

# University Museum of Contemporary Art

2017–2018 Annual Report



UMassAmherst

University Museum  
of Contemporary Art

# UMCA by the NUMBERS

for Fiscal Year 2017–2018

**6536**

Visitors

**806**

Student visitors in class groups

**45**

Total Class Visits

**19**

Public Events

**11**

Acquisitions to the Collection

**6 + 6 + 6 + 16**

Curatorial Fellows + Interns + Docents + Visitor Attendants

# University Museum of Contemporary Art

## 2017–2018 Annual Report

### A MESSAGE FROM THE DIRECTOR

This Report covers the period July 1, 2017, through June 30, 2018, during which time the UMCA initiated an ambitious program of on and off campus collaborations, navigated new frontiers, and remained relevant to an increasingly diverse constituency. Thanks to participating artists, faculty, students, and our UMCA staff, we affirmed our commitment to use art as a powerful educational and inspirational vehicle to bridge cultures and communities.

The occasion to write our Annual Report offers me the opportunity to reflect on our accomplishments this past year, which were many. I begin with my word of thanks to all of you whose support made the past year successful in so many ways!



Loretta Yarlow.  
Photo by Stephen Petegorsky.

### FURTHERING OUR MISSION AS A TEACHING MUSEUM

University museums have a very special mission: they are the training grounds for future museum and art world professionals, and are on the forefront of exploring new methods of presentation and interpretation. This past year UMass undergraduate and graduate students gained first-hand experience in many areas of the museum profession, including collection care and prep work, education, marketing, curation, exhibition installation, events, and administration.

### CURATORIAL FELLOWSHIP EXHIBITIONS

■ Continuing a tradition of hosting challenging, exploratory exhibitions organized by student curatorial teams, the UMCA presented *5 Takes on African Art / 42 Flags* by Fred Wilson, our 10th annual Curatorial Fellowship exhibition. This year we formed a team of four graduate students — Art History (**Yingxi Lucy Gong** and **Elizabeth Upeniaks**); Studio Arts (**Vick Quezada**); and Afro-American Studies/Public History (**Kiara Hill**). Their exhibition of African art was drawn from the collection of Charles Derby (a UMass alumnus who has been immersed in collecting African art for more than 40 years), in tandem with an exhibition of *Flags of Africa* by the renowned African American artist Fred Wilson. By having the student curators come from different fields of study, the exhibition was strengthened by the multiplicity of viewpoints brought to the curatorial process. Working with a private collection, a collector, and a contemporary artist, this project offered a new model in exhibition curation, particularly in the way the conversation about African art was shared among the various disciplines on our campus, and how an artist can participate and inform the project in an innovative way. **Imo Nse Imeh**, professor of African and African American art at Westfield State University, served as advisor, mentor, and co-curator of the exhibition.



Kiara Hill, Fred Wilson, Vick Quezada, and Yingxi Lucy Gong at Fred's studio in New York

By extending the dates of this exhibition to run the full academic year (September 27, 2017 – April 29, 2018), we enabled our visitors to look at African art for a better understanding either of another culture or of our own heritage. It helped shine a light on UMCA’s mission as an “Art Lab” for experimentation and public discourse. It brought to mind William Faulkner’s famous quote, “The past is never dead. It’s not even past.”

■ Our 11th Curatorial Fellowship Exhibition marked the culmination of a year-long independent project, conducted by **Margaret Wilson**, MFA Studio Arts, 2019, and **Alison Ritacco**, MA Art History, 2019. Featuring works pulled from the UMCA’s permanent collection, their *Color in Containment* exhibition demonstrated the strength and diversity of over 3000 works of art on paper held by UMass. Students researched objects; wrote labels, text panels, a press release, an exhibition brochure; designed the exhibition layout and installation; and assisted with all other aspects of exhibition development. In addition, graduate students Alison and Maggie organized and hosted a related Symposium with a keynote speaker and a panel of UMass faculty from various disciplines.



Fellows Maggie Wilson and Alison Ritacco

Working together on this collaborative exhibition project opened a breadth of possibilities and provided an alternative resource and learning opportunity for MA and MFA candidates.

### STUDENT DOCENT TRAINING PROGRAM

Inaugurated in 2016 and now in its second year, the UMCA Student Docent Training Practicum is taught by our UMCA Education Curator and is offered to undergraduates for two credits. During the course, students are introduced to a range of theories and practices. They conduct extensive research on the UMCA’s exhibitions; practice public speaking and learn practical aspects of conducting exhibition tours; and develop their own docent tour. It offered undergraduate students professional museum training, helping to excite students to think about careers in the museum field. Due to the popularity and enormous success of the course and its outcome, is now offered both fall and spring semesters.



