



Caitlin Cherry, *Warm Sunrise or A Just Blaze*, 2017, digital ink jet print, 40" x 60"



Caitlin Cherry, *Phoenix Rising from the Ashes*, 2017, digital ink jet print, 40" x 60"

2016–2017 Annual Report

UMassAmherst



UNIVERSITY MUSEUM OF CONTEMPORARY ART
University of Massachusetts Amherst

UMCA by the NUMBERS

for Fiscal Year 2016–2017

7,603

Visitors

1,250

Student visits in classes

55

Total Class Visits

16

Public Events

48

Acquisitions to the Collection

22

Student Interns and Visitor Attendants

University Museum of Contemporary Art

2016–2017 Annual Report

I am pleased to present our 2016–2017 Annual Report.

It was an incredible year at the UMCA! Last fall and this past spring we presented two semester-long exhibitions which were both milestones in the UMCA's history — *Human Animals: The Art of Cobra and Its Legacy* (September 15 – November 20, 2016) and *Emancipating the Past: Kara Walker's Tales of Slavery and Power* (February 1 – April 30, 2017). Both exhibitions not only had the power to transport us through aesthetic experience but also provided significant insight into some of the most pressing cultural, political, and social questions of our time. They both, in very different ways, offered thought-provoking contexts that gave us as viewers the opportunity to consider and examine our own presence within these perspectives and histories.

As you see in this Report, we attracted a record number of attendees throughout the year. Time and again we were told by visitors how buoyed and inspired they felt to visit the UMCA! Our goal is to continue to build our audience and remain unwavering in our commitment to free admission and free public programs.

Additionally, we are committed to providing students with opportunities for learning through research, interpretation, and museum practices.

These exhibitions served as the basis to fuel our dynamic and in-depth education programming — which included lectures, panels, a symposium, film screening, performances, and weekly tours — that sparked meaningful encounters with art and ideas.

This year we strengthened our ties to the academic and local communities in new and exciting ways. We engaged a record number of professors and their students which ranged from individual classes and small faculty seminars to large public lectures with hundreds of people in attendance. These included UMass and Five College faculty from departments such as Sociology; History; Art; Art History; English; Afro-American Studies; German and Scandinavian Studies; Languages, Literatures, & Cultures; Communications; as well as visiting artists, poets and authors. Campus partners this year included the Commonwealth Honors College; the Massachusetts Multicultural Film Festival; The Massachusetts Review; Women of Color Leadership Network; and The W.E.B. Du Bois Center.

A number of important new initiatives and collaborations occurred this past year between the UMCA and our academic colleagues. For example:

- An exciting outcome of Kara Walker's exhibition was Walker's nomination of artist Caitlin Cherry to create a series of prints at UMass Amherst as part of a two-week



Loretta Yarlow

residency in January 2017. Cherry collaborated with the Art Department's Printmaking Studio, under the direction of Assistant Professor Juana Valdes, with guidance from master printer Mikael Petraccia and project assistant Lauren Bennett (MFA 2016). The



Collector and philanthropist Jordan Schnitzer speaking at exhibition opening, February 1, 2017

results of Caitlin's experimental project were on public view in an exhibition Caitlin Cherry: Monster Energy, in tandem with Kara Walker's exhibition in adjacent galleries at the UMCA. The artist generously offered to donate prints created during her residency to the UMCA permanent collection and to the Art Department, as well as additional prints donated for sale with proceeds going towards making future artists' residency projects possible.

■ In collaboration with the Art History Department, UMCA Education Curator Eva Fierst taught an intensive semester long

class, called the Student Docent Training Practicum, offered to undergraduates for 2 credits. During the course, students were introduced to a range of theories and practices on museum learning; to conduct extensive research on the UMCA's upcoming exhibition; practice public speaking and the 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, it was offered both fall and spring semesters and will be offered again in fall 2017.

■ During the spring semester a Teaching Gallery was inaugurated in the north gallery which offered undergraduates the opportunity to curate an exhibition from the UMCA's permanent collection. The resulting exhibition was *Body Language*, curated by art history students enrolled in Karen Kurczynski's undergraduate spring 2017 seminar "Drawing Connections: Drawing in Contemporary Art." The dual purpose of this Teaching Gallery was to showcase works in our permanent collection that would not otherwise be available for public viewing and to offer undergraduates the opportunity to test their curatorial research skills. Due to the success of this pilot project, we will continue to think of this flexible space in the year to come for rotating student and faculty curated exhibitions from our collection.

