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

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

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

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

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

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

Another grant—this one from the Brown Foundation, Inc. of Houston—allowed us to work with a team of external peer reviewers to evaluate the Summer Institute in Art Museum Studies (SIAMS) and the Museums Concentration as they ended their pilot phases. The assessors’ report affirmed the value of both programs but also helped us see some redundancies between them. As a result, we have decided to conclude SIAMS with the 2012 summer session in order to focus our energies on developing the Museums Concentration. We are indebted to the leadership of former SCMA director Suzannah Fabing, who established SIAMS, and Marion Goethals, who directed it during the past four years.

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

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

~ Jessica Nicoll ’83
Director and Louise Ines Doyle ’34 Chief Curator
### Museum at a Glance

**JULY 2011–JUNE 2012**

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

*Temptation* was created in 2000, following Lovell’s groundbreaking project *Whispers from the Walls* (1999), a “walk-in” installation/environment with wall drawings, sound, and found objects evoking African-American life in the South during the 1920s. *Temptation* incorporates objects—empty frames, a curved metal hook, and a free-standing chair—with a beautiful charcoal drawing on salvaged wood boards of an unidentified young woman who is posed for a studio photograph. She stands, somewhat self-consciously, next to a small table, with her bracelet on her hip and her right hand resting on a small table with a still life of flowers. Her clothing places her in the 1920s, the period of the Great Migration of African-Americans from the rural South, and presumably in a northern city where she proudly posed for her photographic portrait.

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

“Lovell’s work is pure visual poetry: slim images enjambed and aligned, meaning left open.”

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

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

As Associate Professor Kevin Quashie (Afro-American Studies) has written: “Lovell’s work is pure visual poetry: slim images enjambed and aligned, meaning left open. Who is that woman, that man? What was she thinking then, and what was the taste she liked the most? Did she like words, or prefer the lilt of a soft piano? These questions are only askable if we remember these people are human beings, and whatever partial answers we might have for them are not supplied by thinking through the lens of publicness. They, these people, have interior lives that are largely inaccessible to us.”
A central figure in first-generation feminist art, Martha Wilson is best known as the founder/director of Franklin Furnace Archive, which was established in 1976 to support and document ephemeral avant-garde art (primarily performance and publishing). *A Portfolio of Models* (1974) is an early photo-text work by Wilson. Consisting of seven black and white photographs with typewritten text, the work addresses the stereotyped roles available to American women during the mid-twentieth century, with particular emphasis on gender and sexuality, as well as the societal pressure of the “ideal.”

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

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

*A Portfolio of Models* and Wilson’s photo-text works are representative of the emerging strain of feminist conceptual performance art during the 1970s. Wilson’s work pre-dates Cindy Sherman’s influential *Film Stills* series (which also question stereotypes and the performative roles of women in society, albeit from a cinematic perspective) by five years. These precursors sparked the “picture generation” work of the 1980s where the role of photography came under close scrutiny for its ability to mask or manipulate reality.
Martha Wilson. American, born 1947
A Portfolio of Models, 1974 (printed 2008).
Gelatin silver prints with typewritten text. Purchased with the Dorothy C. Miller, class of 1925, Fund
DECORATIVE ARTS

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

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

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

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

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

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

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

WELLER Pottery
*Rozane vase* (with the head of a bull), n.d.
Ceramic with brown glaze
Gift of Sibyl and Alfred Nadel (Sybil Gottlieb, class of 1957)

WELLER Pottery
*Louwelsa vase* (with a portrait of a bearded man in hat
and ruff), n.d.
Ceramic with brown glaze
Gift of Sibyl and Alfred Nadel (Sybil Gottlieb, class of 1957)

DRAWINGS

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

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

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

*Pont Neuf, Paris*, 1906
Watercolor and graphite on medium thick, slightly textured, brown paper

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

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

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

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

LIEBERMAN, Justin. American, born 1977
*Candles*, 2012
Ink, watercolor, marker, and collage on very thick, rough, white paper
Gift of Suzi Schiffer Parrasch, class of 1982, and Franklin Parrasch on the occasion of her 30th reunion
LÜPERTZ, Markus. German, born 1941
Ohne Titel (untitled) from the series Semiramis, 2002
Watercolor and gouache on paper
Gift of Sandra Elizabeth Canning

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

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

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

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

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

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

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

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

Untitled was produced during a transitional moment in the artist’s career. Between 1945 and 1950, Bearden briefly broke away from paintings of scenes from his youth in North Carolina in order to visually interpret classic works of literature like the Bible, Homer’s Iliad, and Garcia Lorca’s Lament for a Bullfighter. The watercolor drawings Bearden produced during these years were his most abstract works to date. Their fragmented treatment of space was particularly influential to his famous collages, which he began in the 1960s.
The following nine drawings are gifts of ThePokrossArt Collection, donated in accordance with the wishes of Muriel Kohn Pokross, class of 1934 by her children, Joan Pokross Curhan, class of 1959, William R. Pokross and David R. Pokross Jr. in loving memory of their parents, Muriel Kohn Pokross, class of 1934 and David R. Pokross.

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

Untitled #25, 1981
Gouache and crayon on two sheets of heavyweight, glossy, white paper

Meditations on the Seed, 1986
Encaustic, crayon, ink, collage, and watercolor on paperboard

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

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

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

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

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

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

INSTALLATION/NEW MEDIA

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

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

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

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

TCHINAi Kyosuke. Japanese, born 1948
Six-panel screen: Fall Sunset of Shimanami, 2011
Acrylic on washi
Gift of Toshiaki and Mari Sakuma
ZHONG Sima. Chinese, active 1810–1860
Scroll: cat looking up at the branches of a tree, n.d.
Color on paper mounted on silk
Gift of Helen W. White

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

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

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

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

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

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

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

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

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

Albumen prints, gelatin silver prints, and stereographs
Bequest of Henry Latimer Seaver

BIRD, Cass. American, born 1974
I Look Just Like My Mommy, 2005
C-print
Purchased with the fund in honor of Charles Chetham

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

Reclining Figures, No.6, 1996
Gelatin silver prints (diptych)
Purchased with the Dorothy C. Miller, class of 1925, Fund

Gnarled trees, High Sierras, ca. 1930s
High Sierras, ca. 1930s
High Sierras, mountains, ca. 1930s
Silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

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

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

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

GARDNER, George W. American, born 1940
Gelatin silver print
Gift of the Rothman Family

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

GREENFIELD, Lauren. American, born 1966
Twenty-nine images from Girl Culture
Pornographic film star Taylor Wayne, BelAge Hotel, Hollywood, California, 1992
Ashtray at the Stardust Hotel, Las Vegas, Nevada, 1995
Cheetah’s, a club where men can watch professional football and exotic dancers at the same time, Las Vegas, Nevada, 1995
The popular clique in the seventh grade, South View Middle School cafeteria, Edina, Minnesota, 1995
The dasas (maids of honor) go from the church
to the reception in a Ford Explorer limousine at Ruby’s quinceañera, Huntington Park, California, 1998
Danielle, 13, gets measured as Michelle, 13, waits for the final weigh-in on the last day of weightloss camp, Catskills, New York, 1998
Debra and her daughter, Rachel, on vacation, St. Barthélemy, 1998
Exotic dancer Tammy Boom backstage at Little Darlings, Las Vegas, Nevada. Tammy has sixteen special-orderd outfits, which cost up to two thousand dollars each, 1998
Exotic dancer and track athlete Leilani, 21, wears her track-and-field medals in her “schoolgirl” outfit, Fullerton, California, 1998
Fetus bingo at La Vida, a high school for pregnant girls and teenage mothers, Inglewood, California, 1998
Freshman cheerleaders Rachel, 13, and Vanessa, 14, Webster Groves, Missouri, 1998
Judging fitness, Fitness America competition, Redondo Beach, California, 1998
Lillian, then 18, shops at Kirna Zabête, New York, New York, 1998
Lily, then 5, shops at Rachel London’s Garden, where Britney Spears has some of her clothes designed, Los Angeles, California, 1998
May Day at Girls Preparatory School, Chattanooga, Tennessee, 1998
Monica, 13, dances with her boyfriend, Adam, 13, at a Bat Mitzvah party, Edina, Minnesota, 1998
Sheena tries on clothes with Amber, 15, in a department store dressing room, San Jose, California, 1998
Showgirl Ann-Margret in her dressing room at the Stardust Hotel, Las Vegas, Nevada. She tapes a note that says, “I approve of myself” and pictures of models she admires to her mirror for inspiration, 1998
Andrea, 19, on the beach with her dog, Nugget, St. Barthélemy, 1999
Sheena, 15, shaves outside her house, San Jose,