Alethea Melanson, Kelsi Giguere, Jackeline de la Rosa, Eva Fierst (Education Curator, now retired), Tiana Burnett

In this past year the following Student Docents, our museum’s “ambassadors,” offered public tours of our exhibitions: Tiana Burnett, Jackeline De La Rosa, Catie George, Kelsi Giguere, Alethea Melanson, and Benjamin Quinn.

### INTERNSHIPS

Internships at the UMCA offer students invaluable experiential learning that is informative on both intellectual and practical levels. For many of these students, the UMCA may be their first work experience in a museum.

This past year Internships and Independent Study for course credit were offered to Kara Westhoven (BA ’18, Art History); Leann Leake (Arts Extension Services); Nick Fernacz (Art History); Sam Sutner

(BA '18, Art History); Michaela (Caeli) Chesin (Journalism), and Elizabeth Polvere (Arts Extension Services). UMCA staff worked in coordination with many academic departments in helping these students fulfill course requirements. In return, Kara, Leann, Caeli, Nick, Sam, and Elizabeth offered UMCA staff valuable assistance in exhibition research, collection management, and social media/marketing.

### ONLINE PROJECT SPACE

As a platform for student essays, virtual digital exhibitions, research results, and intellectual inquiry, the UMCA's Online Project Space in spring 2018 connected to Art History Assistant Professor Karen Kurczynski's "Drawing Connections: Drawing in Contemporary Art" spring 2018 seminar. Undergraduate students enrolled in this seminar now have their online exhibition archived on UMCA's website: <https://blogs.umass.edu/arthist391a-kurczynski-2/>

### STAFF NEWS

**Eva Fierst**, our valued colleague who served as Education Curator since 2006, retired in January 2018 to pursue other opportunities. Eva helped raise UMCA's bar as a dynamic teaching and learning resource, affirming our dedication to education, research, and community service. Eva was admired and respected by many in our community. We will miss her!

We now welcome **Amanda Herman** as Education Curator. She was lured away from her numerous cultural activities to join our staff. Amanda has hit the ground running, proceeding at a fast pace with innovative education programs that bring her enthusiasm and many skills to the job.

### PREPARING FOR THE FUTURE

In fall 2017 the UMCA went through an AAM (Alliance of American Museums) pre-accreditation site visit which was supported by Provost John McCarthy and Dean Julie Hayes. Dr. Anja Chavez, Director of the Colgate University Museums, was selected by AAM as the Consultant to help guide and assess the UMCA in its planning and preparation for AAM Accreditation in the near future. Dr. Chavez met with faculty, students, UMass administrators, and community members over a three-day site visit at UMass. Her final Report provided advice and recommendations on resource use/allocation; governance/reporting structure; mission; and physical facility utilization/condition to help the UMCA set priorities and align with best practices for academic museums.

Also last fall, Chancellor Subbaswamy commissioned Kliment Halsband (the New York architectural firm hired by UMass Amherst to renovate South College) to complete a Feasibility Study for a new home and location for the UMCA. The Study is now under review by the Chancellor and other administrators. It has been a rewarding project and we are all hopeful the outcome will lead to widespread support for a new UMCA, whose vision is to enhance and broaden visual arts education at UMass Amherst and to be a beacon for contemporary art in our region.



Eva Fierst



Amanda Herman

## MY SPECIAL THANKS

### ■ To Charlie Derby

In 2013 I met Charlie Derby and encountered his remarkable African art collection. Despite our being a museum dedicated to contemporary art, I felt compelled to find a way to bring his collection to public attention. My solution was to turn the project over to a team of graduate student curators, to the contemporary artist Fred Wilson, and to Imo Imeh (who teaches African and African-American art at Westfield State University). We gave them license to experiment and think of this as a timely “Art Lab.” There were many novel ways they approached this exhibition, including an installation that incorporated new thinking in the museum field, particularly with the display and discussion of non-Western art.



Blanche and Charlie Derby

Throughout the year Charlie generously gave numerous tours of the exhibition *5 Takes on African Art / 42 Paintings by Fred Wilson*, adding personal anecdotes about his forty years of collecting the objects on display. He provided an incredible journey for us all. I am indebted to his spirit of generosity in giving so much of his time, enthusiasm, and passion for collecting, and loan of these outstanding objects for exhibition.