■ The UMCA's *Online Project Space* expanded this year as a platform for student essays, virtual digital exhibitions with interactive content, research results, and intellectual inquiry. In spring 2017, Art History undergrads enrolled in "Drawing Connections: Drawing in Contemporary Art," as well as English majors taking Janis Greve's course "Dis/playing Dis/ability," stretched conventional approaches to teaching and learning. Their digital exhibitions with interactive content are featured on UMCA's website. "Drawing Connections: Drawing in Contemporary Art" may be found at: <http://blogs.umass.edu/arhist391a-kurczynski/body-language-exhibition-labels/>. "Dis/playing Dis/ability" is at http://www.umass.edu/umca/online_exhibitions/2018UMCA/index.html.

Thanks to a group of generous donors, their gifts of works of art to our collection helped the museum increase its holdings of work by artists on a global level. Wynn Kramarsky,

the renowned collector of modern and contemporary drawings, honored the UMCA with a gift of twenty-two drawings by a range of significant American artists. We were the recipient of a number of gifts from the Alex Katz Foundation, whose innovative approach to philanthropy is to support living artists by buying their art and in turn supporting museums by donating these artworks to their collections. UMCA patron and print collector Lois Torf donated five prints to the collection this year. UMass alumnus Robert Tobin added to our holdings of work by contemporary Asian artists. As an outcome of her residency project and exhibition, Caitlin Cherry donated three large scale digital prints and two lithographs to the collection. Artists Anne Beresford and Loren Madsen donated works related to their previous exhibitions at the UMCA. We were also grateful to receive gifts by other artists such Olivia Bernard; Cleve Gray (from the Estate of Cleve Gray); and Elmer Bischoff (donated by Shelley and Richard Holzman).



(from left) UMass Chancellor Kumble R. Subbaswamy; Collector and philanthropist Jordan Schnitzer; and Elaine Patton

There is one aspect of the UMCA's activities over the last year that is not easily reflected in an annual report — building our national and international reputation. Though our size is small, our reach is far! For example, we were the recipient of sponsorships from



Capacity audience of over 300 people at February 1st Opening Reception

leading foundations and foreign government agencies (the Consulate General of the Netherlands in New York, the Consulate General of Denmark, the Danish Arts Foundation); from galleries across the U.S. and Europe (Blum + Poe Gallery, Los Angeles; Cheim & Read Gallery, NY; Petzel Gallery, NY; Chateau Shatto Gallery, Los Angeles; and Galerie van de Loo, Munich). We collaborated with other major U.S. museums, such as the NSU Art Museum Fort Lauderdale, Florida, and the Schnitzer Museum at the University of Oregon. Visiting Dutch artist Jacqueline de Jong and scholars from abroad such as Hilde

de Bruijn (Curator at the Cobra Museum, Amstelveen, the Netherlands) participated in the international symposium on the legacy of Cobra art, organized by Art History assistant professor Karen Kurczynski, co-sponsored by the UMCA.

We are greatly indebted to our sponsors whose generous support had a profound effect on our programs. In particular, I want to acknowledge and express heartfelt thanks to the Jordan Schnitzer Family Foundation whose grant enabled the UMCA to organize a full roster of educational programming which augmented the impact of Kara Walker's exhibition. We

were honored to work with Jordan Schnitzer, whose catalytic support helped fortify the UMCA as a place for social interaction, dialogue, and immersion in to the complex ideas inspired by art.

Thanks are due once again to the Jordan Schnitzer Family Foundation for providing support for Caitlin Cherry’s Printmaking Residency. Additional support for this project came from the Class of 1961 Artists Residency Fund.

Other supporters this year who helped to make our work possible were the UMass Five College Credit Union, an underwriter of our year-long exhibition program; Grumbacher (Chartpak); and Teagno Construction.



(from left) Loretta Yarlow, Eve Fierst, Jordan Schnitzer, Lyle Denit, Betsey Wolfson

My deep gratitude goes to our dedicated and hard-working staff – Lyle Denit (Facilities and Installation Manager); Eva Fierst (Education Curator); Jennifer Lind (Registrar and Collection Manager); and Betsey Wolfson (Business and Communications Manager) – whose behind the scenes contributions were meaningful and many. They have done so much to help move the UMCA to a completely new level.

At a time when the voices of artists are deeply necessary in cultural discourse, the UMCA will continue to invite

significant artists of our time to contribute to our program, and to actively participate as agents in the production of meaning and creating new knowledge. As the artist Paul Klee once said, “Art does not reproduce what we see, it makes us see.”

Thus, this Annual Report reflects an important year of growth and bold new steps for the UMCA. As our momentum builds, the staff and I are excited by the professional challenges and opportunities that lie ahead. While this report testifies to events now past, it also indicates the aspiration to continue moving forward.