Lauren Greenfield’s documentary project Girl Culture, photographed between 1995 and 2002, focuses on the image-obsession of women of all ages in the United States, and the role of popular culture in forming and feeding that preoccupation. The irony of this photograph of the showgirl Ann-Margret lies in the fact that she needs a reminder of her self-approval even as she displays images of young attractive women as the standard she strives to reach.
California, 1999
Bobbi Brown cosmetics promotion, Beverly Hills, California, 2000
Katie and Danielle, both 15, before the dance at weightloss camp, Catskills, New York, 2001
Kristine, 20, poses for a lingerie shoot for Ocean Drive magazine, Miami Beach, Florida, 2000
Lilly, 12, Chicago, Illinois, 2000
One debutante helps another to pee in the ladies’ room at the Cotton Ball, Chattanooga, Tennessee, 2001
The Stanford University Women’s Swim Team, Palo Alto, California, 2001
Playmate Suzanne Stokes, 21, at the Playboy Mansion, Los Angeles, California, 2000
Sara, 19, shops in SoHo, New York, New York, 2001
A surgeon performs a breast augmentation, Miami, Florida, n.d.
Dye destruction prints
Gift of Susan and Peter MacGill
HEWITT, Leslie. American, born 1977
Untitled (Square), 2011
Digital C-print mounted on aluminum in custom designed birch frame
Purchased with funds from the Contemporary Associates
HEYMAN, Ken. American, born 1930
At Home, Newark, NJ, n.d.
Barnum and Bailey (man with painted clown face and no shirt), n.d.
Bathtime, Newark, NJ, n.d.
Civil War reenactment, n.d.
Girl on telephone, Bergdorf bag in hand, standing next to street vendor, n.d.
IBM for Lyndon Johnson, This America, n.d.
Life-Size Marilyn Monroe cut out, New Orleans, n.d.
Man carrying statue, n.d.
Man and toddler at cow farm, n.d.
NY tour guide directing woman, n.d.
Stop the War in Israel, NYC, n.d.
Investigating an Accident, Coney Island, NY, 1957
One of the Boys Gets Hurt, Harlem, 1957
Old Woman, Broadway, NYC, 1958
Builders, Nigeria, 1963
Family on Stoop, Newark, NJ, 1969
Statues of men with man holding hand over eyes in front, Rome, Italy, 1974
Eleven images from Hip Shots, 1984–1985
Dog with sunglasses
Handicapped (woman in wheelchair)
Man curled up on street, New York
Man holding radio with shiny glasses, New York
Man playing guitar
Man resting on rail of staircase, hand on poster, New York
Man sitting with shiny silver shirt and sunglasses, New York
Old woman sitting in lawn chair showing teeth, New York
Standing couple with curly hair, New York
Woman with curly hair holding sunglasses, New York
Woman standing in front of mural of Curtis Mansion, New York
Gelatin silver prints
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar
Sir Henry Irving (John Henry Brodribb), 1899
Platinum print mounted on paperboard
Bequest of Henry Latimer Seaver
KARSH, Yousuf. Canadian, 1908–2002
King George VI, 1943
Photogravure
Bequest of Henry Latimer Seaver
KENNEDY, Clarence. American, 1892–1972
Studies in the History and Criticism of Sculpture, Volume II:
The Tomb of Carlo Marsuppini by Desiderio da Settignano and Assistants, 1928
Fifty-eight gelatin silver prints on Kodak Athena paper mounted on paperboard
Gift of David and Diane Thomas
KUSAKABE Kimbei. Japanese, 1841–1934
Umbrella Maker, 1880s
Vegetable Peddler, 1890
Albumen prints with hand coloring
Purchased with the fund in honor of Charles Chetham
LEE, Jocelyn. American, born 1962
Untitled (Dad sleeping), 1999
C-print mounted on board
Gift of Jocelyn Lee
Untitled (Ginger in Maine), 2009
Pigment print mounted on board
Purchased with the fund in honor of Charles Chetham
LYON, Danny. American, born 1942
Twenty photographs from The Destruction of Lower Manhattan, 1967 (printed 2008)
18 Spruce Street [Manhattan Tanning Corp.]
100 Gold Street seen from the remains of the Tribune building
185 West Street at Chambers
187 West Street, between Duane and Reade Streets
Ben and his brother Junior on the walls
A burner is lifted to cut the bolts in the cast iron front of 82 Beekman Street
The east side of Washington Street between Reade and Chambers Streets
Eddie Grant and Cleveland Sims
Dropping a wall
Housewrecker
Huey and his crew inside 81 Beekman Street
Rachel Homer  
Room in Washington Market  
West Street at Beach  
West Street between Jay and Duane Streets  
Wall in the St. George building  
West Street at Warren  
West Street and the West Side Highway, just north of the Trade Center Washington Street, View north from Chambers Street  
Ten photographs from Haiti, 1983–1986 (printed 2007)  
Baby Doc, defaced mural in Leogane  
Danny Lion in Haiti  
Demonstrator shot in the January 31 manifestation...  
Dominicans at the Copa Club  
A girl at the ocean, Cap Haitian  
Gonaives, February 9, 1986 (“Liberte, Egalite, Fraternite”)  
An out-of-uniform Tonton Macoute throws a looter down a flight of stairs  
Papa Doc, defaced mural in Leogane  
Simone Duvalier, Papa Doc’s wife, defaced mural in Leogane  
Women that sell food outside the Copa Club...  
Gelatin silver prints  
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

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

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

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

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

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

YOUNG, Thomas Steven. American, born 1952  
Flight, 2009
Isolation Room, 2010
Archival inkjet prints
Purchased with the Katherine S. Pearce, class of 1915, Fund, and funds from the gift of Mr. and Mrs. Alfred H. Barr Jr., and Alison Frantz, class of 1924, by exchange

PRINTS

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

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

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

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

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

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

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

BENSON, Frank Weston. American, 1862–1951
*Calm*, 1921
Etching and drypoint on medium weight, smooth, cream-colored paper
Bequest of Henry Latimer Seaver

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

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

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

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

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

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

CHAMBERLAIN, Samuel. American, 1895–1975
Seventeen prints from *Vingt Lithographies du Vieux Paris par Samuel Chamberlain
*Cour de Dragon, Paris*, 1924
*Echoppe d’Etameur, Paris*, 1924
Fontaine de la Grosse Horloge, Rouen, 1924
L’Epicerie, rue Galande, Paris, 1924
L’Horloge, Paris, 1924
Le Dôme de l’Eglise du Val-de-Grâce, Paris, 1924
Le Vase du Panthéon, Paris, 1924
Maison de la Tourelle, Rue de Frans-Bourgeois, Paris, 1924
Passy, Ancien et Nouveau, Paris, 1924
Port St. Martin, Paris, 1924
Rue de l’Abbeye, Paris, 1924
Rue de la Bûcherie, Paris, 1924
Rue du Dragon, Paris, 1924
Rue Frédéric-Sauton, Paris, 1924
Saint Nicolas des Champs, Paris, 1924
Un Portail de l’Eglise de St.-Étienne-du-Mont, Paris, 1924
Vielle Maison, Rue St.-Étienne-du-Mont, Paris, 1924
Lithographs printed in black on thick, moderately textured, cream-colored paper

Bequest of Henry L. Seaver

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

Fleur du Lit, 1964
Power tool stamping and engraving printed in color on medium thick, moderately textured, cream-colored paper
Euphoria II, 1966
Power tool and burin engraving printed in color on medium thick, moderately textured, cream-colored paper
Two prints titled La Rousse, 1966
Power tool engravings printed in color on medium thick, moderately textured, cream-colored paper
Mannikin, 1966
Power tool stamping and engraving printed in color on medium thick, moderately textured, cream-colored paper
Phases of the Moon, 1966
Power tool engraving printed in color on medium thick, moderately textured, cream-colored paper
Images from Hawaiian Legends; “Pele,” 1970
Collograph and power tool engraving printed in color on medium thick, moderately textured, cream-colored paper
Images from Hawaiian Legends; “Laie: Princess of the Rainbow,” 1971
Color power tool stamping and engraving printed in color on medium thick, moderately textured, cream-colored paper
Gift of Judith Childs (Judith Miller, class of 1953)

Flight to Tomorrow, 1948
Engraving and aquatint printed in color on heavyweight textured, cream-colored paper
Bequest of Henry Latimer Seaver

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

COLLAERT, Adriaen. Dutch, ca. 1650–ca. 1618
Asellis Mollis from Piscium Vivae Icones, n.d.
Faber Piscus from Piscium Vivae Icones, n.d.
Frontispiece from Piscium Vivae Icones, n.d.
Liparis from Piscium Vivae Icones, n.d.
M梅花 from Piscium Vivae Icones, n.d.
Pera Marimus from Piscium Vivae Icones, n.d.