### ■ To Joseph Krupczynski

Joseph Krupczynski, professor in the UMass Department of Architecture, and director of The Center for Design Engagement, was the mastermind behind the brilliant design for the exhibition *5 Takes on African Art / 42 Paintings by Fred Wilson*. He designed the unforgettable display units, developing the concept from charrettes with the curatorial team to overseeing its final stages. His architecture and graphic design beautifully conveyed the narratives of the exhibition’s themes. I am grateful to him for taking a leading role in the project and for all of his guidance over many months.

### ■ To UMassFive College Federal Credit Union

Special thanks to the UMassFive College Federal Credit Union for underwriting our exhibition program, now for two consecutive years. We are honored to have their support. Jon Reske, Assistant Director of Marketing at the Credit Union, is responsible for helping to make this happen. We are touched by Jon Reske’s words about UMCA: “I always learn something new when I am exposed to UMCA ... it is really wonderful. I just want to say it is amazing what you do with so little resources, and we are more proud than ever to lend what support we can to continue that work. I’m looking forward to the summer show and more collaboration with UMCA in the future.”

### ■ To UMCA Staff

And finally, I extend my heartfelt thanks to the talented, committed UMCA staff for their tremendous work — **Lyle Denit** (Facilities and Installation Manager); **Eva Fierst** (former Education Curator); **Amanda Herman** (Education Curator); **Jennifer Lind** (Registrar and Collection Manager); and **Betsey Wolfson** (Business and Communications Manager). I have enjoyed sharing with them the challenges and rewards of working at the UMCA and together building meaningful programs for our multiple audiences.

— Loretta Yarlow, Director



Lyle Denit, Amanda Herman, Loretta Yarlow, Betsey Wolfson, Jennifer Lind. Photo by Stephen Petegorsky.

## EXHIBITIONS

2017 FALL

### *5 Takes on African Art / 42 Paintings by Fred Wilson*

September 27, 2017 – April 29, 2018

The exhibition invited visitors to see objects on display not only as visually compelling works of art in their own right, but also as objects of encounter that can “tell” stories about the broader social contexts and often fraught global histories through which they have journeyed. They brought the “telling” of African stories into the museum experience and drew out resonances among the objects on view.



One of the “takes” in the *5 Takes* exhibition.  
Photo by Stephen Petegorsky.

One of the goals of the exhibition was to ask the viewer to recognize that changes in context can create changes in meaning, but without losing the object’s “aura” and emotional impact. How do we shape interpretations of historical truth as well as artistic merit? What distinguishes African art as a body of work to study in and of itself, given the fact that objects from the African continent have been brought into the museum and gallery context only within the last 100 years? How do we convey intrinsic concepts about ethnicity, authorship, the spiritual, the metaphysical, or the utilitarian? Our hope was to probe these questions and initiate a dialogue that is important and

meaningful within our larger community.



*Flags of Africa* by Fred Wilson.  
Photo by Stephen Petegorsky.

The exhibition was divided into five sections – or “5 Takes” – by the five curators (graduate students Yingxi Lucy Gong; Elizabeth Upenieks; Vick Quezada; and Kiara Hill; and Westfield State Professor Imo Imeh), each highlighting a different aspect of Charles Derby’s collection. Encircling *5 Takes* were Fred Wilson’s *Flags of Africa*, paintings which the artist stripped of color, thereby questioning how flags work, what they signify, and to what extent do they represent the people, history, and geography of a land that was delineated by a colonial master.

### *Color in Containment*

#### 11th Annual Curatorial Fellowship Exhibition

March 22 – April 29, 2018

Co-curated by **Margaret Wilson**, MFA Studio Arts, 2019, and **Alison Ritacco**, MA Art History, 2019, *Color in Containment* examined the use of color within a group of works to ask a difficult question: Can color be controlled? Should it be? The exhibition, including works by Patrick Hughes, Andy Warhol, and Pipilotti Rist, among others, imagined vibrant works of art from the UMCA permanent collection as specimens under glass, inviting viewers to make their own discoveries about the necessity or futility of containing color. The exhibition invited our audience to interpret these images and exhibition space with a phenomenological curiosity. The exhibition abandoned the

question of what color means, and instead explored the question of what color does.

Grad students Wilson and Ritacco organized and hosted a related Symposium on April 4, 2018.



Harvey Quaytman, American (1937–2000); *Cinzano*, 1963. Pencil and oil crayon on paper; sheet: 8 x 10 ½ in. Gift of the artist in honor of his father, Mark Quaytman.

### ***Drawing As A Verb***

UMCA collaborated for the second time with **Karen Kurczynski** (Assistant Professor, UMass department of the History of Art and Architecture) on an exhibition drawn from the UMCA's permanent collection for her Spring 2018 undergraduate seminar "Drawing Connections: Drawing in Contemporary Art."

