life. This event marked the beginning of the continuous screening of the two versions of A Fire in My Belly in the Museum from April 6–13.
Exhibition-Related Programs:

Sugar: Maria Magdalena Campos-Pons

September 28

Lecture: On Sugar, Slavery, and the Pursuit of (Cuban) Happiness
Alejandro de la Fuente spoke on the history of sugar production and slavery in Cuba.

October 29

Hot Seat Discussion: Sugar, Food, and Fair Trade
Panel discussion about the moral dilemmas inherent in our consumption of sugar and other food staples.

November 11

Artist Talk: The Making of Sugar/Bittersweet
Campos-Pons placed this new installation into the larger context of her work and career.

November 12

Artist Performance: “They told me that…”
A new performance piece by Campos-Pons that explored the triangulation of sugar production.

December 2

Film Screening: Traces of the Trade: A Story from the Deep North (2008, Documentary). This film follows the descendents of a slave-trading family in New England as they retrace the steps of the Triangle Trade.

Co-Sponsored Programs:

March 10
Contemporary Art and the Relevance of Feminism: A Conversation Between Moyra Davey and Helen Molesworth

Artist Moyra Davey joined Helen Molesworth, Chief Curator at the Institute of Contemporary Art in Boston, for an informal conversation. Presented in collaboration with the Program for the Study of Women & Gender and the Department of Art.

April 19
Student Tea: Tapati Guha-Thakurta, Professor of History at the Centre for Studies in Social Sciences, Calcutta. Presented in collaboration with the Global Studies Center.
More Than You Know: Works by Whitfield Lovell

February 24
*Exploring our Roots with Henry Louis Gates, Jr: African American Lives* [episode 1]
This PBS documentary traces the lineage of a diverse group of accomplished African-Americans back to Africa using geneology, oral history, and DNA analysis. Follow-up discussion facilitated by Arianne Andrews, Lecturer in Afro-American Studies.

March 28–March 30
**Smith College Print Workshop: Whitfield Lovell**
A collaboration between artist Whitfield Lovell and Master Printer Maurice Sanchez.

April 1

April 14
*Exploring our Roots with Henry Louis Gates, Jr: African American Lives* [episode 2]
Follow-up discussion facilitated by Arianne Andrews, Lecturer in Afro-American Studies.


June 10
**Panel Discussion: Is it Original?**
Master printers and artists explored the terms “original” and “reproduction” as well as issues of authenticity and value in printmaking with an emphasis on current digital processes. Panelists: Liz Chalfin, Artist, Founder & Director, Zea Mays Printmaking, Florence, MA; Scott Prior, Artist, Northampton, MA; and Jonathan Singer, Singer Editions, Boston.

Intern Programming organized by Jessica Magyar ’10, Brown Post-Baccalaureate Fellow for Museum Education

January 28: Resumé and Cover Letter Brunch for SCMA Students
March 4: Job and Graduate School Interview Brunch for SCMA Students
April 8: Going Beyond the Template: Creating Original, Artistic, Engaging Presentations (Lunchtime workshop about PowerPoint for SCMA Students)
April 15: The “In” on InDesign (Lunchtime workshop about Adobe InDesign for SCMA Students)
May 4: End of the Year/Thank-You Lunch

Awards & Recognition

Highlights

IMLS Grant to Digitize Permanent Collection
SCMA received a Museums for America Program Grant from The Institute of Museum and Library Services (IMLS) to digitize its extensive collection of art objects. The project will create a library of images of objects in the collection. SCMA is one of 15 Massachusetts museums to receive this prestigious award, and one of 160 institutions nationally, from a pool of 481 applicants.

New England Museum Association (NEMA) Award for Best Website Redesign
SCMA and Slate Roof Studio (SRS) jointly received the 2011 Judges Choice Award for Best Website Redesign from NEMA.

SCMA launched the first phase of its redesigned website in December 2010, following 15 months of development work with SRS.

The new SCMA website represents a complete reconsideration of how the Museum communicates with its many audiences. Visual and verbal content has expanded by more than 40% as a result of the complete redesign—all made more accessible with a new graphic design and reorganized structure.

Built using an advanced content management system (CMS) that allows for ongoing updates and revisions by Museum staff, the system fully integrates Web 2.0 features, such as the new Cunningham Center blog, “paper + people,” and integration of social media such as Facebook and YouTube.