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

Her drawings are similarly created using quotidian objects such as rubber bands, shattered glass, or as with this untitled drawing, bubble-making solution. Using a combination of ink and soap, the artist blew bubbles in the liquid with a straw. She then transferred bubbles onto a sheet of white foam core. The bubbles were left to pop or dissolve, leaving a unique image that captures an ephemeral occurrence.
Engravings printed in black on medium weight, moderately textured, cream-colored paper
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

Eagle Dance, 1942
Wood engraving on medium thick, smooth, white paper
Bequest of Henry Latimer Seaver

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

DAUMIER, Honoré Victorin. French, 1808–1879
À la Porte de l’Élysée, n.d.
Wood engraving printed on medium thick, moderately textured, cream-colored paper
Bequest of Henry Latimer Seaver

DAVIES, Hanlyn. American 20th century
Ghost from The Massachusetts Review Portfolio of Six Offset Prints, 1979
Offset lithograph printed in color on Arches “88” paper
Anonymous gift

The Great Divide, n.d.
Intaglio in color on thin, slightly textured, blued white paper
Gift of Janice Carlson Oresman, class of 1955

DEPOL, John. American, 1913–2004
Mill on the Aspetuck, 1952
Wood engraving printed in black on medium thick, very smooth, cream-colored paper
Bequest of Henry Latimer Seaver

DWIGGINS, William Addison. American, 1880–1956
Untitled [figures in heavy coats with enclosed polechair], n.d.
Untitled [dancers], 1919
Woodblocks printed in color on paper
Untitled [man with hookah pipe and book], 1919
Woodblock printed in black on medium weight, slightly textured, cream-colored paper
Bequest of Henry Latimer Seaver

Saint Christopher, 1949
Wood engraving printed on medium thick, moderately textured, cream-colored paper
Bequest of Henry Latimer Seaver

FESHBACH, Oriole Farb. American, born 1931
Self-Portrait in Mirror, 1978
Offset lithograph printed in color on medium thick, moderately textured, cream-colored paper
Anonymous gift

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

GRÜNER, Ludwig. German, 1801–1882; after Raphaello Sanzio. Italian, 1483–1520
The Return of Jacob, Genesis XXXII, n.d.
Etching printed in black on paper
Bequest of Henry Latimer Seaver

HAVENS, James D. American, 1900–1960
Shy Veery, 1949
Woodcut printed in color on medium thick, moderately textured, cream-colored paper
Bequest of Henry Latimer Seaver

HILL, Ed. American, born 1935
Hooded Figure, n.d.
Etching printed in black on medium thick, moderately textured, beige paper

GANSO, Emil. American, 1895–1941
The Bathers, 1951
Wood engraving printed in black on moderately thick, rough, cream-colored paper
Bequest of Henry Latimer Seaver

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

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

GRÜNER, Ludwig. German, 1801–1882; after Raphaello Sanzio. Italian, 1483–1520
The Return of Jacob, Genesis XXXII, n.d.
Etching printed in black on paper
Bequest of Henry Latimer Seaver

HAVENS, James D. American, 1900–1960
Shy Veery, 1949
Woodcut printed in color on medium thick, moderately textured, cream-colored paper
Bequest of Henry Latimer Seaver

HILL, Ed. American, born 1935
Hooded Figure, n.d.
Etching printed in black on medium thick, moderately textured, beige paper
Gift of Robert D. Andrews and Joan E. Andrews

**Untitled** [Faculty Club from the back, Smith College], n.d.
**Untitled** [Music Library, Smith College], n.d.
**Untitled** [Sabin-Reed from back showing walkway to McConnell], n.d.
**Untitled** [Wright Hall, Smith College], n.d.

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

**HOUBRAKEN, Jacobus.** Dutch, 1698–1780
Two prints titled *Sidney Earl of Godolphin Lord High Treasurer*, published 1738
*William of Wickham Bishop of Winchester*, published 1738
*Laurence Hyde Earl of Rochester*, 1740, published 1741
Sir Thomas More, 1740, published 1741
*Thomas Wentworth Earl of Strafford*, 1740, published 1740
*General Ireton*, 1741, published 1742
*John Duke of Marlborough*, 1745
*Sir Kenelm Digby*, 1748, published 1748

Engravings printed in black on paper
Bequest of Henry Latimer Seaver

**JAMNITZER, Christoph.** German, 1563–1618
*Plate from Neuen Grisken Buch*, 1610

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

*Man with Megaphone*, 1998
*Hard- and soft-ground etching and aquatint on Fabriano Rosapina Bianco 220 gsm paper*
Purchased with the Carol Ramsey Chandler Fund

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

**KUNIHISA Ichiuaisi.** Japanese 1832–1891
**Untitled** [warrior in water with horse with warriors on shore at right], n.d.
*Woodblock printed in color on three joined sheets of paper*
Bequest of Henry Latimer Seaver

**LANDACRE, Paul.** American, 1893–1963
*Black Stallion*, 1940
*Laguna Cove*, 1941
*Some Ingredients*, 1953
*Wood engravings on medium weight, moderately textured, beige paper*
Bequest of Henry Latimer Seaver

**LANKES, Julius J.** American, 1884–1960
*Tower of Donauworth*, 1926
*Wood engraving printed in black on thin, smooth, white paper*
Bequest of Henry Latimer Seaver

**LATHROP, Dorothy P.** American, 1891–1980
*Kou Hsiung*, 1944
*Wood engraving printed on thin, smooth, cream-colored paper*
Bequest of Henry Latimer Seaver

**LATHROP, Dorothy P.** American, 1891–1980
*Kou Hsiung*, 1944
*Wood engraving printed on thin, smooth, cream-colored paper*
Bequest of Henry Latimer Seaver

**LEE-HANKEY, William.** British, 1869–1952
*The Cave Maiden*, 1910–11
*Etching and drypoint in black on medium weight, cream-colored, laid paper*
Bequest of Henry Latimer Seaver

**LEIGHTON, Clare.** American, born England, 1898–1989
*The Net Menders*, n.d.
*Wood engraving printed in black on thin, smooth, white paper*
*Winowers, Majorca*, 1939
*Clam Diggers, Cape Cod*, 1946
*Wood engravings on medium weight, moderately textured, beige paper*
Bequest of Henry Latimer Seaver

**LEWIS, Arthur Allen.** American, 1873–1957
*Twilight Toll*, 1943
*Wood engraving printed in color on smooth, medium thick, cream-colored paper*
Bequest of Henry Latimer Seaver

**MASSÉ, Jean Baptiste.** French, 1687–1767
**Untitled** (Pastoral Scene), n.d.
*Etching on medium thick, moderately textured,
acquisitions

200 acquisitions

cream-colored laid paper
Bequest of Henry Latimer Seaver

MASTRO-VALERIO, Allesandro. American, born Italy, 1887–1953
*In the Space*, 1944
Wood engraving printed on medium thick, smooth, blued white paper
Bequest of Henry Latimer Seaver

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

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

MICHELE, Cristofano di, called Robetta. Italian, 1462–after 1534
*Michel Le Tellier*, 1659
*Petrus Poncet*, 1660
*Le Cardinal Barberini*, 1664
Engravings printed in black on medium weight, moderately textured, beige paper
Bequest of Henry Latimer Seaver

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

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

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

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

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

*Charles de la Porte, le Maréchal de la Meilleraye*, 1662
Engraving printed in black on medium weight, cream-colored, laid paper
Bequest of Henry Latimer Seaver

*Midsummer*, 1942
Wood engraving in black on thin, smooth, cream-colored paper

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

*The Four Net Menders*, 1950
Woodcut printed in black on thin, moderately textured, cream-colored paper
Bequest of Henry Latimer Seaver

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

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

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

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

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

Käthe Kollwitz. German, 1867–1945
*Woman Entrusts Herself to Death (Frau vertraut sich dem Tode an)*, 1934
Lithograph printed in black on paper mounted on thin Asian paper
Gift of Pamela M. Williams, class of 1963, and Harold S. Williams
Vista Lake, 1932
Wood engraving on thin, moderately textured, cream-colored paper
Bequest of Henry Latimer Seaver

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

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

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

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

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

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

SOMERVOSE, Jean. British, 1887–1972
Two Engravings, 1969–1972
Wood engraving on thin, moderately textured, smooth, beige paper
Bequest of Henry Latimer Seaver

Pâris et Hélène réconciliés, par Vénus, 1804
Lithograph printed in black on medium thick, slightly textured, cream-colored paper
Gift of George McKee in memory of Harriet Denny White, class of 1931

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

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

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

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

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

UNWIN, Nora S. American, born England, 1907–1982
Warm Afternoon, 1952
Mexican Women, 1956
Woodcut engravings in black on lightweight, cream-colored paper  
Bequest of Henry Latimer Seaver

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

VAN HOESEN, Beth. American, 1926–2010  
Shell [Shell I], 1961  
Engraving with roulette printed in black on medium thick, moderately textured, white paper  
Gift of the E. Mark Adams and Beth Van Hoesen Adams Trust

WARD, Lynd. American, 1905–1985  
Undercliff, 1948  
Wood engraving on medium thick, smooth, cream-colored paper  
Bequest of Henry Latimer Seaver

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

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

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

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

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

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

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

NAGAI Kenji. Japanese, born 1947  
CL12 Hope from the portfolio Hope: Aspirations in the Abstract, 2012  
Lithograph printed in color on medium thick, slightly textured, bright white paper
NAKAZAWA Shin’ichi. Japanese, born 1956
Aspiration from the portfolio Hope: Aspirations in the Abstract, 2012
Etching printed in color and gold metallic on medium thick, slightly textured, bright white paper

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

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

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

SCULPTURE

Chocolates (sweet to bitter) in the shape of numbers
Gift of Jessica Nicoll, class of 1983, through the generosity of Gwen and Peter Norton

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

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

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

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

The Gelede festival is one of the most important festivals among the Yoruba people in southwestern Nigeria. In costume, dance patterns, and song, the dancers portray the various roles that persons play in Yoruba society: for example, market women are recognized for their labors; male and female chiefs, as well as the priests of Yoruba deities (orisha), are acknowledged for their leadership. This turbaned mask portrays a Yoruba Muslim, but Yoruba Christians are also personified in masks. In performance, masked dancers can also criticize those who compromise or destroy Yoruba social values.
Inspired by the Museum’s three finest works of African sculpture, Crosscurrents explored the art of three neighboring peoples who live in a system of rivers and waterways in the southeastern Congo (in the present-day Democratic Republic of the Congo). The Luba, Songye, and Hemba peoples have a long history of contact, while maintaining differences in language, social and political systems, cultural memory, and artistic expression. The exhibition, drawn from public and private collections, included sculptural works that are distinctive artistic representations of these peoples, and those that demonstrate a fluidity of cultural exchange and cross-influences. Designed to create a context for greater understanding of SCMA’s three masterworks of African art, Crosscurrents developed from the initiative to focus the Museum’s programming on its collection, a goal of the Museum’s current strategic plan.