UMCA's Collections Manager/Registrar Jennifer Lind provided curatorial expertise and support for class sessions that met around an installation focusing on abstraction in contemporary drawing. Students' papers, presentations, and in-depth curatorial projects were posted online. As part of the project, students enrolled in the seminar developed wall labels and educational materials and produced original research on drawings in both the UMCA collection and other Five College museum collections.

### **UMCA Satellite Space at the UMassFive College Federal Credit Union**

In fall 2017 a partnership was formed between the UMCA and the UMass Five College Federal Credit Union, in which the UMCA curates and showcases works of art by local artists for display on a rotating basis at the Credit Union's Hadley and UMass Campus Center branches.

The program was inaugurated with the selection of Amherst artist Olivia Bernard, whose mixed media painting "*(Dis) Entanglement*," 2001, was on view at the Credit Union's Hadley branch. A reception and talk by the artist took place on October 27, 2017.

Our "satellite spaces" at the two branches of the Credit Union then hosted work by artists Elizabeth Solley Caine and Michael Zide. While landscape is their subject, Caine's medium is oil on canvas and Zide's is photography. A reception and talk by the artists took place at the Hadley branch on February 23, 2018. The two artists discussed their work and how their approaches to depicting landscape both differ and converge.



Sean Greene, American (b. 1972); *Untitled*, 2017. Gouache on paper. Sheet: 9 1/8 in x 12 1/4 in.

In late spring paintings on paper by Sean Greene went on view at the Hadley branch. His art focuses on an interest in color interactions, and the sensations that result from visually absorbing them. "I have studied color and



taught color classes in the tradition of Josef Albers, which in essence says that colors interact, colors affect each other when seen together,” Greene said. “I find it infinitely fascinating what one slight adjustment in a color can do in a painting. Color has energy; color is the most important aspect of my work.”

A reception and talk by Sean Greene will be held at the UMass Five College Federal Credit Union’s Hadley branch in September.

At the Credit Union’s Campus Center branch, a new selection of photographs by Michael Zide went on display late spring. Working in landscape photography, Zide brings to his images a sensitivity to gesture and mood. Zide has said, “My efforts reflect a connection to place and to eons of geological time that color my photography and filter my vision of the Valley landscape.” Although Zide is best known for his black and white landscape photographs, this new body of work in color brings a fresh vision to his practice as a photographer.

### Visiting Artist Fred Wilson

Since the beginning of his career some thirty years ago, Fred Wilson has created a diverse range of work that challenges assumptions of history, culture, and race. Wilson collaborated with UMCA’s Curatorial Fellows, contributing his flags paintings of Africa to the exhibition *5 Takes on African Art / 42 Paintings by Fred Wilson*. It was an honor to have Fred Wilson on campus for a 3-day visit, October 11 – 13, 2018, which included many stimulating interdisciplinary discussions, such as:

- A Public Lecture, “The Silent Message of the Museum, and Other New Works.” Wilson talked about his works and site-specific installations that reconsider social and historical narratives and raise questions about the politics of erasure and exclusion.

- A Roundtable Discussion with students and faculty from Public History; Afro-American Studies; and fellows in the W.E.B. Du Bois

Center, titled, “*Decolonizing Display*”: *Race, Art, and Historical Interpretation; A conversation with Contemporary Artist Fred Wilson*.

Conversation moderated by Whitney Battle-Baptiste (director of the W.E.B. Du Bois Center).

- A Roundtable Discussion with students and faculty from Art History/Museum Studies and Studio Arts. Conversation moderated by Karen Kurczynski, (Assistant Professor, Modern and Contemporary Art).



Fred Wilson meets with students in the art department.

## EVENTS

### In Conversation: Ceramicist Juliet Bacchas and Art Historian/Artist Imo Imeh

November 29, 2017

Juliet Bacchas and Imo Imeh discussed and demonstrated traditional West African ceramic techniques employed by contemporary artists. Juliet Bacchas, from Jamaica, brought forth her talents in the area of slab building and African Coiling. Her pottery forms are bold and full of daring angles and curves. Imo Nse Imeh is a Visual Artist and Scholar of African Diaspora art and aesthetics. He teaches at Westfield State University.



Prof. Imo Imeh and ceramicist Juliet Bacchas

### *Hairdressers Are My Heroes*

March 5, 2018

A capacity audience at UMCA witnessed an ancient African hairstyle from a sculpture in the exhibition *5 Takes on African Art / 42 Paintings by Fred Wilson*, re-created by the hands of stylist Kamala Bhagat on the head of artist Sonya Clark, artist-in-residence at Amherst College. Clark's work often features hair and combs to speak meaningfully about cultural heritage, gender, beauty standards, race, and identity.