Valley Advocate Readers’ Poll 2011: Best Art Museum

For the fifth consecutive year, SCMA was voted the #1 art museum in the Pioneer Valley, followed by the Springfield Museums and the Eric Carle Museum of Picture Book Art. The Valley Advocate, a weekly local newspaper, conducts an annual poll asking readers to weigh in on the best local options in dining, entertainment, arts, services, and more. The Advocate cited the appeal of the Museum’s broad collection and an abundance of public events as features that helped it take the top spot in the eyes of Valley art lovers.
On the second Friday of the month, SCMA offers free admission and a range of programming for all ages from 4–8 p.m. Average attendance is 300–350 per Second Friday evening.

This year the Museum launched OPEN EYES, a new series of Second Friday gallery conversations. Educators used Visual Thinking Strategies to facilitate discussion rather than lecture, engaging visitors in an interactive discovery process.

July 9
Second Fridays Fun! (for ages 4+): Emily Eveleth-inspired construction: paper donuts
Gallery Talk on the exhibition Luscious by the artist, Emily Eveleth ’83

August 13
Second Fridays Fun! (for ages 4+): Art activity booklet
Open Eyes discussion about Unmasked, 2005 by John Bankston

September 10
Second Fridays Fun! (for all ages): Decorative treasure boxes
Gallery Talk on the exhibition Luscious by the artist, Emily Eveleth ’83

October 8
Second Fridays Fun! (for ages 4+): Cardboard swings inspired by Romako’s Girl on a Swing
Open Eyes discussion about South Pass, Wind River Mountains, Wyoming, 1860 by Francis Seth Frost

November 12
Second Fridays Fun! (for ages 4+): Riddle scavenger hunt
Performance by Maria Magdalena Campos-Pons in conjunction with her site-specific installation, Sugar: Bittersweet

December 10
Second Fridays Fun! (for ages 4+): Cubist collages
Open Eyes discussion about Sunrise, 1978 by Philip Guston
Second Friday visitors of all ages enjoy the permanent collection galleries (above) and the chance to make art.

January 14
Second Fridays Fun! (for ages 4+):
Self-portraits
Open Eyes discussion about 16 Photographs from Paris, 2009 by Moyra Davey

February 11
Second Fridays Fun! (for all ages): Vintage photo collages
Gallery Talk by Kevin Quashie, for the exhibition More Than You Know: Works by Whitfield Lovell

March 11
Second Fridays Fun! (for ages 4+):
Women’s History Month cards with images by women artists
Open Eyes discussion about Kin VII (Scent of Magnolia), 2008 by Whitfield Lovell

April 8
Second Fridays Fun! (for ages 4+): Narrative art books
Open Eyes discussion about The First Leaves, 1889 by Dwight Tryon

May 13
Second Fridays Fun! (for ages 4+):
Beading activity
Open Eyes discussion about Cardbird 1, 1971 by Robert Rauschenberg

June 10
Second Fridays Fun! (for ages 4+):
Shape stencils
Panel Discussion In conjunction with L.A Style: Is it Original with Liz Chalfin, Artist, Founder & Director, ZeaMays Printmaking, Florence, MA; Jonathan Singer, Singer Editions, Boston; and Scott Prior, artist, Northampton, MA. Moderator: Aprile Gallant, Curator, Prints, Drawings & Photographs
Leadership in Giving

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(As of June 30, 2011)

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Victoria Chan-Palay ’65
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Wendy M. Cromwell ’86
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Catherine Blanton Freedberg ’64
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Diane Allen Nixon ’57
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Judith Plesser Targon ’53
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(As of June 30, 2011)

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Stephen Beckwith
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Carlyn Koch Steiner ’67
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Martha Manchester Wright ’60
Sujane Wu

Tryon Associates

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

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

• Acquisitions—shipping and conservation; travel
• Collection Management—conservation, insurance and storage
• Curatorial Consultants—Asian art
• Exhibition support—Sugar: Maria Magdalena Campos-Pons and Crosscurrents: Art of the Southeastern Congo
• General administration
• Staffing assistance in Membership, Exhibition Preparation, Education, and Guest Services
• Strategic planning
• Summer student workers in Administration, Collections Management, and Education

Elsie Vanderbilt Aidinoff ’53
Patricia Moore Ashton ’53
Jane Chace Carroll ’53
Victoria Chan-Palay ’65 and Peter Rajsingh
Carol Christ and Paul Alpers
Joan Lebold Cohen ’54 and Jerome A. Cohen
Ann Kane Collier ’55 and Marvin Collier
Joyce Berger Cowin ’51
Peggy Block Danziger ’62 and Richard M. Danziger
John L. Eastman
Contemporary Associates

The Museum is grateful for the vital support of the Contemporary Associates, whose annual membership dues fund purchases of contemporary art, primarily in the areas of new media including film, video, and photography. This fiscal year the Contemporary Associates supported the following new acquisitions: Andrea Fraser, *Little Frank & His Carp;* Roman Signer, *56 Small Helicopters;* and Beat Streuli, *Shinju-ku 01-05-99.* (See Acquisitions, pages 10–23.)