— Loretta Yarlow, Director

EXHIBITIONS | 2016

2016 FALL

*Human Animals:
The Art of Cobra and its Legacy*

September 15 – November 20, 2016

CoBrA, an interdisciplinary and trans-national European avant-garde movement named after its home cities — Copenhagen, Brussels, and Amsterdam — caused a revolution in modern art in just three years (1948–1951) of creative activity that continues to influence artists working today. The exhibition reexamines the unique



Installation view of the Poets’ Cage; *The Art of Cobra and its Legacy*



Installation view of *The Art of Cobra and its Legacy*

primary documents by artists such as Asger Jorn, Pierre Alechinsky, Karel Appel, Constant, and Corneille.

The impact and legacy of Cobra was traced through a selection of contemporary work by artists such as Albert Oehlen (German), Jacqueline de Jong (Dutch), Tal R (Danish), Nicole Eisenman (American), Axel Heil (German), and Herbert Gentry (American), underscoring the urgency of the reexamination of the Cobra movement’s groundbreaking experiments and ideas and their influence on the work of contemporary artists.

Organized by the NSU Art Museum Fort Lauderdale, curated by Karen Kurczynski, Assistant Professor of Art History, UMass Amherst



Student studying painting by Karel Appel in exhibition *The Art of Cobra and its Legacy*

meeting of a group of young painters and poets brought together by an optimistic determination to start over after the war and a shared interest in Expressionism and myth, as well as folk art and children’s art. The exhibition presented the history of Cobra through paintings, sculpture, prints, and

EXHIBITIONS | 2017

2017 SPRING

*Emancipating the Past:
Kara Walker’s Tales of Slavery and Power*

February 1 – April 30, 2017

This exhibition of work by renowned artist Kara Walker included 60 works in a variety of mediums, from printmaking (such as lithograph, etching with aquatint, photogravure, linocut, and screen-print), to wall murals, metal sculpture and shadow puppetry. Exploring the painful history of American race relations, Walker’s work transforms historical materials, literary sources and popular culture, challenging us to access buried emotions about our nation’s past. In her hands, the medium of silhouette becomes a tool

for examining the traumatic legacy of slavery. The exhibition included three narrative series — *The Emancipation Approximation* (1999–2000), *Harper’s Pictorial History of the Civil War: Annotated* (2005), and *An Unpeopled Land in Uncharted Waters* (2010) — along with numerous individual works that underline Walker’s use of Antebellum and Reconstruction-era imagery and themes. Her narratives unfolded in elaborate



Kara Walker, *Burning African Village Play Set With Big House and Lynching*, 2006; painted laser cut steel; Collection of Jordan D. Schnitzer



Kara Walker, *The Emancipation Approximation* (detail); screenprints, 1999–2000; Collection of Jordan D. Schnitzer

tableaux that tackled issues of race, slavery, sexuality, identity, and power. The works, which are inventive and painful but also satirical and humorous, were selected for the exhibition to display the range of approaches Walker uses to explore the legacy of slavery. Curated by Jessi Di Tillio, Assistant Curator of Contemporary Art at the Jordan Schnitzer Museum of Art, University of Oregon. All works in this

exhibition came from the Portland, Oregon-based collections of Jordan D. Schnitzer and the Jordan Schnitzer Family Foundation.



Kara Walker, “Pastoral”, wall painting, 1999; Collection of Jordan D. Schnitzer

Caitlin Cherry: Monster Energy

March 23–April 30, 2017
Caitlin Cherry, an emerging artist whose work has been gaining critical attention, was nominated by the renowned artist Kara Walker to create a series of prints here at UMass. These new digital prints and lithographs, along with their small paper architectural maquettes populated with clay monster “golems”, were on view in a gallery adjacent to Kara Walker’s exhibition. The story that formed the exhibition tracked the burning down of a quintessential New England colonial home that Cherry was inspired to create



In the UMass Printmaking Studio, January 2017; (from left) Loretta Yarlow, Alexis Kuhr, Juana Valdes, Lauren Bennett, Caitlin Cherry)

after admiring the architectural landscape during her travels through Massachusetts. The fire’s energy crescendos and changes the overall tone and atmosphere in each print as the house eventually turns to ash and the golem loses its life. The narrative never reveals the acting agent that caused the house fire, but it implies arson and is a possible allegory for the institutional dismantling and critique present in much of Cherry’s work.