The Museum’s superb Luba ceremonial axe, surmounted by a beautifully carved female head, exemplifies the stylistic elegance of Luba art and the importance of the image of woman as the source of political and religious authority. While Luba art focused on political and religious power, Hemba artists excelled at bridging the distance between daily life in the villages and the founding ancestors. The Hemba’s ancestral figures share a similar elegance of form with Luba sculpture but are primarily male figures. Songye art is marked by a more geometrical style and an emphasis on mediating the relationship between the realm of powerful spirits and human anxieties. The Museum’s male and female Songye prestige stools were first attributed to the
hand of a Luba artist and are now identified with a small group of similar stools known to have been produced by a Songye workshop near the intersection of Luba and Songye territories. This pair inspired the cross-cultural theme of the exhibition.

Lenders to the exhibition included the National Museum of African Art, Smithsonian Institution; the Yale University Art Gallery; the Mead Art Museum, Amherst College; and a number of private collectors. John Pemberton III, consulting curator for African Art, SCMA, was the guest curator of Crosscurrents and the author of its accompanying catalogue. The exhibition was supported, in part, by a grant from the National Endowment for the Arts, the Maxine Weil Kunstadter, class of 1924, Fund, and the Edith Stenhouse Bingham, class of 1955, Art Museum Fund. Additional support was provided by the Tryon Associates, as well as the Publications and Research Fund of SCMA and Museum Members.
This exhibition explored the “soundscape” of Paris—the music, sounds, and noise of the city—during the lifetime of the composer Claude Debussy (1862–1918). It was presented in association with the Smith College Music Department’s program of lectures and performances celebrating the 150th anniversary of the composer’s birth, co-organized by Peter Bloom, Grace Jarcho Ross 1933 Professor of Humanities, and Jane Bryden, Iva Dee Hiatt Professor.

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

Debussy’s Paris evoked the acoustic environment of Paris not only through works of art but also through four listening stations provided in the gallery: one devoted to Debussy’s music and three devoted to section themes. While viewing works by Degas, Manet, Monet, Toulouse-Lautrec and others,
visitors could listen to selections of Debussy’s music, the cries of street vendors, cabaret stars Yvette Guilbert and Aristide Bruant singing popular songs, and the opening and closing stanzas of Stéphane Mallarmé’s poem “The Afternoon of a Faun.”

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

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**Faculty Perspective**

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

To my surprise and delight, Museum staff led by Linda Muehlig, curator of painting and sculpture, took in the idea and caused it to take off. Laura Kalba, assistant professor of Art, was soon on board: it is she who articulated the notion of the “soundscape” of Debussy’s Paris, adding street-songs and popular chansons to the music of the concert hall, and who imagined a selection of images far more broad than those loosely labeled “Impressionist” that have so long been associated, with neither historical accuracy nor artistic
precision, with the composer of the Prélude à l’Après-midi d’un faune and the opera Pelléas et Mélisande. Meetings over several months led, eventually, to Debussy’s Paris: Art, Music, and Sounds of the City, the title of the magnificent exhibition that was on display from February 3 to June 10, 2012, and of the handsome exhibition catalogue edited by Linda Muehlig and published by the Museum.

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

This has not kept visual artists from striving to attain the ineffable qualities of music, or musical artists from attempting sonic portraits and landscapes. The separate sensibilities of both are in a sense well revealed by the kind of juxtapositioning we accomplished with “Debussy Days” and Debussy’s Paris. For our lectures and concerts we needed the expertise of outsiders. For our exhibition—paintings, sculptures, posters, photographs, scores, etchings, engravings, and more—45 of 60 objects were from the collections of Smith College Museum of Art, including works by such major figures as Bonnard, Degas, Fantin-Latour, Manet, Monet, Morisot, Pissaro, Seurat, Toulouse-Lautrec, and James McNeil Whistler. Wow. It is astounding to observe the richness of our holdings from nineteenth-century France. And it is touching to see so many of them as “gift of” one alumna or another, “class of” you name the year.

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

~ Peter Bloom
Grace Jarcho Ross 1933 Professor of Humanities
"I enjoy using the Museum’s collection in my teaching because I always emphasize visual evidence as an important component of my classes."

~ Fan Zhang

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

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

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

Jessica Nicoll ’83: Fan, your fellowship has been a critical step forward for us in our effort to develop our programs and plans for our collection of Asian art. I’m wondering if you could talk a little bit about your experience of investigating our existing collection. What kinds of discoveries have you made?
**Fan Zhang:** I really like to study objects in storage, and I was surprised that we have a nice group of gifts from Charles Freer, who was a famous collector of Asian and American art. Freer donated most of his collection to the Freer Gallery of Art, in Washington D.C. But surprisingly we also have a small amount of gifts from him. So I tried to dig further, and I realized this connection was built up by a former art professor at Smith, Dwight Tryon, whose work was collected by Freer and who became good friends with him. Because of this connection Smith was lucky to be one of the few institutional recipients of Freer’s gifts.

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

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

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

**FZ:** Our nice collection of archaic Chinese jades gave me an opportunity to understand how Asian artists worked with this stone. Chinese jade, or nephrite, has a hardness of about 6.5 on the Mohs scale—very hard and very difficult to carve. But those masterminds of the ancient times made jades into a variety of lovely subjects, like small animals and vegetables. We can enjoy this skill to make jade into pliant material to represent different forms.

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

**FZ:** The first exhibition, *Transcending Boundaries: The Art and Legacy of Tang China*, highlighted the artistic traditions in the Tang capital, Chang’an, as well as images of this golden age in Chinese culture rendered by later painters in later dynasties. The second, *Pursuing Beauty: The Art of Edo Japan*, focused on two important Japanese cities—the old capital, Kyoto, and the new urban center, Tokyo—and how artists from each competed to promote different art
forms and reinterpretations of traditions in different contexts. More than 24,000 visitors attended these exhibitions.

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

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

**JN:** You’ve brought a tremendous depth of knowledge to your work, particularly researching and studying our collection, but I know you’ve also felt very grateful to have the opportunity to consult with other experts in the field as you’ve been learning about our holdings.

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

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

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

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

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

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

The conviction that we accomplish more together than we can alone is at the heart of these new and expanded collaborations. Partnership amplifies the depth and range of our perspectives, bringing us closer to our aim to cultivate museum and visual literacy and promote transformative experiences with art objects.
Faculty continue to integrate Museum visits into courses from across Smith’s curriculum. These visits are planned in close collaboration with museum staff who assist faculty by selecting relevant works in the permanent collection prior to the visit, facilitating close visual analysis discussions with art during the visit, and coordinating access to the Museum’s teaching spaces and works of art that normally reside in storage.