*Hairdressers Are My Heroes* addressed themes of artistic interpretation, anonymity and value, performative action, and social practice. The

piece embraces hairdressers as artists and collapses the cultural space between hair salon and art museum.



Kamala Bhagat and Sonya Clark

Throughout the event, Clark and Bhagat were in dialogue with each other and with the audience. Members in the audience were mesmerized and stayed for the full two hours to see the hairstyle come to life.

### *Color In Containment Symposium*

April 4, 2018

Keynote Address by Pamela Fraser: "Color: Mind and Body." Panel Discussion: Pamela Fraser with Anya Klepikov, and Mauro Giavalisco, moderated by Margaret Wilson, MFA '19 and Alison Ritacco, MA '19. Organized by Alison Ritacco (MA Art History, 2019) and Margaret Wilson (MFA Studio Arts, 2019), in connection with their exhibition *Color in Containment*.

Pamela Fraser (Associate Professor at the University of Vermont, practicing artist, curator, and writer) delivered the keynote address. Fraser joined a panel including Professor Anya Klepikov of the UMass Theater Department and Professor Mauro Giavalisco of the UMass Astronomy Department. This program was made possible by a grant from the UMass Arts Council, the Art Department, and the Art History Department.

**Closing Celebration for  
*5 Takes on African Art /  
42 Flags by Fred Wilson***

Featuring performances by Tony Vacca,  
Onawumi Jean Moss, Kymberly Newberry,  
and UMass Dancers

April 19, 2018

Over the course of this special evening, visitors moved through the Fine Art Center and the UMCA galleries to enjoy a series of distinct performances inspired by the exhibition: music from renowned local percussionist Tony Vacca; a performance by actor Kymberly Newberry; a dance choreographed by Molly Christie Gonzalez with students from the UMass Dance Department; and a performance by the master storyteller Onawumi Jean Moss.



Molly Christie Gonzalez and UMass dancers.  
Photo by Caeli Chesin.



Onawumi Jean Moss.  
Photo by Caeli Chesin.



Tony Vacca. Photo courtesy of Arts Are Essential, Inc.



Tony Vacca, Loretta Yarlow, Molly Christie Gonzalez, Onawumi Jean Moss, Kymberly Newberry, Kiara Hill, Sonya Clark.  
Photo by Caeli Chesin.

## TEACHING WITH ART

2017 FALL

*5 Takes on African Art / 42 Flags Fred Wilson*

2018 SPRING

*5 Takes on African Art / 42 Flags Fred Wilson*

*Drawing As A Verb – Teaching Gallery*

*Color in Containment – Curatorial Fellowship*



Collector Charlie Derby speaking about his collection with a visiting school group.

### UMASS CLASS VISITS TO EXHIBITIONS

Advanced Drawing 394

Anthropology 234 / Rae Gould and Brie Adams

Art 104 / Basic Studio Drawing / Procheta Olson

Art 104 / Studio Drawing / Colleen Keough

Art 110 / Basic Studio Drawing

Art 140

Art 370

Art 391

Art 394DI / Advanced Drawing Problems /  
Alexis Kuhr

Art 497SS / Special Topics / Susan Jahoda

Art 795 / Graduate Seminar / Susan Jahoda

Art History 100H / Survey: Ancient-Medieval Art,  
Honors / Nancy Noble

Art History 110H / Nancy Noble

Art History 324 / Karen Kurczynski

Art Investigation Honors Seminar / Gary Orlinsky

Arts Programming Arts-Ext 503 / Arts Extension  
Service / Terre Vandale

BFA Thesis seminar / Installation & Collections /  
Jenny Vogel

College Writing / Juliana Ward

College Writing / Zoe Tuck

Dance 192 / Freshman Seminar / Leslie Maietta

Devised Theater / Judyie Al-Bilali

Emerging Scholars Honors Seminar /  
Gregory Coleman

English 112 Writing / Juliana Ward

English 350

Fine Art/ Social Practice seminar / Susan Jahoda

History / Joye Bowman

Modern Art / Meg Vickery

Music 150 / Lively Arts / Marianne Richie

Slow Art Day / Laura Holland

Theater 140 / Black Theater Workshop

Theater 445 / Directing II / Gilbert Mccauley

### DOCENT TOURS

Saturdays and Sundays at 3:00 P.M.