Caitlin Cherry in UMass Printmaking Studio, January 2017



Caitlin Cherry, *Inferno Pipeline Punch*, 2017; digital ink jet print, 40” x 60”, edition of 10

Body Language

March 23–April 30, 2017
This student-curated exhibition of works from the UMCA collection highlighted the way drawings delineate bodies through tactile, visual, social, and even spiritual marks. Figure drawing has a unique potential to revise stereotypes and assumptions about different types of bodies. The exhibition was the focus of Professor Karen



Karen Kurczynski and Jenny Lind installing the *Body Language* exhibition

Kurczynski’s spring 2017 undergraduate seminar *Drawing Connections: Drawing in Contemporary Art*. It provided an opportunity for close study and sustained contact with art from the UMCA’s collection for all to enjoy. Students’ papers, presentations, and other related in-depth projects were posted on UMCA’s social media. As part of the project, students enrolled in this seminar wrote wall labels and educational material for the exhibition.



Student curators Kelly Carroll and Rita Rushanan holding Richard Yarde’s *Prayer*, 1996, to install in *Body Language* exhibition

EVENTS | 2016

Friday, September 16

The Legacy of Cobra was a one-day Symposium presenting new perspectives on the history and legacy of postwar European art, the Cobra movement (Copenhagen, Brussels, Amsterdam, 1948–1951), and its impact on later art from the Situationist International (1957–1972) to today. A selection of local and international scholars, artists, and curators, including Dutch artist and former Situationist Jacqueline de Jong, presented throughout the day. Funding for the Symposium was provided by UMass History of Art and Architecture Department | UMass German and Scandinavian Studies Department | UMass Studio Art Department | UMass College of Humanities and Fine Arts | UMass Graduate School | UMass Vice Chancellor for Research and Engagement | Hampshire College Departments of Art and Art History | Smith College Art Department | Five Colleges, Inc. | Five College Architectural Studies | UMCA



Thursday, October 6

Tour of the Exhibition

Cobra scholar and curator of the exhibition Karen Kurczynski, UMass Professor of Art History, discussed Cobra and its legacy, in conjunction with Amherst Arts Night Plus.

Friday, October 1

CRVPT Performance: The Extronauts

The Connecticut River Valley Poets and Theater (CRVPT) Group performed a wordless poem inspired by the exhibition: *Human Animals: The Art of Cobra*. CRVPT is a theater group composed of writers, poets, and artists, working inventively in the legacy of Cobra.



A scene from the CRVPT Performance: *The Extronauts*; in the “Poet’s Cage”; part of *Human Animals: The Art of Cobra and Its Legacy*

Thursday, November 3

Tour of the Exhibition + Poetry Reading

Cobra scholar and curator of the exhibition Karen Kurczynski, UMass Professor of Art History, talked about Cobra and its Legacy. Cobra Poetry performance in the historical ‘cage’ environment, in conjunction with Amherst Arts Night Plus.

EVENTS | 2017

Tuesday, February 7

So Now I’m Looking Dead at You, What Are You Gonna Do? Kara Walker’s Contemporary Visuality

Lecture by Kelli Morgan, the Winston and Carolyn Lowe Curatorial Fellow at the Philadelphia Academy of the Fine Arts, and Ph.D. candidate at UMass Amherst. Morgan’s specialization is in African American women’s art. She discussed how Kara Walker’s art explores concepts of Black women’s self-making, autonomy, subjectivity, and personal empowerment through visual expression. Following the lecture, Morgan led a tour of the exhibition at the UMCA.

Wednesday, February 22

Twenty-third Annual W.E.B. Du Bois Lecture — Viewing the Past Through the Eyes of the Present: A Dialogue Around the Work of Kara Walker

This interactive panel featured three scholars — Dr. Barbara Krauthamer, Associate Professor of History and Associate Dean of the Graduate School, UMass; Dr. Traci Parker, Assistant Professor, W. E. B. Du Bois Department of Afro-American Studies, UMass; and Dr. Elizabeth Stordeur Pryor, Assistant Professor of History, Smith College — considering race, gender, and slavery from their respective fields, to highlight the truths found in the work of Kara Walker. The conversation was facilitated by Whitney Battle-Baptiste, Director, W.E.B. Du Bois Center.

Wednesday, March 1

The Forgotten History: Slaves in New England

Public Conversation between Dr. Gretchen Gerzina, Professor of English and Dean of the Honors College, and JerriAnne Boggis, Executive Director of the Black Heritage Trail of New Hampshire.

Monday, April 3

Redrawing Identity. Panel Discussion This panel, moderated by Karen Kurczynski (Art History, UMass), discussed drawing’s unique potential as manifested in the work of Kara Walker, as well as that of other contemporary artists who use drawing to reframe social identity

as it intersects directly with politics. Panelists included: Karen Kurczynski, Assistant Professor, Modern and Contemporary Art, UMass; Daniel Kojo Schrade, Associate Professor of Art, Humanities, Arts, and Cultural Studies, Hampshire College; and Niko K. Vicario, Assistant Professor of Art and the History of Art, Amherst College.