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

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

**Fall 2011**
- BIO 154: Biodiversity, Ecology, Conservation, Virginia Hayssen, Professor of Biological Sciences
- FYS 197: On Display: Museums, Collections, and Exhibitions, Barbara Kellum, Professor of Art
- MUX 118: The History and Critical Issues of Museums, Jessica Nicoll ’83, Director and Louise Ines Doyle ’34 Chief Curator, SCMA

**J-Term 2012**
- MUX 117: Collecting 101, Aprile Gallant, Curator of Prints, Drawings, and Photographs and Jessica Nicoll ’83, Director and Louise Ines Doyle ’34 Chief Curator, SCMA

**Spring 2012**
- ARC/GEO 112: Archaeological Geology of Rock Art and Stone Artifacts, Bosiljka Glumac, Associate Professor of Geosciences
- ARH 101: Approaches to Visual Representation: The Lives of Objects, Frazer Ward, Associate Professor of Art
- CHM 100: The Chemistry of Art Objects, Lâle Burk, Senior Lecturer, Chemistry; David Dempsey, Associate Director for Museum Services, SCMA
- ARH 221: The Art of East Asia; Traditions and Innovation, Fan Zhang, Freeman/ McPherson Post-Doctoral Fellow and Lecturer in Art
- EAL 237: Chinese Poetry and the Other Arts, Sujane Wu, Associate Professor of Chinese
- EAL 360: Topics in East Asian Languages and Literatures: Literature, Art, and Culture in Edo Japan, Thomas Rohlich, Professor of Japanese
- MUX 300: Museums Concentration Research Capstone Seminar, Jessica Nicoll ’83, Director and Louise Ines Doyle ’34 Chief Curator, SCMA
- PHI 233: Aesthetics, Nalini Bhushan, Professor of Philosophy
The Museums Concentration

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

Smith 2012 Graduates with a Concentration in Museums

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

Museums Concentration Advisory Committee

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

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Brigitte Buettner
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Professor of Art
Lâle Burk
Senior Lecturer in Chemistry
Rosetta Marantz Cohen
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Professor of Education & Child Study; Director, Smithsonian Program; Director, Kahn Liberal Arts Institute
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Associate Director for Museum Services, SCMA
Aprile Gallant
Curator of Prints, Drawings, and Photographs, SCMA
Dana Leibsohn
Priscilla Pain Van der Poel Professor of Art
Richard Millington
Professor of American Studies and of English Language and Literature
Ann Musser
Associate Director for Academic Programs & Public Education, SCMA
Kiki Smith
Professor of Theatre
Fraser Stables
Associate Professor of Art
Frazer Ward
Associate Professor of Art

Spotlight: Sara Sargent ’12

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

My capstone project allowed me to synthesize my experiences by designing a hypothetical children’s museum exhibit and writing a grant proposal that detailed my plan. This project and my overall experience in the Concentration led me directly to my current job, working at the Boston Children’s Museum where I assist with all kinds of educational programming. I find myself truly at home in the Art Studio where I help design projects that enable children to gain creative confidence through art.
Although this excerpt comes from the conclusion of one of Frost’s most famous poems, it reflects the beginning of my journey into the museum world, especially at the Smith College Museum of Art.

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

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

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

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

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

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

~ Shama Rahman ‘13
Economics Major, Art History Minor; and Museums Concentrator
Student Museum Educator Program

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

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

SMEs 2011–2012

Joy Chan ’14  Camille Kulig ’13
Chelsie Dias ’14  Frances Lazare ’14
Kimberly Drew ’12  Danielle Lenhard
Jennifer Duckett ’14  Katie Segreto ’12J
Brittany Edens ’13  Elizabeth Temple ’14
Ashton Fancy ’14  Elena Terhune ’14
Hope Fried ’14  Rebecca Wolfe ’15
Katelyn Goldstein ’14  Victoria Grace ’14
School & Teacher Programs

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

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

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

Teacher Workshop

2/7/12 and 2/15/12

Nineteenth Century French Art

Wrapping Up:
Summer Institute in Art Museum Studies

SIAMS

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

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

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

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

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

~ Marion Goethals, Director, SIAMS and Museum Consultant

Above and right: SIAMS students engaging with team members, faculty, and Museum staff
2011 Collaborative Exhibition
Surface Tension: Reconsidering Water as Subject

SIAMS Students Summer 2011
Julie Bomba, Smith College
Elizabeth Bryson, SUNY Fredonia
Caitlin Costello, University of Pennsylvania
Andrea Harris-Kornblith, UMASS, Amherst
Alexandra Jensen, UMASS, Amherst
Ashley Knowles, Smith College
Margaret Kurkoski, George Washington University
Brittany Mayo, Emory University
Maureen Millmore, Mount Holyoke College
Karysa Norris, Dartmouth College
Nina Palaez, Swarthmore
Rachel Reyes, Mills College
Gabriel Silberblatt, Carleton College
Amber Sinicrope, Smith College
Julie Warchol, Clark University

2012 Collaborative Exhibition
Outside the Box

SIAMS Students Summer 2012
Julie Davis Cronan, Washington University
in St. Louis
Layla Durrani, Skidmore College
Valerie Flores, California Polytechnic University
Kendyll Gross, Emory University
Michael Hartman, University of Arkansas
Martin Hernandez Jr., University of California, Santa Cruz
Summer Hirtzel, Hampshire College
Zaneta Hodari, Spelman College
Danielle Holmes, Eastern New Mexico University
Fu Ji, Smith College
Remi Poindexter, University of Delaware
Rija Qureshi, S. Methodist University
Laura Ellen Romeyn, St. Olaf College
Nathan Rubinfeld, Hampshire College
Kelsey Simpkins, Luther College
Planning SCMA’s regular slate of family programs requires close collaboration between education staff and student interns. The Museum was fortunate to have two interns continue working in the education department through their senior year. Both talented studio art majors, Rosaura Sofia Sanchez ’12 and Ruby Western ’12 worked with each other and Julie McLean, SCMA’s Associate Educator for School and Family Programs, on two large-scale Family Days, monthly Second Fridays Fun activities, and self-guiding materials for families.

The fall Family Day, World Art, featured several interactive projects designed by Sofia including African clay mask sculptures and a Greek Superheroes dress-up photo booth. Ruby organized activities connecting music and art for Look and Listen Family Day in the spring, including a student a cappella group performance and a very popular “Sound Sculptures” activity where children built sculptures while listening to selected music. She also designed the monthly Second Fridays Fun activities. The highlight of this series was her collaboration with Emma Weinstein ’13 on a Paris Photo Booth that promoted both the Debussy’s Paris: Art, Music, and Sounds of the City exhibition and a performance of Private Lives, the play Emma directed. Student and family visitors enjoyed posing in front of Ruby’s painted Parisian backdrop with props provided by the Theatre Department. Their photos were posted on the play’s Flickr site.

Over the course of the year, Ruby, Sofia, and other students worked to revitalize bookshelves located at the entrances to two galleries. These shelves, now known as “Look • Play • Learn” areas, contain materials (such as storybooks and question wheels) to help families engage with the art on a drop-in basis. The materials were created and revised with input from a Family Focus Group.
On the second Friday of the month, SCMA offers a free art experience for all ages: free admission and a range of programming from 4–8 p.m. Average attendance is 300–350 per Second Friday evening. Occasionally, however, attendance exceeds estimates. This was the case in February when the Student Museum Advisory Committee (SMAC), under the leadership of Shama Rahman ’13, organized a Second Friday celebration for the exhibition, Debussy’s Paris. Over 900 people attended, including 300+ Smith students and hundreds of people of all ages from the greater Northampton community.

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

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

Exhibition-Related Programs

September 28
**El Muro: Photographs by Eduardo Hernández Santos**
Community Open Forum: Lester Tomé, Asst. Professor of Dance History and Theory, Smith College and Odette Casamayor-Cisneros, Asst. Professor of Spanish/Puerto Rican & Latino Studies, University of Connecticut-Storrs, shared their personal responses to *El Muro*, followed by open discussion. Presented in collaboration with the Global Studies Center, the Office of Student Engagement, and the Resource Center for Sexuality & Gender

October 14
**Crosscurrents: Art of the Southeastern Congo**
Lecture: John Pemberton III, Guest Curator of *Crosscurrents*, presented an overview of the exhibition and its themes

November 2
**Transcending Boundaries: The Art and Legacy of Tang China**
(part of the Yale University Art Gallery Collection-Sharing Initiative)
Ninth Annual Dulcy B. Miller (class of 1946) Lecture in Art
*Time and Nature in the Visual Culture of Tang China*
Dr. Sonya S. Lee, an expert on the religious art and architecture of pre-modern China. She is an associate professor of Chinese art and visual culture at the University of Southern California and has published widely on the material culture of Chinese Buddhism from the fifth to tenth centuries
December 8
Lecture: The Rewards and Challenges of Displaying African Art in Museums
Rowland Abiodun, the John C. Newton Professor of Art and the History of Art and Black Studies at Amherst College and recipient of the Leadership Award from the National Arts Council of the African Studies Association (ACASA)

February 10
Night at Your Museum: Ooh La La!
Step into a Parisian Café
Student-focused event that featured French cuisine, student dancers posing in the galleries, and hands-on art-making activities

March 1
Pursuing Beauty: The Art of Edo Japan
(part of the Yale University Art Gallery Collection-Sharing Initiative)
Lecture: Ito Jakuchu’s Colorful Realm: Juxtaposition, Naturalism, and Ritual
Yukio Lippit, renowned scholar and Professor of Japanese Art, Harvard University

March 9
Debussy’s Paris: Art, Music, and Sounds of the City
Lecture: Hearing Voices: The Soundscape and Visual Culture of Debussy’s Paris
Laura Kalba, guest curator and Assistant Professor of Art History

April 13
Susan Heideman: Animal, Mineral, Vegetable
Artist Gallery conversation: Artist Susan Heideman conversed about her exhibition in the gallery with William Corbett, a poet and writer who contributed an essay to the catalogue that accompanied the exhibition

