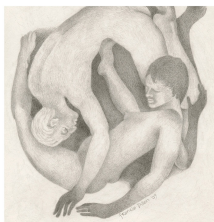


Smith '67

50TH REUNION ART EXHIBITION



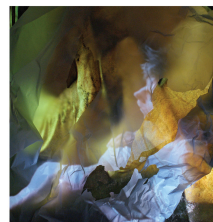
Francie Allen



Jane Banquer



Elaine Sussman Belvin



Rosalyn Driscoll



Alida Fish



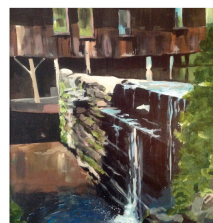
Elizabeth Olson Goldring Piene



Nancy Goldring



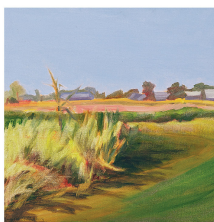
Carole Harmel



Edith Hunsberger (Edith Louise Weaver)



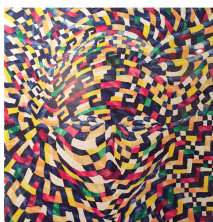
Eileen S. Kane (Eileen S. Cohen)



Hannah Achtenberg Kinn



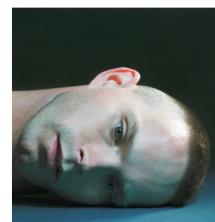
Anna Markus Treston



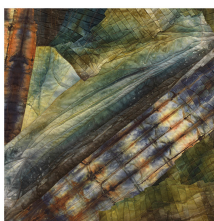
Susan Alexander Michod



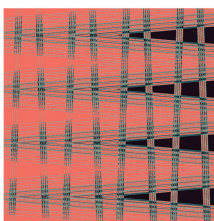
Susan Munro Lister



Suzanne Opton



Donna Lopatin Radner



Leah Siegel (Louise Siegel)



Lucinda E. White



Amy Namowitz Worthen



Annie Aleskovsky Zeybekoglu

Alumnae House, Smith College

33 Elm St., Northampton, MA 01063

April 26 - August 4, 2017

ACADEMIC YEAR: MONDAY - FRIDAY: 8:30AM TO 4:30PM

REUNION: THURSDAY: 8:30AM TO 9PM

FRIDAY: 8:30AM TO 10PM

SATURDAY: 8AM - 10PM

SUNDAY: 8AM - 1PM

SUMMER: MONDAY - FRIDAY: 8AM TO 4PM

All images are details.



50th Reunion Art Exhibition

50 years—the distance between Gothic and Renaissance art; between Mannerism and Baroque; and between Impressionism and Surrealism. Has *that* much time passed since we left Smith? The variety of styles and ways of working represented in this exhibition is vast. The predominance of media, whose new digital processes would have been unfathomable, urges us to examine our situation as Smith art students from 1963 to 1967? What did we learn? What have we lived through? How different are we now from who we were? Who are we—as artists—now?

We were taught by male artists who were trained as Social Realists. Some were painterly abstractionists, some were figurative. All of them had to contend with the war’s aftermath. Most had a profound sense of social justice and they passed that sense of purpose on to us. Female role models were not present within the studio faculty. The Smith College Museum of Art’s collection included few works by women artists.

We could study painting, drawing, design, sculpture, printmaking (relief, intaglio, and lithography – black-and-white only), typography and book design, and even architecture. We could take Smith’s magnificent classes in art history – a history that omitted women. During our time at Smith, the inventor of polymer acrylic paint visited to promote and extoll this revolutionary medium. It was a cutting-edge experience. However, the College did not offer ceramics, photography, or film making. If you studied those media elsewhere, you were unable to earn academic credit. Video and computer graphics did not exist except in the minds of the most visionary, experimental artists.

Were we touched by the art world? In 1963, brash and media-infused Pop Art was emerging, challenging post-war painterly, subjective Abstract Expressionism. Some of the ferment did make it into our studio classes. Josef Albers lectured at Smith on the interaction of color, just as hard-edge Op Art exploded onto the scene. We heard about Happenings. Our class gift to the College was a sculpture by Louise Nevelson.



50th Reunion Art Exhibition

The works in our 50th reunion exhibition reflect the media and movements with which we have engaged since 1967, including computer-based imaging, photography, video, performance, and the dissemination of images over the Internet. Think of the styles and movements that have succeeded one another: Minimalism...Color Field Painting...New Image...Earth art. Issues of gender, race and ethnicity became central to content. Feminism transformed art by rediscovering historic women artists and their achievements and by demanding a place for us in contemporary practice.

Many of us studied art at Smith and graduate school. Some have had lifelong careers in art while others came to art-making later in life. We are painters, printmakers, sculptors, ceramists, a jeweler, a papermaker, a fiber artist and a quilt maker, a landscape artist, university and art school faculty members, a filmmaker, a media artist and inventor, an experimental architect, a book artist, illustrator, graphic designer, and an art museum curator. We are a family therapist, IT professionals, a poet, government program administrators, a professor of anatomy, and a natural resources attorney. We are delighted to exhibit our works at our 50th reunion—a true homecoming—and show to the Smith community the artists we have become.