Daughters of the Dust, still; courtesy of Swank films

Wednesday, April 12

Daughters of the Dust. Film Screening This new release of the 1991 independent film written, directed, and produced by Julie Dash. *Daughters of the Dust* was the first feature film directed by an African-American woman distributed theatrically in the U.S. The film was introduced by Yemisi Jimoh, Professor of Afro-American Studies, UMass Amherst. Presented in collaboration with the Massachusetts Multicultural Film Festival.

Friday, April 28

She Speaks/They Speak — Narratives of Oppression and Triumph, Celebrating the Voices of Women of Color. Spoken Word event In conjunction with the Women of Color Leadership Network at the Center for Women & Community, the UMCA invited women of color to celebrate their diverse and dynamic narratives through storytelling. With Kiara Hill, Afro-American Studies doctoral student; and Eden Bekele, Art History undergraduate student. Co-sponsored by the Office of Student Affairs and Campus Life.

TEACHING WITH ART

CLASS VISITS TO EXHIBITIONS

2016 FALL

Human Animals: The Art of Cobra

Nancy Noble | Art History | Museum Studies
Barbara Colombo-Adams | 497 Special Topics: Creative Arts for the Young Child
Barbara Madeloni | Sociology
Bill Kaizen | Hampshire College class
Celine Nader | Judaic Studies 319 | Representing the Holocaust
Music 150 | Lively Arts
Copper Giloth | Art 271 | Introduction to Computers in Fine Art
Copper Giloth | Art 104 | Basic Studio/Drawing
English Writing 112 | College Writing
Enterprise of Greenfield
Gary Orlinsky | 391 AH Art Investigations
Visitors from Applewood and Loomis Village



Hillary Pink | Honors 201H | Ideas That Change the World
Jacquelyn Southern | Honors 201H | Ideas That Change the World
Jenn Simms | Greenfield Community College | Art Practice
Juana Valdez | Art 646 Digital Media: Printmaking Offset Lithography
Karen Kurcczynski | Art History 324 | Modern Art, 1880–present

Lindsey Webb | English 254 Writing and Reading Imaginary Literature
Hampshire College | Living Community public health class



2017 SPRING

Emancipating the Past:
Kara Walker’s Tales of Slavery and Power

Caitlin Cherry: Monster Energy

Body Language

Alexandrina Deschamps | Honors 498EH | Emerging Scholars Mentoring Practicum
Alexis Kuhr | Advanced Drawing Problems
Alexis N. Salas | Hampshire College | Investigating Art: Latin American and Latino Objects in Collection
Amherst College | Practice and Theory in Art History
Art 142 | Three Dimensional Design
Cara Takakjian | Italian 120 | Elementary Italian II
Christine Coe Lapossy | 15 Art 223 | Painting III: Methods
Copper Giloth | Art 104 | Basic Studio Drawing
Daniel Armenti | Italian 120 | Elementary Italian II
Gaven Trinidad’s Theater class | Contemporary Playwrights of Color
Chris Tinson | Hampshire College | Slavery and Abolition in the Americas
Ifa Bayeza | Theater class | Contemporary Playwrights of Color
Intro to Contemporary Art | Hampshire College



Jenny Vogel | Studio Arts class
Karen Kurczynski | Art Hist 391 | Drawing in Contemporary Art
Katy Schneider | Smith College drawing
Laura Holland | Writing About Art
Marlene Perez | English Writing 111
Martha Taunton | Studio Arts
Martha Yoder | Honors 201H | Ideas That Change the World
Nancy Noble | Museum Studies
Hampshire College class | Narratives of Trauma and Redemption |
Patty Bode | Amherst Regional High School
Michael Smoot | Printmaking | Art 240 Relief



Rachel Mordecai | 19 English 300
Karen Kurczynski | ReDrawing Identity discussion
Talia London | Educ 210 | Social Diversity in Education
Whitney Battle-Baptiste | ANthropology
William Brayton | Special Projects in Drawing

CLASS VISITS TO COLLECTION STORAGE / STUDY ROOM

Gulru Cakmak — “Modernizing Sculpture from Canova to Duchamp”
Nancy Noble — “Museum Studies”
Karen Koehler — “Reading Photography”
Edie Meidav MFA Workshop — “Image Writing Fiction”



K-12 VISITS and COMMUNITY INVOLVEMENT

Commerce High School, Springfield, MA
Enterprise of Greenfield, Greenfield, MA
Amherst Regional High School, Amherst
Amherst Regional Middle School, Amherst
Deerfield Academy, Deerfield, MA
Stoneleigh-Burnham School, Greenfield
Duggan High School, Springfield, MA
Greenfield High School, Greenfield, MA
Gill Elementary School, Gill, MA
Heath Elementary School, Heath, MA
Loomis Village Retirement Community, Amherst
Applewood Retirement Community, Amherst