Laura Resnic Brounstein ’84
Cathy McDonnell Carron ’79 and Andrew Carron
Marilyn Levin Cohen ’68
Brenda Cotsen ’84 and Jeffrey Benjamin
Wendy M. Cromwell ’86
Louise Elasof ’87
Charlotte Feng Ford ’83
Carol Lee Franklin ’75
Moon Jung (Jean) Choi Kim ’90
Bridget Moore ’79

All gifts and grants were made to SCMA during the 2011 fiscal year: July 1, 2010–June 30, 2011. Every effort has been made to accurately report all donors.
Andrew W. Mellon Foundation
$1 Million Challenge Fund
The Museum wishes to acknowledge the following donors for supporting the Andrew W. Mellon Foundation $1 Million Endowment Challenge Fund to strengthen the curricular role of SCMA’s collections and programs:

Alice and Allan Kaplan Philanthropic Fund, through the initiative of Alice Drucker Kaplan ‘58
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Wien Family Fund, through the initiative of Anita Volz Wien ’62 and Byron Wien
Isabel Brown Wilson ’53
Martha Manchester Wright ’60
Asian Art Initiatives

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

Anonymous
Joan Lebold Cohen ’54
Janice Carlson Oresman ’55
Point Gammon Foundation, through the initiative of Jane Chace Carroll ’53
S. Beckwith Advised Fund, through the initiative of Patricia Mertens Beckwith ’68 and Stephen Beckwith

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Grant Support
The Andrew W. Mellon Foundation
Artist’s Resource Trust of the Berkshire Taconic Community Foundation
The Brown Foundation, Inc. of Houston
College and University Art Museum Program through the initiative of Yale University Art Gallery
The Freeman Foundation Undergraduate Asian Studies Initiative through the initiative of the Smith College Department of East Asian Languages and Literatures
Massachusetts Cultural Council, a State Agency
General Operational Support and Museums10
National Endowment for the Arts, a Federal Agency
The Samuel H. Kress Foundation

All gifts and grants were made to SCMA during the 2011 fiscal year: July 1, 2010–June 30, 2011. Every effort has been made to accurately report all donors.

Jean Shin. American, born South Korea, 1971
Pressed Blouse, 2010
Three-plate collagraph printed in color on Rives BFK paper
Purchased with the Richard and Rebecca Evans (Rebecca Morris, class of 1932) Foundation Fund
Membership Support

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

- Family and reunion weekends
- Second Fridays
- School bus subsidies
- Family and youth programs
- Special exhibitions

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

Abernathy Charitable Contribution, through the initiative of AnnaMaria Herbert Abernathy ’50 and Frederick Abernathy Jacqueline Anderson ’80
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Toni Grotta Wolfman ’64
Kathryn Davie Wood ’86 and Bruce Wood
Elizabeth Hutchinson Wuon ’73
Jennifer Chin Yen ’95
Karen Zens ’71

Matching Gifts
Gartner Matching Gift Center, through the initiative
of Phyllis Fewster Rosser ’56 and William Rosser
Jackson National Life Insurance Co, through the initiative
of Heather Stewart Finan ’90 and Terry Finan

All gifts and grants were made to SCMA during the
2011 fiscal year: July 1, 2010–June 30, 2011. Every
effort has been made to accurately report all donors.

Museum visitors in Doyle Gallery.
Members enhance their Museum experience by participating in a wide array of programming. SCMA is expanding the depth of member programming based on the Museum’s Strategic Plan in order to cultivate museum and visual literacy and promote transformative learning experiences with art objects.