May 11
Lecture: Lorenzo Lotto and Susan Heideman
Henk Van Os, Professor in Art and Society at the University of Amsterdam and former Director of Amsterdam’s Rijksmuseum

Susan Heideman is celebrated in a faculty reception
A student a capella group performs in the Museum atrium as part of a Family Day

Fan Zhang leads a conversation in Pursuing Beauty
Taiga Ermansons leads an Open Eyes conversation
**Advisory Groups**

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

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

**Honorary Member**
Sue Reed ’58

**Members**
Jane Carroll ’53, Chair  
Susan Brundage ’71, Nominations Chair  
Joan Lebold Cohen ’54, Asian Art Task Force Chair  
Wendy Cromwell ’86  
Peggy Danziger ’62  
Catherine Freedberg ’64  
Jan Golann ’71, Associates Chair  
Susanne Grousbeck ’58  
Janet Ketcham ’53  
Sarah Leahy ’54  
Margot Linton ’52  
Anne Manning ’89  
Julia Meech ’63  
Diane Nixon ’57  
Rebecca Rabinow ’88, Acquisitions Chair  
Betty Sams ’57  
Louisa Sarofim ’58  
Ann Solomon ’59  
Jane Timken ’64  
Amy Worthen ’67  
Martha Wright ’60

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

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

Joan Lebold Cohen ’54, Chair  
Patricia Beckwith ’68  
Stephen Beckwith  
Nancy Blume ’61  
Jane Carroll ’53  
Ying Chua ’95  
Victoria Chan-Palay ’65  
Peggy Danziger ’62  
Walter Denny, Professor, Art, Architecture and Art History, University of Massachusetts  
Nancy Fessenden ’50  
Joan Jacobson ’47  
Jean Kim ’90  
Wan Kim ’60  
Alix Laager ’80  
Sally Leahy ’54  
Julia Meech ’63  
Yamini Mehta ’93  
Samuel Morse, Professor of the History of Art and Asian Languages and Civilizations, Amherst College  
Jessica Nicoll ’83  
Eliot Nolen ’54  
Janice Oresman ’55  
Tom Rohllich, Professor of East Asian Languages and Literatures, Smith College  
Betty Sams ’57  
Louisa Sarofim ’58  
Mona Sinha ’88  
Ann Solomon ’59  
Carlyn Steiner ’67  
Hilary Tolman ’87  
Martha Wright ’60  
Sujane Wu, Associate Professor of East Asian Languages and Literatures, Smith College  
Fan Zhang, Freeman/McPherson Post-doctoral Curatorial and Teaching Fellow in East Asian Art, Smith College
All gifts were made to SCMA during the 2012 fiscal year: July 1, 2011–June 30, 2012. Grants listed were received or active during that period. Every effort has been made to accurately report donors.

**ASIAN ART INITIATIVES**

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

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

**ASIAN ART GALLERY**

The Museum thanks the following donors who made contributions to establish a new gallery dedicated to Asian art:

- Patricia Beckwith ’68 and Stephen Beckwith through the Schwab Fund for Charitable Giving
- Deborah Duncan ’77
- Janice Oresman ’55
- Pace Gallery

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

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

**BEQUESTS**

The Museum was the recipient of the following significant bequests:

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

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

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

**Isabel Brown Wilson ’53 Bequest**

for acquisition of 20th century American art

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

**GRANT SUPPORT**

The Andrew W. Mellon Foundation College and University Art Museum Program through the initiative of Yale University Art Gallery
- Art Mentor Foundation, Lucerne
- The Brown Foundation, Inc. of Houston
- E. Rhodes and Leona B. Carpenter Foundation
- Massachusetts Cultural Council, a State Agency
- National Endowment for the Arts, a Federal Agency
- The Samuel H. Kress Foundation
GIFTS TO FUNDS FOR OTHER PURPOSES
The Museum thanks donors of gifts that support Museum mission centered activities including academic programs and collections care and development:
Anonymous
Caroline Bain ’44
Class of 1952
Emily Hall Tremaine Foundation, Inc through the initiative of Drothy Tremaine Hildt ’49
Georgianna Erskine ’54
Catherine Freedberg ’64
G. Horde, in memory of Malcolm Niedner
Elisabeth Ireland ’79 through the Elizabeth Ring Mather and William Gwinn Mather Fund
Niki Kohn, in memory of Malcolm Niedner
Katy Lukens ’99 and David Lukens, in honor of William Myers
Bernice Lynch ’86, in honor of William Myers
Cynthia Martin ’74, in memory of Malcolm Niedner
Diane Nixon ’57 through the Deeds Foundation, Inc.
Janice Oresman ’55
Cynthia Parsons ’56, in memory of Katherine Alexander ’02 and Mary Riley ’30
Susan Paster ’76 in memory of Cynthia Riley ’76
Susan Rice
Jane Seymour ’82
Kimberly Sparling ’79
Marilyn Stefanye, in memory of Malcolm Niedner
Carlyn Steiner ’67 through the George and Carlyn Steiner Family
Mary Thomas and George Thomas, in memory of Malcolm Niedner
Phoebe Weil through the Phoebe Dent Weil Charitable Fund
Melissa Wells ’93
Geri Yonover ’63

GIFTS TO THE ANNUAL APPEAL-DEEPENING VISITOR ENGAGEMENT: INNOVATIVE EXPERIENCES FOR ALL AGES
The Museum thanks the 68 donors and wishes to acknowledge the donors who gave gifts of $1,000 or more to support visitor engagement through the advancement of activities focused on making technological improvements to serve the Museum’s broad audiences:
Cathy Carron ’79 and Andrew Carron
Tammis Day ’05
Marcy Eisenberg through the Community Foundation of Western Massachusetts
Janice Oresman ’55
Frances Pepper ’62
Bonnie Sacerdote ’64 through the Bonnie Johnson Sacerdote Foundation
Lee Traub ’47
Phoebe Weil

GIFTS OF ART
The Museum thanks the many donors who supported the Museum through gifts of art, strengthening and broadening the SCMA’s permanent collection.
(See Acquisitions section, beginning on page 8.)

Isabel Brown Wilson ’53 Remembered

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

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

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

In honor of the Brown family’s exceptional gift of $14 million to Smith in 1997, $10 million of which supported the redesign and expansion of SCMA (2000–2003), the complex that houses SCMA and the Smith College Art Department is named the Brown Fine Arts Center.
Leadership Gifts:
The Muriel K. and David R. Pokross Collection

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

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

The Pokross Collection finds a particularly happy context within SCMA’s holdings. These works dovetail with the Museum’s great strength in twentieth-century art and complements it in wonderful ways, both bringing greater depth to our representation of some artists as well as filling significant gaps.

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

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

This collection of artworks movingly reflects the Pokrosses’ humanity and the commitment to civic service and social justice that was the foundation of their lives and work. And, as part of SCMA’s collection, it offers our students and larger community powerful insight into the enriching role that art can play in one’s life.
All works are gifts of The Pokross Art Collection, donated in accordance with the wishes of Muriel Kohn Pokross, class of 1934 by her children, Joan Pokross Curhan, class of 1959, William R. Pokross and David R. Pokross Jr. in loving memory of their parents, Muriel Kohn Pokross, class of 1934 and David R. Pokross.
We thank our members who connect with the Museum in meaningful ways and provide essential support. Membership totals can be viewed on page 3.

**Tryon Associates**

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

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

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

**Elsie Aidinoff ’53**  
**Patricia Ashton ’53**  
**Jane Carroll ’53 and Leo Arnaboldi**  
**Carol Christ and Paul Alpers**  
**Joan Lebold Cohen ’54 and Jerome A. Cohen**  
**Ryna Cohen ’52**  
**Ann Collier ’55 and Marvin Collier**  
**Peggy Danziger ’62 and Richard M. Danziger**  
**Valerie Diker ’59 and Charles Diker**  
**Christina Eldridge ’53**  
**Georgianna Erskine ’54 and Paul Erskine**  
**Elizabeth Eveillard ’69 and Jean-Marie Eveillard**  
**Nancy Fessenden ’50 and Hart Fessenden**  
**Catherine Freedberg ’64**  
**Margot Freedman ’62**  
**Jan Golann ’71**  
**Susanne Grousebeck ’58**  
**Susan Hill ’63 and Robert Hill**  
**Rebecca Humphrey ’48**  
**Eileen Jachym ’75 and Peter Jachym**  
**Ann Kaplan ’67**  
**Elizabeth Kelsey ’55 and Thomas Kelsey**  
**Janet Ketcham ’53**  
**Alice Kramer ’52**  
**Sarah Leahy ’54 and Richard Leahy**  
**Phoebe Lewis ’51 and John Lewis**  
**Margot Linton ’52 and Robert Linton**  
**Marilyn Lummis ’54**  
**Ann Mandel ’53**  
**Mary Newman ’61 and Fredric S. Newman**  
**Diane Nixon ’57**  
**Eliot Nolen ’54 and Wilson Nolen**  
**Janice Oresman ’55**  
**Bonnie Sacerdote ’64**  
**Betty Sams ’57**  
**Louisa Sarofim ’58**  
**Joan Schuman ’62**  
**Gursharan and Elvira Sidhu**  
**Ann Solomon ’59 and Richard Solomon**  
**Roberta Sommers ’64 and Jeffrey Sommers**  
**Ellen Strickler ’57 and Daniel Strickler**  
**Judith Targan ’53**  
**Judy Tenney ’49**  
**Jane Timken ’64**  
**Lucy Tittmann ’53 and Barclay Tittmann**  
**Roberta Weinstein ’67 and David Weinstein**  
**Melissa Wells ’93**  
**Elise Wheeler ’54**  
**Anita Wien ’62 and Byron Wien**  
**Isabel Wilson ’53 (deceased) and Wallace S. Wilson**  
**Martha Wright ’60**