THE COLLECTION

ACQUISITIONS

FISCAL YEAR 2016–17

1 Anne Beresford, American (b. 1958)
More, Utopia VII (Castles in the Sky)
Lithograph with ink, oil and gouache on Kitakata paper; edition 1/1; 2014
Gift of the artist
UM 2016.9

2 Anne Beresford, American (b. 1958)
Your Call from the series *Free4All*
Monoprinted lithograph with mica, gouache, and silver leaf on Nepalese handmade paper; E.V. 2/11; 2015
Gift of the artist
UM 2016.10

3 Loren Wakefield Madsen, American (b. 1943)
Slight Slippage
Ink on paper; 1980
Gift of the artist
UM 2016.11

4 Loren Wakefield Madsen, American (b. 1943)
Slight Slippage
Ink on paper; 1980
Gift of the artist
UM 2016.12

5 Elmer Bischoff, American (1916–1991)
Model on Abdomen
Charcoal, ink wash on paper; 1970
Gift of the Estate of George Bischoff
UM 2016.13

6 Ivan Morley, American (b. 1966)
A True Tale
Thread on canvas; 2015
Gift of the Alex Katz Foundation
UM 2016.14

7 Richard Kalina, American (b. 1946)
Resting State – Turquoise
Oil on linen; 2015
Gift of the Alex Katz Foundation
UM 2016.15

8 William Anastasi, American (b. 1933)
Word Drawing Over Short Hand Practice Page
Pencil on found paper; 1962
Gift of Werner H. and Sarah-Anne Kramarsky
UM 2016.16

9 William Anastasi, American (b. 1933)
Without Title (Subway Drawing)
Pencil on paper; 2010
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.17

10 Eve Aschheim, American (b. 1950)
Untitled
Pencil on scratch book; 1995
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.18

11 Frank Badur, German (b. 1944)
Untitled
Handmade paper; 2011
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.19

12 Chuck Close, American (b. 1940)
Self Portrait
Photo engraving on silk tissue, mounted on Hahnemuhle paper; edition 158/200; 1996
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.20

13 Christine Hiebert, American (b. Basel, Switzerland, 1960)
Untitled (rd.09.28)
Woodblock ink, charcoal and graphite on paper; 2009
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.21

14 David Paul Lasry, American (b. 1958)
Untitled
Ink on three sheets of paper; 1991
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.22.a c

15 Sol LeWitt, American (1928 2007)
Lines in Four Directions
Woodcut on paper; edition 90/100; 1993
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.23

16 Nora Ligorano and Marshall Reese, American (b. 1956 and 1955, respectively)
Untitled from the portfolio *Line Up*
Archival digital print; edition 13/50; 2006
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.24.1

17 Nora Ligorano and Marshall Reese, American (b. 1956 and 1955, respectively)
Untitled from the portfolio *Line Up*
Archival digital print; edition 13/50; 2006
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.24.2

18 Nora Ligorano and Marshall Reese, American (b. 1956 and 1955, respectively)
Untitled from the portfolio *Line Up*
Archival digital print; edition 13/50; 2006
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.24.3

19 Nora Ligorano and Marshall Reese, American (b. 1956 and 1955, respectively)
Untitled from the portfolio *Line Up*
Archival digital print; edition 13/50; 2006
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.24.4

20 Nora Ligorano and Marshall Reese, American (b. 1956 and 1955, respectively)
Untitled from the portfolio *Line Up*
Archival digital print; edition 13/50; 2006
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.24.5

21 Nora Ligorano and Marshall Reese, American (b. 1956 and 1955, respectively)
Untitled from the portfolio *Line Up*
Archival digital print; edition 13/50; 2006
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.24.6

22 Nora Ligorano and Marshall Reese, American (b. 1956 and 1955, respectively)
Untitled from the portfolio *Line Up*
Archival digital print; edition 13/50; 2006
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.24.7

23 Nora Ligorano and Marshall Reese, American (b. 1956 and 1955, respectively)
Untitled from the portfolio *Line Up*
Archival digital print; edition 13/50; 2006
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.24.8

24 Tristan Perich, American (b. 1982)
1 Bit Music
Circuitry in CD jewel case, 2004 5
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.25

25 Mark Saltz, American (b. 1948)
Moved
Woodcut on rice paper; edition 4/10, 2010
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.26

26 Cary Smith, Puerto Rican (b. 1955)
One Line with Curved Line Form
Graphite, watercolor on Bristol board; 1999
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.27

27 Mina Takahashi, American (b. 1965)
Corrupted (Haystack)
Handmade paper made from highly beaten cotton and abaca pulp, pigmented with ground malachite and cadmium orange pigment, poured and couched on a cotton base sheet; 2007
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.28