Art Insights:

July 9, 2010
MUSEUM TALK Luscious: Paintings by Emily Eveleth with the artist

October 15, 2010
MUSEUM TALK Sugar: Maria Magdalena Campos-Pons with Linda Muehlig

November 6, 2010
BUS TRIP New York City Art Scene with Louise Kohrman, membership and gifts assistant

December 17, 2010
MUSEUM TALK George Bellows’ Pennsylvania Excavation with Jessica Nicoll

January 20, 2011
MUSEUM TALK Open Eyes for Members with Taiga Ermanans, education program planner

March 29, 2011
MUSEUM TALK AND PRINT WORKSHOP VISIT More Than You Know: Works by Whitfield Lovell with Aprile Gallant

April 28, 2011
MUSEUM TALK Open Eyes for Members with Taiga Ermanans

May 12, 2011

June 2, 2011
MUSEUM TALK Open Eyes for Members with Taiga Ermanans

Please Be Seated:

September 29, 2010
Alejandro de la Fuente lecture

November 11, 2010
Maria Magdalena Campos-Pons lecture

December 1, 2010
Fred Wilson lecture

March 31, 2011
Eighth Annual Dulcy Blume (class of 1946) Miller Lecture in Art: Whitfield Lovell

Other Offerings:

September 10, 2010
SMIP Doughnut Drop-in for Student Members

February 11, 2011
SMIP gathering for Student Members

November 11–14, 2011 and June 9–12, 2011
Members Double Discount Days at the Museum Shop

"... the Museum was among my top reasons to come to Smith. Having SCMA as a part of my community has truly enriched my life. Becoming a member was a way to show my gratitude."

~ Julie Bomba ’11, Student Member
Exhibitions July 2010–June 2011

July 9–October 24, 2010
*Luscious: Paintings by Emily Eveleth*
Curated by Linda Muehlig, associate director for curatorial affairs, and curator of painting and sculpture
Sacerdote Gallery, 1st floor

July 23–September 12, 2010
*Constructed: Images of Labor*
Organized by SIAMS Students, Summer 2010
Winslow Gallery, lower level

September 24, 2010–January 2, 2011
*Sugar: María Magdalena Campos-Pons*
Curated by Linda Muehlig
Targan and Dalrymple Galleries, lower level

October 1, 2010–February 13, 2011
*Flemish and Belgian Works on Paper*
Curated by Henriette Kets de Vries,
Cunningham Center manager
Cunningham Corridor, 2nd floor

January 28–May 1, 2011
*More Than You Know: Works by Whitfield Lovell*
Curated by Aprile Gallant, curator of prints, drawings, and photographs
Sacerdote Gallery, 1st floor

February 11–May 2, 2011
*Asian Art in Miniature*
Curated by Fan Zhang, Freeman/McPherson Post-Doctoral Curatorial and Teaching Fellow in Asian Art
Chace Alcove, 3rd floor

February 18–May 29, 2011
*Yoruba Beaded Art*
Curated by John Pemberton III, consulting curator for African art
Ketcham Gallery, 3rd floor

Installation view: *Luscious: Paintings by Emily Eveleth.*
February 18–May 29, 2011

Portraits
Curated by Henriette Kets de Vries and Amanda Shubert, Brown Post-Baccalaureate Curatorial Fellow
Cunningham Corridor, 2nd floor

April 29–August 21, 2011

Susan Hiller: The Last Silent Movie
Curated by Linda Muehlig
Nixon Gallery, 2nd floor

May 13, 2011–May 6, 2012

Framework VII: Restoring the Boundaries
Curated by William Myers, chief preparator, and David Dempsey, associate director for museum services
Chace Alcove, 3rd floor

May 13–September 11, 2011

Curated by Aprile Gallant
Sacerdote Gallery, 1st floor

June 1–September 25, 2011

Mapping the City
Curated by Amanda Shubert
Cunningham Corridor, 2nd floor

Museum Assistants

Conservation
Student Assistants
Claire Kerker ’12
Exhibition Production Assistant
Amber Sinicrope ’12

Cunningham Center
Student Assistants
Karla Giorgio AC ’13J
Robin Elizabeth Acker AC ’12
STRIDE Scholar
Nancy Yerian ’13

Director’s Office
Student Assistants
Melissa Breor ’11
Grace Kim ’11
Adrien Ouellette ’11
Carole Renard ’13
STRIDE Scholar
Asako Mikami ’14