### FIVE COLLEGE CLASS VISITS

Amherst College / Black Atlanta History

Hampshire College / Jutta Sperling

Hampshire College / Investigating Art

Mt. Holyoke College / Student Docents

Mt. Holyoke College / Docents

### K-12 VISITS AND COMMUNITY INVOLVEMENT

The Amazing Race / 45-team Scavenger Hunt

Applewood Retirement Community, Amherst

Chestnut Accelerated Middle School (TAG),  
Springfield

Crocker Farm School, Amherst

Gardner High School, Murdoch High School,  
and Maher High School

5th and 6th grades / Gill, MA

Greenfield High School, Greenfield, MA /  
Robert Broussard

Mt. Holyoke College / Witches in the Modern Imagination / Erika Rundle

Northampton High School seniors

Stoneleigh Burnham School / Art class

Tour for UMassFive College Credit Union by collector Charlie Derby

Tour for University Women Association by collector Charlie Derby

## AMHERST ARTS NIGHT PLUS

Open until 8:00 P.M. on the first Thursday of the month, in October, November, December, February, March, and April

## OPEN AT NIGHT FOR FINE ARTS CENTER CONCERT HALL EVENTS

October 10 / U.S. Marine Band

October 17 / Festival of South African Dance

October 29 / Brooklyn Rider

November 1 / Tango Buenos Aires

Feb 8 / Jessica Lang Dance

March 1 / Venice Baroque Orchestra

March 6 / Cabaret

March 20 / Airplay

March 29 / BalletX

April 12 / The Silk Road Ensemble

April 25 / Machine de Cirque

April 27 / Cameron Carpenter

## UMASS CLASS VISITS TO PERMANENT COLLECTION / STUDY ROOM

College Writing / Self Portraits / Zoe Tuck

Sculpture seminar / Gülrü Çakmak

Introduction to Photography / Bibiana Medkova

Research on Isabel Bishop drawing, *Bending Down*, for an upcoming exhibition and museum catalogue / Maggie North / Springfield Museums

Research on Sol LeWitt's book, *Crownpoint*, for a publication about the artist / John Tyson / UMass Boston

## EXHIBITION TOURS

Amherst Arts Night Plus / Tour by collector Charlie Derby

Amherst Arts Night Plus / Tour by *Color in Containment* curators

Tour for Hampshire College Class / Jutta Sperling by collector Charlie Derby



A UMass writing class.

## THE COLLECTION

### ACQUISITIONS

#### FISCAL YEAR 2017–18

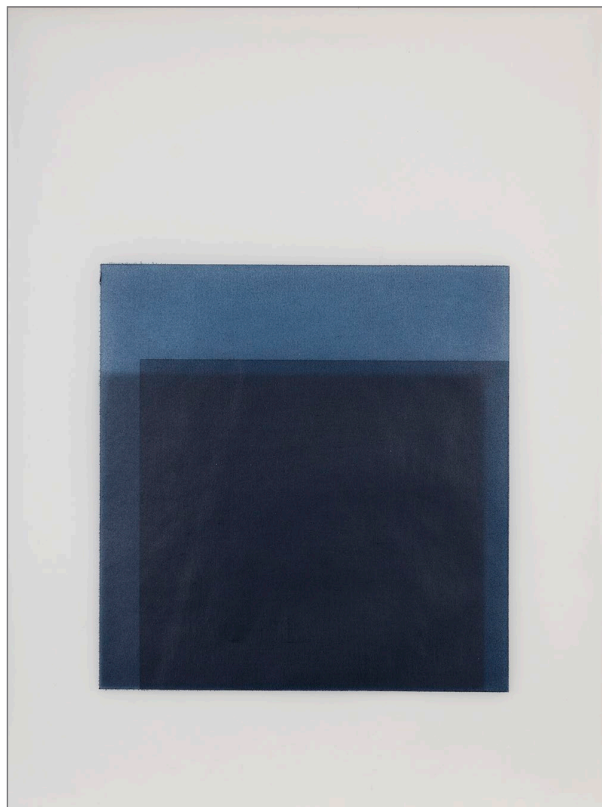
1) Sir Michael Atiyah; Enrico Bombieri; Sir Simon Donaldson; Freeman Dyson; Richard Karp; Peter Lax; David Mumford; Murray GellMann; Stephen Smale; Steven Weinberg.