**Contemporary Associates**

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

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

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

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

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

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

Mia Abbruzzese ’87
AnnaMaria Herbert Abernathy ’50 and Frederick Abernathy through the Abernathy Charitable Contributions
Megan Adamson ’75, in memory of Victoria McCarthy
Gwen Agna and Thomas Marantz
Anstes Agnew ’39
Marie-Jeanne Aguiar ’52 and Manuel D. Aguiar
Paul Alpers through the Paul Joel Alpers Trust Dated 11-08-1996
Jacqueline Anderson ’80
Naomi Antonakos
Kathleen Balun ’72
Susan Barr ’94
Dee Bates
Kay Bearman ’60
Mary Beck ’56
Sarah Bellrichard ’94
Lucy Benson ’49
Nancy Bissell ’61
Barbara Blumenthal ’75 and Joseph Blumenthal
Andrea Bonn ’73 and John Bonn
Nancy Bradbury ’74 and Scott Bradbury
Jean Bresnahan ’57, in memory of Lora Collins
Erika Brewer ’86 and William Brewer
Eleanor Bronson-Hodge ’39
Laura Brownstein ’84 in honor of Marjorie Meyer Resnic ’62
Anne Brower ’60
Lale Burk ’64 and Carl Burk
Bettina Burr ’68 through the Bettina L. Burr Trust 1996
Brookes Byrd ’65
Edith Byron and Frederick Byron
Elizabeth Caine and Thomas Caine
Ann Caplan and Jeffrey Caplan
Judith Caroll ’74
Eunice Chambers ’77
Carol Christ
Sheila Clark ’73, in honor of Jennifer Clark
Mary Clemesha ’41
Martha Clute ’48
Anne Cohen ’76
Marilyn Cohen ’68
Susan Cohen ’62 through the Susan Cohen Landscape Design
Anne Coke ’54
Julia Converse ’67
Emily Corry ’53 and John Corry
Jane Croft ’57
Priscilla Cunningham ’58
Deborah Cushman ’77
Mary Dangremond ’76
Mary Davis ’64
Tamris Day ’05
Robert Delaney in memory of M. Quinn Ellis Delaney ’50
Alice Robbins and Walter Denney
Edith Dinneen ’69
Donna Donahy ’59
Susan Donovan ’76
Gillian M. Kendall and Robert Dorit
Irene Drivas ’78
Mary Dryfoos ’77
Patricia Dube ’49
Elizabeth Enders
Suzannah Fabing and James Muspratt through the Muspratt Family Fund, in memory Isabel Brown Wilson ’53
Jennifer Feingold ’80
Bernice Fierman ’50
Wendy A. Fileti and Thomas Fileti
Gay Flood ’57
Jane Fogg ’54
Ceseli D. Foster ’64 through the Hugh and Frances Foster Trust
Patricia Foulkrod ’66
Molly Fowler ’57 and Gordon Fowler through the Fowler Family Fund
Meredith Frapier ’58
Lesley Friskel ’93 and Eric Friskel
Martha Galley ’79 individually and through the Microsoft Matching Gifts Program
Barbara Galvin ’57
Janice Gerton ’41 through the Arts & Letters Foundation, Inc.
Walter Gibson
Ann Giesler ’77
Alice Goldman ’62
Elizabeth Goldring Piene ’67
Julia Grace through the AT&T Foundation
Elizabeth Graham ’79 and George Graham
Natalie Graham ’49
Susan Grainger ’72
Janet Griffin ’73
Elizabeth Guthman ’60
Carol Guthrie ’72
Laurel Haarlow ’88 through the Haarlow Family Charitable Foundation
Martha Haines ’62
Anne Haley ’62
Susan Hammond
Hylton Hard ’67
Joan Haseltine
Gail Hecht ’58 and Harvey Hecht
Ann Hilliard ’59
Mary Hinds ’76 individually and through the Ernst and Young Foundation
Susan Hitt ’87
Janet Hoffman
Julie Hoffman ’76
Anna Hogan ’66, in memory Jeanne Hampton Shearer ’66
Helen Horowitz and Daniel Horowitz
Cornelia Hugel ’50
Linda Janklow ’59
Mary Hinds ’76 individually and through the Ernst and Young Foundation
Susan Hitt ’87
Janet Hoffman
Julie Hoffman ’76
Anna Hogan ’66, in memory Jeanne Hampton Shearer ’66
Helen Horowitz and Daniel Horowitz
Cornelia Hugel ’50
Ruth Kohler ’63 through the Ruth De Young Kohler 1999 Trust
Linda Laughlin ’67, in honor of Hope Cone
Phyllis Lavine ’87
Jong-Won Lee ’86
Ruth Leiter-Churchill ’51
Alla Leshko and Jaroslaw Leshko
Jennifer Levy ’76
Janet Ley ’52 through the Janet Upjohn Stearns Charitable Trust, in memory of Janet Stearns
Christopher Loring
Allison Luckman ’87
Heather Macchi ’93
Susan Mace ’60
Patricia Mail ’65, in memory of Constance Davidson Mail ’30
Claire Mansur ’76 and John Ryan individually and through the Mansur-Ryan Charitable Fund
Ruth Martin ’52 and Amanda Martin ’84
Sally Mayer ’79
Janet McCabe ’57 and David McCabe
Cynthia Melcher and David Basler
Ann Mitchell ’75
Anne Morgan ’59
Luisa Motten ’83
Joanne Murphy ’82
Sybil Nadel ’57 and Alfred Nadel
Laura Nash ’85
Katherine Naughton ’70
Karen Nelson ’62
Mary Newman ’50
Amy Nutt ’77
Nancy O’Boyle ’52
Judy Oberlander ’78
Cande Olsen ’72
Marcia Osborn ’53
Alison Overseth ’80
Elizabeth Owens ’01
Susan Paju
Evelyn Patterson ’52
Carol Pearson ’72
Elisabeth Pendleton ’62
Frances Pepper ’62
Ellen Perl ’77
Victoria Phillips ’82
Sally Pillsbury ’46
Mary Pinney ’58
Constance Pollak ’55
Deborah Pye and Christopher Pye
Suzanne Quaintance ’87
Barbara Quilty ’75
Elizabeth Rajam
Sally Rand ’47
Janet Rassweiler ’80
Andrea Ray ’85
Maureen Reilly ’87
Teita Reveley ’62 and Thomas Reveley
Rita Robert ’51
Mary Roberts ’60 and Donald Roberts
Estelle Roberts ’52
Alison Rooney ’87
Alicia Rose ’92
Susan Rose ’63 through the Susan and Elihu Rose Foundation
Katherine Rostand ’65 and Stephen Rostand
Elizabeth Rowe ’59
Nancy Rubenstein ’69
Elizabeth Salsedo ’02
Barbara Salthouse and Robert Salthouse
Rita Saltz ’60
Ann Sanford ’75
Dorothy Sawyer ’55
Agnes Scanlan ’79
Mary Schroeder ’82
Rita Schwartz and Steven Schwartz through the Rita R. Schwartz Trust
Susan Schwartz ’70
Susan Seams ’70
Deborah Seay and Henry Seay
Deborah Seidell ’68, in honor of Marilyn Levin Cohen ’68
Jane Shang ’82
Stephanie Shinn ’94
Diana Simplair ’87
Carol Sirot ’54 through the Carol Sirot Foundation
Cynthia Sommer ’75 and Andrew Balder
Estelle Sosland ’46
Sharon Souther ’77
Joaneath Spicer ’65
Bonnie Stacy ’80
Ruth Stavis ’58 and Frederick Stavis through the Ruth and Frederick Stavis Family Foundation, Inc.
Joanna Sternberg ’91
Nan Stiefel ’77
Marcella Stilwell ’45
Marjory Stoller ’57
D. Ann Stromberg ’58
Martha Subber ’69
Elizabeth Sussman ’54
Gretchen Swibold and Richard Swibold
Kikuko Tanimoto ’92
Patricia Thibodeau and John Thibodeau through the Thibodeau Family Fund
Helen Tomb ’42
Barbara Townsend ’74, in memory of Lyn Judge Corbett ’74
Sally Troyer ’56
Sandra Tullius ’84
Susan Van Dyne
Anna Vernon ’53 and Jack Vernon
Barbara Waite ’56
Janet Wallstein ’71
Helen Warren ’62
Kalle Weeks ’67
Barbara Welch and Joan Corell
C. Ann Welsh ’76
Barbara White ’46
Noreen White ’79
Susan Whitman ’93
Anita Wien ’62 and Byron Wien through the Wien Family Fund
Kathryn Wiener ’50 through the Kathryn & Julian Wiener Trust
Lisa Wiese ’78 through the Wiese/Cavanaugh Family Foundation
Hugh Family Foundation
Anne Williams ’65
Marsha Wiseheart ’60
Toni Wolfman ’64
Kathryn Wood ’86
Nancy Wood ’73
Jennifer Yen ’95
Marjorie Zapruder ’61
Karen Zens ’71
Additional information on membership levels and benefits is available at www.smith.edu/artmuseum
Members’ Extras: Art Insights & Please Be Seated