Marjorie Welish, *Study After Small Higher Valley 1*, 1992; Oil on gessoed paper; Gift of Werner H. and Sarah-Ann Kramarsky

28 Marjorie Welish, American (b. 1944)
Study After Small Higher Valley 1
Oil on gessoed paper; 1992
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.29

29 Marjorie Welish, American (b. 1944)
The Napkin and Its Double
Folded glassine sheet with printed image/text and
a strip of printed paper; 2007
Gift of Werner H. and Sarah-Ann Kramarsky
UM 2016.30



Richard Estes, *Grants* from the portfolio *Urban Landscapes I*, 1972; Color screen print on wove paper; Gift of Lois Beurman Torf, UMass Class of 1946

30 Richard Estes, American (b. 1932)
Grants from the portfolio *Urban Landscapes I*
Color screen print on wove paper; 1972
Gift of Lois Beurman Torf, University of
Massachusetts Class of 1946
UM 2016.31

31 Richard Estes, American (b. 1932)
Nass Linoleum from the portfolio
Urban Landscapes I
Color screen print on wove paper; 1972
Gift of Lois Beurman Torf, University of
Massachusetts Class of 1946
UM 2016.32

32 Richard Estes, American (b. 1932)
St. Louis Arch from the portfolio
Urban Landscapes I
Color screen print on wove paper; 1972
Gift of Lois Beurman Torf, University of
Massachusetts Class of 1946
UM 2016.33

33 Richard Estes, American (b. 1932)
560 from the portfolio *Urban Landscapes I*
Color screen print on wove paper; 1972
Gift of Lois Beurman Torf, University of
Massachusetts Class of 1946
UM 2016.34

34 Cleve Gray, American (1918–2004)
Reverse Drawing
India ink and acrylic on paper; 1965
Gift of the Estate of Cleve Gray
UM 2017.1

35 Cleve Gray, American (1918–2004)
Reverse Drawing
India ink and acrylic on paper; 1965
Gift of the Estate of Cleve Gray
UM 2017.2

36 Cleve Gray, American (1918–2004)
Reverse Drawing
India ink on paper; 1965
Gift of the Estate of Cleve Gray
UM 2017.3

37 K.R.H. Sonderberg, Danish (1933 2008)
Untitled
Etching on paper; edition 36/75; 1958
Gift of Lois Beurman Torf, University of
Massachusetts Class of 1946
UM 2017.4

38 Olivia Bernard, American (b. 1945)
Perforation/Carapace
Abaca paper, silk tissue; 2015
Gift of the artist
UM 2017.5

39 Olivia Bernard, American (b. 1945)
Red Stitch
Abaca paper, thread, pins; 2010
Museum Purchase
UM 2017.6

40 Caitlin Cherry, American (b. 1987)
The Architect
One color lithograph on Rives BFK paper;
edition 1/6; 2017
Gift of the artist
UM 2017.7

41 Caitlin Cherry, American (b. 1987)
The Architect's House
One color lithograph on Rives BFK paper;
edition 1/10; 2017
Gift of the artist
UM 2017.8

42 Caitlin Cherry, American (b. 1987)
Inferno Pipeline Punch
Digital pigment print on Museo Portfolio Rag
paper; edition 2/10; 2017
Gift of the artist
UM 2017.9

43 Caitlin Cherry, American (b. 1987)
Zero Quiet
Digital pigment print on Museo Portfolio Rag
paper; edition 2/10; 2017
Gift of the artist
UM 2017.10

44 Caitlin Cherry, American (b. 1987)
Be Ultra Still
Digital pigment print on Museo Portfolio Rag
paper; edition 2/10; 2017
Gift of the artist
UM 2017.11

45 Pinaree Sanpitak, Thai (b. 1961)
Womanly Bodies
Collograph on paper; edition E.V. 5/6; 1999
Gift of Robert Tobin (University of Massachusetts
Classes of 1968 and 1972) and Hitoshi Ohashi
2017.12

46 Leonard Baskin
Death Mask of Gericault
Etching on paper; edition 69/100
Gift of an anonymous donor
2017.13



Jim Ebersole, *New Skyscrapers, Long Island City*, 2016; Oil on museum board; Gift of the Alex Katz Foundation, New York

47 Jim Ebersole, American
New Skyscrapers, Long Island City
Oil on museum board; 2016
Gift of the Alex Katz Foundation, New York
2017.14

48 Jim Ebersole, American
Railyard, Centralia, WA
Oil on Masonite; 2007
Gift of the Alex Katz Foundation, New York
2017.15