*CONCINNITAS*, published in 2014 by Parasol Press, LTD., Portland, Oregon; Yale University Art Gallery, New Haven Connecticut; in association with Bernard Jacobson Gallery, London, England Portfolio of 10 prints; aquatints on Rives BFK White 300g paper; each print is accompanied by an expository essay and signature card; edition 20/100

Each Sheet: 26 1/8 in x 31 5/8 in

Gift of Robert Feldman in honor of Lois Beurman Torf (Class of 1946), a great friend

UM 2017.16. 1–10



Julia Mangold, German (b. 1966); *Untitled*, 2016–17.

2) Kara Elizabeth Walker, American (b. 1969)

*no world*, 2010

Etching with aquatint sugarlift, spitbite and drypoint, printed on Hahnemuhle Copperplate Bright Whited 300gsm paper; edition APVIII

Frame: 32 9/16 in x 42 in x 1 3/4 in;

Sheet: 27 in x 39 in

Museum Purchase

UM 2017.17



Kara Elizabeth Walker, American (b. 1969). *no world*, 2010.

3) Eric A. Hoffmann, American (b. 1949)

*Window Series No. 5*, 2017

Watercolor on Arches 400 lbs CP Watercolor paper

Frame: 32 1/8 in x 32 3/8 in x 1 1/4 in;

Sheet: 23 in x 30 in; Image: 20 in x 20 in

Gift of the artist

UM 2017.18

4) Eric A. Hoffmann, American (b. 1949)

*Window Series No. 7*, 2017

Watercolor on Arches 400 lbs CP Watercolor paper

Frame: 32 1/8 in x 32 3/8 in x 1 1/4 in;

Sheet: 23 in x 30 in; Image: 20 in x 20 in

Gift of the artist

UM 2017.19

5) Julia Mangold, German (b. 1966)

*Untitled*, 2016-17

Indigo pigment on wax paper

Frame: 17 3/4 x 14 1/8 x 1 1/4 in;

Sheet: 14 1/2 x 11 in; Mount: 16 3/8 in x 13 in

Museum Purchase

UM 2017.20

6) Marcy Hermansader, American (b. 1951)  
*Six Sorrows*, 1995  
Charcoal, color pencil, acrylic, and photograph  
on museum board  
Board: 16 in x 18 in  
Gift of the artist  
UM 2018.1

7) Imo Nse Imeh, American (b. Nigeria 1980)  
*Butterfly Girl* from the *Chibok Girls Series*, 2018  
Archival pigment ink on Hahnemuhle Photo Rag,  
308 gram, archival cotton rag paper; edition 42/50  
Sheet: 23 15/16 in x 24 in  
Museum purchase  
UM 2018.3



Imo Nse Imeh, American, b. Nigeria 1980; *Butterfly Girl* from the *Chibok Girls Series*, 2018.

8) Sean Greene, American (b. 1972)  
*Untitled*, 2017  
Gouache on paper  
Sheet: 9 1/8 in x 12 1/4 in  
Museum purchase  
UM 2018.4

9) Sean Greene, American (b. 1972)  
*Untitled*, 2018  
Gouache on paper  
Sheet: 9 in x 12 1/8 in  
Museum purchase  
UM 2018.5

10) Sean Greene, American (b. 1972)  
*Untitled*, 2013  
Gouache on paper  
Sheet: 11 1/2 in x 8 9/16 in  
Gift of the artist  
UM 2018.6



Sean Greene, American (b. 1972); *Untitled*, 2018.

11) Jörg Immendorff, German (1945–2007)  
*[Standarte Mao]* from *Café Deutschland*, 1984  
Gouache and dispersion on paper  
Sheet: 22 x 39 in  
Gift of Debra and Barry Campbell  
UM 2018.2

## OUTGOING LOANS FROM PERMANENT COLLECTION

Two Richard Yarde watercolor drawings were loaned to the following exhibitions this year:

*Richard Yarde: Portraits* / University Hall Gallery, University of Massachusetts Boston / September 5 – October 27, 2017

*Richard Yarde: Irregular Triangle* / Arno Maris Gallery, Westfield State University, Westfield, MA / January 15 – March 5, 2018

Richard Yarde, American (1939–2011), *Huddie (Leadbelly)*, 1978. Opaque watercolor on Arches paper; frame: 21 5/8 in x 27 3/4 in x 1 3/4 in; sheet: 16 1/4 in x 22 1/8 in. Purchased with funds from the University of Massachusetts Alumni Association. UM 1978.14

Richard Yarde, American (1939–2011), *Study for Portrait of Inman Page*, 1978. Watercolor on C.M. Fabriano ivory watercolor paper; frame: 40 1/4 in x 30 1/16 in x 1 1/8 in; sheet: 30 3/8 in x 22 1/2 in. Gift of the Ralph and Fanny Ellison Charitable Trust. UM 2015.2

These two prints from a portfolio of five prints were included in the exhibition *Painting on Clay: Toshiko Takaeza and the Abstract Expressionist Movement* / Suzanne H. Arnold Art Gallery, Lebanon Valley College, Annville, PA / August 15 – October 30, 2017.