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

ART INSIGHTS

Special programs and trips for Museum Members

August 10, 2011

Open Eyes for Members with Taiga Ermansons, education program planner

September 9, 2011

Night at Your Museum
Student Member gathering

October 6, 2011

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

October 20, 2011

Open Eyes for Members with Taiga Ermansons

November 3, 2011

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

November 4, 2011

Open Eyes for Members with Maggie Lind

November 5, 2011

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

December 8, 2011

Gallery Talk on Crosscurrents: Art of the Southeastern Congo with John Pemberton III, consulting curator for African art and guest curator
January 17, 2012
Open Eyes for Members with Taiga Ermansons

February 8, 2012
Gallery talk on Debussy’s Paris: Art, Music and Sounds of the City with Linda Muehlig, curator of painting and sculpture, and Peter Bloom, Grace Jarcho Ross 1933 professor of Humanities, SC Music Department

March 22, 2012
Gallery talk on Pursuing Beauty: The Art of Edo Japan with Fan Zhang, Freeman/McPherson post-doctoral curatorial and teaching fellow

June 28, 2012
Members’ Exhibition Preview of Jay Bolotin: The Jackleg Testament with artist Jay Bolotin and Aprile Gallant, curator of prints, drawings and photographs

PLEASE BE SEATED
Reserved seating at Museum lectures for Members

October 14, 2011
Crosscurrents Lecture with John Pemberton III

November 2, 2011
Annual Miller Lecture with Dr. Sonya Sum Yin Lee

March 1, 2012
Ito Jakuchu’s Colorful Realm: Juxtaposition, Naturalism, and Ritual Lecture with Yukio Lippit, professor of Japanese Art, Harvard University

MEMBERS’ DAYS

November 2–6, 2011
Members Double Discount Days at the Museum Shop
Gallery talks, free guest admission, and more

June 7–10, 2012
Members Double Discount Days at the Museum Shop

FRIENDS-SPONSORED SMITH COLLEGE REUNION PROGRAMS

May 19, 2012
Drop-in hands-on art activity for alumnae families with Julie McLean, associate educator for school and family programs

May 26, 2012
Gallery talk on Debussy’s Paris: Art, Music and Sounds of the City with Linda Muehlig
July 22–September 11, 2011
Surface Tension: Reconsidering Water as Subject
Organized by the Summer Institute in Art Museum Studies
Winslow Gallery, lower level

September 2–November 20, 2011
El Muro: Photographs by Eduardo Hernández Santos
Curated by Aprile Gallant, curator of prints, drawings, and photographs
Nixon Gallery, 2nd floor

September 2–November 1, 2011
Roman Signer: 56 Small Helicopters
Curated by Linda Muehlig, associate director for curatorial affairs and curator of painting and sculpture
Ketcham Gallery, 3rd floor

September 16–December 18, 2011
Transcending Boundaries: The Art and Legacy of Tang China
Curated by Fan Zhang, Freeman/McPherson post-doctoral fellow in Asian art
Targan and Dalrymple Galleries, lower level

Crosscurrents: Art of the Southeastern Congo
Curated by John Pemberton III, consulting curator for African art
Sacerdote Gallery, 1st floor

Jerome Liebling
Curated by Aprile Gallant
Cunningham Corridor, 2nd floor
November 4, 2011–February 26, 2012
Andrea Fraser: Little Frank and His Carp
Curated by Linda Muehlig
Ketcham Gallery, 3rd floor

December 2, 2011–February 12, 2012
Albrecht Dürer: Genius and Fame
Curated by students in Professor Michael Bury's class, The Print and Visual Communication in Early Modern Italy
Ketcham Gallery, 2nd floor

February 3–June 10, 2012
Debussy's Paris: Art, Music, and Sounds of the City
Co-curated by Laura Kalba, curatorial consultant in the art department, and Linda Muehlig
Sacerdote Gallery, 1st floor

February 10–May 20, 2012
Janet Fish
Curated by Julie Warchol, Cunningham Center curatorial volunteer
Cunningham Corridor, 2nd floor

February 17–May 27, 2012
Pursuing Beauty: The Art of Edo Japan
Curated by Fan Zhang
Targan and Dalrymple Galleries, lower level

February 24–May 27, 2012
Susan Heideman: Animalmineralvegetable
Curated by Linda Muehlig and Amanda Shubert, Brown post-baccalaureate curatorial fellow
Nixon Gallery, 2nd floor

March 2–July 29, 2012
Shared Inspiration: The David R. and Muriel Pokross Collection
Curated by Aprile Gallant
Ketcham Gallery, 3rd floor

May 11–November 4, 2012
Framework VIII: Restoring the Boundaries
Curated by William Myers, chief preparator, and David Dempsey, associate director for museum services
Chace Alcove, 3rd floor

May 25–September 30, 2012
Image and After-Image: Whistler and Photography
Curated by Amanda Shubert
Cunningham Corridor, 2nd floor

June 29–September 9, 2012
Jay Bolotin: The Jackleg Testament
Curated by Aprile Gallant
Sacerdote Gallery, 1st floor

November 4, 2011–February 26, 2012
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MUSEUM ASSISTANTS

CONSERVATION

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

Summer Intern
Josephine Johnson

CUNNINGHAM CENTER

Volunteers
Julie Warchol
Lucretia Baskin

DIRECTOR’S OFFICE

Student Assistants
Frances Lazare ’14
Ashley Daly ’12

STRIDE Scholar
Asako Mikami ’14

EDUCATION

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

OCIP Intern
Ruby Western ’12

SMEs
See listing page 38

STRIDE Scholar
Rebecca Wolfe ’15

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

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

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

EXHIBITION AND INSTALLATION

Student Assistants
Amber Sinicrope ’12

GUEST SERVICES

Student Assistants
Jennifer Koss ’14
Bingyun Wang ’14

MEMBERSHIP AND MARKETING

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

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

Katherine Nelson ’12
Aiyi Zheng
Kailin Weng ’12

MUSEUM SHOP

Student Assistants
Marisa Hall ’14
Rohini Ray ’14

Volunteers
Jessica Andrade ’15
Amelia Holmes
Gillian Morby

REGISTRAR’S OFFICE

Student Assistants
Lauren Cowing ’14
Ana Perry ’12

STUDENT ASSISTANTS

Petra Bester ’15J
Vanessa Brewster ’AC
Jennifer Duckett ’14
Karla Giorgio ’AC
Jennifer Guerin ’14

STRIDE Scholar
Emma Casey ’15

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Ashley Daly ’12

STRIDE Scholar
Asako Mikami ’14

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Ruby Western ’12

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Caitlin Walker ’12J
Jiaying Wang ’13
Kailin Weng ’12
MUSEUM STAFF

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

Stacey Anasazi
Financial and Systems Coordinator

David Andrews
Admissions Assistant

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

Margi Caplan
Membership and Marketing Director

David Dempsey
Associate Director for Museum Services

Martha Ebner
Web and Marketing Coordinator

Taiga Ermansons AC ’03
Education Program Planner

Nan Fleming
Museum Store Manager

April 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

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Cunningham Center Manager

Louise M. Kohrman ’02
Membership and Gifts Assistant

Louise M. Krieger ’84
Assistant to the Director

Louise Laplante
Collections Manager/Registrar

Maggie Lind
Associate Educator for Academic Programs

Ann Mayo ’83
Manager of Security and Guest Services

Julie McLean
Associate Educator for School and Family Programs

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

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

William F. Myers
Chief Preparator

Amanda Shubert
Brown Post-Baccalaureate Curatorial Fellow

Stephanie Sullivan
Installation Assistant

Richard Turschman
Assistant Manager for Security

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

Museum Guards
Nellie Brahms
Larry Carlson
Cynthia Consentino
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Nancy Elwell
Pamela Ferrechio
Leonard FourHawks
Dave Hart
Carolotta Hoffman
Donna Kurkul
Julia Max
Jason Mazzotta
Brendan McCauley
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Yulin San
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Jenni Sussman
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SCHeMA 2011–2012
Editor:
Margi Caplan

Design:
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Christina Barber-Just
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Louise Kohrman ’02

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SMITH COLLEGE MUSEUM OF ART

Elm Street at Bedford Terrace
Northampton, Massachusetts 01063

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

413.585.2760

www.smith.edu/artmuseum

INSPIRATION EVERYWHERE