LOANS TO OTHER MUSEUMS
OUTGOING PERMANENT COLLECTION
LOANS FISCAL YEAR 2016–17

Richard Yarde, American (1939–2011)
Huddie (Leadbelly)
Opaque watercolor on Arches paper; 1978
Purchased with funds from University of Massachusetts Alumni Association
1978.14

Hans Haacke, German (b. 1936)
Tiffany Cares
Photoetching on paper, published and printed by Crown Point Press; edition 33/35; 1978
Purchased with funds from University of Massachusetts Alumni Association
UM 1988.2

Annette Lemieux, American (b. 1958)
Take Your Country Back Forward
Two color lithograph; edition A.P. 2/12; 1990
Gift of Lois Beurman Torf, Class of 1946.
UM 1996.19

Kara Elizabeth Walker, American (b. 1969)
Freedom: A Fable, A Curious Interpretation of the Wit of a Negress in Troubled Times
Leather bound pop up artist book; edition of 4000; 1997
Gift of Betsy Siersma,
Former Director of the University Gallery
UM 1997.15

Jenny Holzer, American (b. 1950)
Abuse of Power Comes as No Surprise: Truisms and Essays
Softcover artist book, 156 pgs.; 1983
Gift of the American Federation of the Arts in conjunction with the exhibition Artist / Author
UM 1999.5.14

Richard Yarde, American (1939–2011)
Prayer
Watercolor on Arches paper; 1996
Gift of the artist
UM 2009.7

David Goldblatt, South African (b. 1930)
Stalled municipal housing scheme, Lady Grey, Eastern Cape. 5 August 2006
Color digital print in pigment inks on 100% cotton rag paper; 2006
Gift of the artist
UM 2011.2

Ann Messner, American (1952)
Du Bois: the FBI files
Incised digital scroll (hand-cut stenciled redaction); 2013
Gift of the artist
UM 2013.7

LaToya Ruby Frazier, American (b. 1982)
U.S.S. Edgar Thomson Steel Works and Monongahela River
Gelatin silver print; 2013
Museum purchase
UM 2013.58

Brendan Fernandes, Canadian (b. Kenya 1979)
The Encyclopedia Africana
Hand bound book with black linen paper; 2013
Gift of the artist
UM 2013.59

Mark Bradford, American (b. 1961)
Untitled #17
Lithograph and silkscreen on Coventry; edition of 42; 2004
Museum purchase
UM 2014.5

Dawoud Bey, American (b.1953)
Chevis II
Set of 4 color Polaroid photographs; c. 1995
Museum purchase
UM 2014.12.A D

Carrie Mae Weems, American (b. 1953)
The Edge of Time — Ancient Rome
Digital c print; edition 4/5; 2006
Museum purchase
UM 2014.17

Jenny Holzer, American (b. 1950)
Talking Politics
Pigment print; edition 1/5; 2008
Gift of the artist
UM 2014.31

Jefferson Pinder, American (b. 1970)
Invisible Man
Pigment print on paper; edition of 14/30; 2007
Donated by the artist and available for sale to benefit the UMCA art acquisition fund

Yun Fei-Ji, Chinese (b. 1963)
On the High Branches
Lithograph; edition of 40; 2007
Donated by the artist and available for sale to benefit the UMCA art acquisition fund

PEOPLE

UMCA STAFF

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

INTERNS

Eden Bekele, Art History undergrad
Kiara Hill, PhD candidate, African American studies
Caroline Riley, Art History undergrad

VISITOR ATTENDANTS

Dalton Alves
Sam Bavelock
Michaela (Caeli) Chesin
Jackeline De La Rosa
Macy Fernandes
Samantha Gerdes
Autumn Guntor
Morjane Hmaidi
Jacqueline Lee
Krystal Leger
Raymond Li
Jianlong Li
Nency Sangani
Andrea Whalen

DOCENTS

Emily Cooper
Kasey Green
Elizabeth Kapp
Rachel Maynard
Caroline Riley



Jenny Lind installs a one-of-a-kind Kara Walker piece, *Pastoral*

RESOURCES

GRANTS AND AWARDS

The Jordan D. Schnitzer Family Foundation
The Danish Arts Foundation
The Consulate General of Denmark
The Consulate General of The Netherlands in New York
The Barbro Osher Pro Suecia Foundation

CORPORATE AND BUSINESS SUPPORT

UMass Five College Credit Union
Grumbacher (Chartpak)
Teagno Construction

SPECIAL PROJECT FUNDS

The Class of 1961 Artists Residency Fund

CAMPUS PARTNERS

Printmaking Studio, Art Department
The Commonwealth Honors College
German and Scandinavian Studies Department
Art History Department
W.E.B. Du Bois Center
Film Studies Department
English Department
Fine Arts Center
College of Humanities and Fine Arts