Esteban Vicente, American, b. Spain (1903–2001), Two *Untitled* lithographs from the portfolio *Five Lithographs*. Lithograph on rice paper; edition 14/20; each sheet: 14 x 11 3/8 in. Purchased with funds from a Fine Arts Council grant. UM 1970.19.d, UM 1970.19.f

## UMCA PUBLICATIONS DONATED TO THE D.U.C. PROGRAM OF ART RESOURCE TRANSFER, INC.

This fiscal year the UMCA donated 300 surplus UMCA museum publications to ART Resources Transfer which distributes books about contemporary art and culture, free of charge, to rural and inner-city public libraries, schools, prisons, and alternative education centers nationwide.

Donated publications include work by artists Katy Schimert, Avery Preesman, Eve Aschheim, Brenda Zlamany, Francesc Torres, Ursula von Rydingsvard, and Jauma Plensa.

Group exhibition titles included *Du Bois In Our Time: Ten Contemporary Artists Explore the Legacy of W.E.B. Du Bois* (Radcliffe Bailey, Mary Evans, Brendan Fernandes, Latoya Ruby Frazier, Julie Mehretu, Ann Messner, Jefferson Pinder, Tim Rollins & K.O.S., Mickalene Thomas and Carrie Mae Weems); *Soft White: Lighting Designs by Artists* (Vito Acconci, Nayland Blake, Greg Colson, R.M. Fischer, Tom Otterness, Robert Rauschenberg, Jason Rhoades, Richard Tuttle, Franz West and Robert Wilson); and *The Thin Veneer: The Peoples of Bosnia and Their Disappearing Cultural Heritage*, curated by UMass professors Walter Denny, University Distinguished Professor of Art History; and Joel Halpern, Professor Emeritus of Anthropology.



## PEOPLE

### UMCA STAFF

Lyle Denit, Facilities and Installation Manager  
Eva Fierst, Education Curator, retired  
Amanda Herman, Education Curator  
Jennifer Lind, Registrar and Collection Manager  
Betsey Wolfson, Business and Communications Manager  
Loretta Yarlow, Director

### VISITOR ATTENDANTS

Kevin Adjei  
Payton Andrews  
Michaela (Caeli) Chesin  
Autumn Guntor  
Morjane Hmaidi  
Krystal Leger  
Sara Mayer  
Brenda Medeiros  
Masroque (Mazy) Musa  
Stephany Pallazolla  
Nency Sengani  
Alya Simoun  
Lauren Sointu  
Isabel Tummino  
Andrea Whalen

### 2017 CURATORIAL FELLOWS

Lucy Gong, Art History  
Kiara Hill, Afro-American Studies/ Public History  
Vick Quezada, Studio Arts  
Elizabeth Upenieks, Art History

### 2018 CURATORIAL FELLOWS

Alison Ritacco, MA Art History, 2019  
Margaret Wilson, MFA Studio Arts, 2019

### DOCENTS

Tiana Burnett  
Jackeline De La Rosa  
Catie George  
Kelsi Giguere  
Alethea Melanson  
Benjamin Quinn

## INTERNS

Caeli Chesin  
Nick Fernacz  
Leann Leake  
Elizabeth Povere  
Sam Sutner  
Kara Westhoven

## RESOURCES

### CORPORATE AND BUSINESS SUPPORT

UMassFive College Federal Credit Union  
Teagno Construction  
Leader Home Centers Lumber Yard and Hardware Store

### CAMPUS PARTNERS

The Interdisciplinary Studies Institute  
Department for Student Affairs & Campus Life  
The Women of Color Leadership Network, Center for Women & Community  
Department of Women, Gender, and Sexuality Studies  
Department of Art History  
Department of Art  
Department of History  
W.E.B. Du Bois Center  
Friends of the Fine Arts Center  
College of Humanities and Fine Arts

### SPECIAL PROJECT FUNDS

The Class of 1961 Artist Residency Fund



Emmett Williams, American (1925–2007); *Untitled drawing from the portfolio 10 Autobiographical Sketches*, 1979. Sheet: 13 <sup>3</sup>/<sub>4</sub> x 19 <sup>11</sup>/<sub>16</sub> in. Gift of Saul Steinberg through the Martin S. Ackerman Foundation.

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