Amy Namowitz Worthen



50th Reunion Art Exhibition

Juried Exhibition: Alumnae House, April 26 – August 4, 2017

Francie Allen

Jane Banquer

Elaine Sussman Belvin

Rosalyn Driscoll

Alida Fish

Elizabeth Olson Goldring Piene

Nancy Goldring

Carole Harmel

Edith Hunsberger (Edith Louise Weaber)

Eileen S. Kane (Eileen S. Cohen)

Hannah Achtenberg Kinn

Anna Markus Treston

Susan Michod

Susan Munro Lister

Suzanne Opton

Donna Lopatin Radner

Leah Siegel (Louise Siegel)

Lucinda E. White

Amy Namowitz Worthen

Annie Aleskovsky Zeybekoglu



50th Reunion Art Exhibition

Virtual Un-Juried Exhibition: Cutter House, May 18 – 21, 2017

Francie Allen

Jane Banquer

Elaine Sussman Belvin

Sarah de Besche

Rosalyn Driscoll

Alida Fish

Elizabeth Olson Goldring Piene

Nancy Goldring

Carole Harmel

Edith Hunsberger (Edith Louise Weaver)

Eileen S. Kane (Eileen S. Cohen)

Hannah Achtenberg Kinn

Anna Markus Treston

Susan Michod

Susan Munro Lister

Suzanne Opton

Peggy Printz

Donna Lopatin Radner

Ginger Newcombe Shapiro

Leah Siegel (Louise Siegel)

Laurel Lancaster Swetnam

Lucinda E. White

Amy Namowitz Worthen

Annie Aleskovsky Zeybekoglu



50th Reunion Art Exhibition

Exhibition Team

Amy Namowitz Worthen, Exhibition Curator

Suzanne Talbott, Juror

Naya Bricher '13, Exhibition Facilitator

Acknowledgments

Justin W. Anderson

Elaine Sussman Belvin

Annie Croteau

Jonelle Dennis

Paula Barker Duffy

Ellen Kipnis Kanner

Elizabeth Pols '75



50th Reunion Art Exhibition

FRANCIE ALLEN



Francie Allen grew up in Gilford, a picturesque New Hampshire village that – after WWII – drew educated, visionary people to live their ideals. Their pioneering spirit and vibrant sense of community deeply shaped her values. Civil rights activities – including marching with Martin Luther King – prefigured her life long commitment to healing the planet and its peoples.

Allen moved to Seattle in the early 70's. A graduate sculpture student at UW School of Art, she unexpectedly found her greatest inspiration working with Dance Department head, Joan Skinner.

Francie is a versatile educator – from college teaching to designing school programs in visual thinking to environmental education. She ran a production studio for concrete garden sculptures, with pedestals and sculpted bowls located throughout the Northwest.

In CA (2003-2009), as artist-in-residence for the city of Palo Alto, she began her current work in wire. In 2009, she married and relocated to Bellingham, WA.



50th Reunion Art Exhibition

Fluid transparent bodies – visceral and sculptural – cast their shifting shadows in my invented public spaces. These undulating figures are fashioned of wire netting and other lacy materials, a perfect foil for special lighting effects to create environments of shadows. Many years as sculptor, drawer and dancer have led me toward making multi-sensory installations. Here I sculpt, draw and choreograph events that invite further manipulation and creative action by dancers, musicians and college art students – all adding their part to the community experience.

This was my Artist Statement in 2014 when my beloved husband's troubling symptoms of cognitive decline worsened into Alzheimer's Disease. My art momentum sputtered as I scrambled to redefine myself as primary caregiver with the social, medical, legal, financial tasks required in assuming total supervision of my soul mate's life.

Needing more economic security, I undertook on a 1031 exchange in Bellingham, a dilapidated Victorian house with a grocery store and carriage barn. In 2015-16 I renovated the buildings with plans to turn the store and barn into community art center and studios. Bellingham lacks venues to support cross-disciplinary installations: I create pop-up galleries for my projects that many people miss. These spaces will offer the community a permanent place to experience performances, residencies and exhibitions.

During these past two years I have found it vital to spend time daily in the studio. Now with stability in my husband's situation and caregivers he loves, I can refocus my energy on making art. Recently I finished a month's residency at Mindport. Visible in the front window of this local art and science gallery, I drew shadows cast by light shining through my circling wire dance figures.

My renewed artistic life includes helping make Bellingham a dementia-friendly city with a lively center that draws artists and students involved in issues around dementia and aging – which I believe is the next large scale social movement.