Education
Student Assistants
Jasmina Chuck ’11
Sabrina Montenegro ’13
Maggie Kean ’14
Leila Tamari ’11
Ruby Western ’12
OCIP Intern for Museum Education
Rosaura Sofia Sanchez ’12J
SMES
See p.36
STRIDE Scholar
Rebecca Raymond-Kolker ’13
Summer Institute in Art Museum Studies (SIAMS)
Isabel McCagg ’13
Family Day and Second Friday Volunteers
Molly Bennet ’14
Stephanie Berrios ’11
Catherine Betances ’13
Sarah Brault ’14
Carole Chalffin-Renard ’13
Cindy Chiang ’14
Sally Curcio
Sarah D’Angelo ’14
Hannah Erb ’14
Ashton Fancy ’14
Kiana Figueroa
Hope Fried ’14
Anna Gelotte
Anna Gerhard ’12
Isa Gutierrez ’11
Morgyn-Britney Hall ’13
Lydia Harrington (Hampshire ’10)
Zachery Johnson
Paddy Kelly
Rachel Kim ’14
Emma Kimata ’14
Frances Lazare ’14
Danielle Lenhard
Amanda Lewis ’14
Rachel McDonald ’14
Erin McElhone ’14
Sarah Musiker ’11
Lily Newton ’14
Anna Otkovsky ’14
Clarissa Ong ’13
Kayvia Pemberton ’13J
Lena Sernoff ’14
Matt Samolewicz
Melody Setoodehnia ’14
Pranayeta Shroff ’14
Other Volunteers (events and tours)
Laura Arellano-Weddleton ’11J
Taylor Bayer ’12
Yunan “Susan” Liang ’13
Alynn McCormick ’12
Malika Noor Mehta ’11
Aless Shuman ’12
Claire Solomon ’13

Student Assistants
Lucha Rodriguez-Gonzalez ’12
Bingyun Wang ’14

Membership and Marketing
Student Assistants
Julie Bomba ’11
Maro Elliott ’11
Ingrid Jacobson ’11
Erin King ’11
Catherine Popovici ’13
Martha Voorheis ’13
Student Museum Advisory Committee (SMAC)
Julie Bomba ’11, Chair
Elizabeth BelBruno ’13
Ingrid Jacobsen ’11
Christina Johns ’12
Amanda Lewis ’14
Anna Novaes de Oliveira ’11
Lisa Pradhan ’14
Shama Rahman ’13
Mia Stange ’14
Kia Williams ’11

Other Volunteers (events and tours)
Laura Arellano-Weddleton ’11J
Taylor Bayer ’12
Yunan “Susan” Liang ’13
Alynn McCormick ’12
Malika Noor Mehta ’11
Alex Shuman ’12
Claire Solomon ’13

Registrar’s Office
Student Assistant
Chelsea Bartholomew ’13

Museum Shop
Student Assistants
Virginia Choi ’11
Esther Park ’11
Lucy White ’11
Volunteers
Gillian Morbey
Emily Sanders
Janet Weber
Julie Warchol

Registrar’s Office
Student Assistant
Chelsea Bartholomew ’13

Top: Smith students assisting at a Second Friday program. Bottom: Aprile Gallant, Maggie Lind, and Taiga Ermansons chat with Kevin Quashie.
Museum Staff

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

Stacey Anasazi
Financial and Systems Coordinator

David Andrews
Admissions Assistant

Margi Caplan
Membership and Marketing Director

David Dempsey
Associate Director for Museum Services

Martha Ebner
Web and Marketing Coordinator

Taiga Ermansons AC ’03
Education Program Planner

Nan Fleming
Museum Store Manager

Aprile Gallant
Curator of Prints, Drawings and Photographs

Susan Gelotte
Assistant Museum Store Manager

Kelly Holbert
Exhibition Coordinator

Kate Kearns ’01
Collections Management Imaging Project Coordinator

Henriette Kets de Vries
Cunningham Center Manager

Louise M. Kohrman ’02
Membership and Gifts Assistant

Louise M. Krieger ’84
Assistant to the Director

Louise Laplante
Collections Manager/Registrar

Maggie Lind
Associate Educator for Academic Programs

Jessica Magyar ’10
Brown Post-Baccalaureate Fellow for Museum Education

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 Senior Curator of Painting and Sculpture

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

William F. Myers
Chief Preparator

Amanda Shubert
Brown Post-Baccalaureate Curatorial Fellow

Stephanie Sullivan
Installation Assistant

Richard Turschman
Assistant Manager for Security

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

Museum Guards
Nellie Brahms
Larry Carlson
Cynthia Consentino
Paula Corbett
Ryan Duffy
Nancy Elwell
Pamela Ferrerchio
Leonard FourHawks
Dave Hart
Carlotta Hoffman
Kim Knight
Donna Kurkul
Julia Max
Jason Mazzotta
Brendan McCauley
Lourdes Morales
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413.585.2760

www.smith.edu/artmuseum

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