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www.francieallen.com



50th Reunion Art Exhibition

JANE BANQUER



Biography

Jane studied at the DeCordova Museum, the Boston Museum School and at Smith College with Leonard Baskin and Amy Namowitz Worthen. She was a state juried member of the League of New Hampshire Craftsmen, where she served to set fine art print and photography standards and to review the work of new artist applicants for exhibition and sales throughout the state. She is represented by Addison Woolley Gallery in Portland, Maine and formerly by Wenniger Graphics, Newbury Street, Boston, among other regional galleries. She has worked as a master printer, illustrator, graphic designer, arts educator and program manager in the visual and performing arts.

Artist Statement

The carefully rendered structure of objects through drawing has been at the core of my artistic vision since student studio days. I was surprised to fall in love with it after resisting every teacher who pushed the discipline to improve my painting. Since then I employ line, shape and contour to define, model, place, and interpret forms through marks on paper and canvas, wood, metal and three-dimensional materials as I make studies, assemble images, paint and construct plates for woodcut, etching dry point, engraving and collagraph prints. Often radically changing these empirical images, it's the printmaker's craft that typically gives form to my ideas.

Beginning as a relief printmaker, I turned to intaglio techniques for many years, returning to woodcut in a session at Haystack Mountain School of Crafts. In woodcut, unlike etching, where chemistry indirectly creates the plate's printing surface, I take distinct pleasure in directly manipulating the plate surface with my hand on a tool. While my current body of work is largely made up of single color and reduction woodcuts, I'm intrigued by the many possibilities offered by solar plate etching, creating both intaglio and relief plates from a seemingly endless range of drawing techniques. It's not surprising that as I examine new and long-neglected printmaking methods, I've also been led back to painting, dormant for so many years.

Printmaking Media

Etching is an "intaglio" process, creating a transfer image from a metal plate to paper under intense pressure. The plate is first coated with a waxy acid resistant material, which is then incised with a drawing tool or manipulated to create tonal areas. When the metal sheet is



50th Reunion Art Exhibition

immersed in acid, a line is bitten everywhere the resist has been pushed aside. In the solar plate technique, a metal-backed layer of polymer is impregnated with a light sensitive emulsion. When exposed to ultraviolet light through artwork, the material masked from hardening by the light washes away with water creating similar grooves or stippling to an acid bite. Dense ink is then spread over the entire sheet, worked into the etched depressions, and wiped clean leaving ink only in the grooved, or intaglio, surfaces.

Collagraph is printmaking from plates that are collages: a word derived from the French verb “to glue together.” Almost any materials are appropriate for collagraph that can withstand the printing pressure to produce an edition. These plates are often made on a base of mat board or masonite and then built up with layers that will hold ink and impart color and texture to the printed sheet.

To print the image, dampened rag paper is laid over the plate on the flat bed of an intaglio press and rolled between steel rollers, pulling ink out of the etched areas and depositing it on the paper. Prints with multiple colors and layered images are created with numerous plates in separate passes of the press. A fine intaglio print which is hand-wiped and pulled will always reveal the plate contour as a physical depression in the paper. Occasionally, an impression is created exclusively from a heavily textured plate that is printed without any ink. This low-relief process is known as embossing.

In contrast to the intaglio method, woodcut and linocut are relief prints where areas that are not intended to print are cut away with gouges and knives. Relief plates can also be created on solar plates. The remaining surface is rolled with ink and printed under hand pressure or in the press. Color prints consist of either individual registered plates for each shade or the reduction method where the same board is progressively cut away to layer colors one over the other until little is left of the original board, with each printing moving from lightest to darkest color.

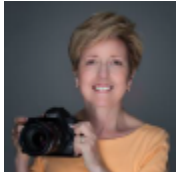
A signed numbered edition indicates the size of the entire run and the position of each individual print in a fraction written at the left-hand edge of the paper. The total edition number is stated as the fraction denominator and each print as the numerator. A label of A/P indicates a limited “artist’s proof,” pulled outside the full edition. The hand-written edition numbers and artist’s signature should be separately penciled at the base each print, not reproduced into the image. Because hand printed, limited edition, fine art prints are produced in multiples, they can be affordably priced for display or investment.

City Point View Studio: 95 City Point Road, Peaks Island, Maine 04108
207-239-5421 banquerJ@gmail.com



50th Reunion Art Exhibition

ELAINE SUSSMAN BELVIN



Artist Biography

Elaine Belvin's interest in photography was sparked by the beautiful landscapes she and her husband saw while hiking in the American Southwest. After a long career in Information Technology, photography is now her focus and hiking gives her access to remarkable sites.

Elaine brings a combination of artistic and technological skills to her images. She uses the camera as a tool to create works of art that capture an expression, a mood, a natural geometry, an exceptional quality of light, or a striking color palette. Computer technology helps her to transform what the camera captured into what she saw in her mind's eye. It is this combination of artistic and computer skills that shapes the final product. Through photography, she has discovered a way of expressing and representing the things that touch her and hopefully, touch others.

Elaine's portfolio includes nature, wildlife and vintage images from the American Southwest, Africa, and other travel destinations. Her photographic work has consistently been recognized for its excellence since she began, winning the top awards in camera club and gallery exhibits. It is currently on display at the Sedona Arts Center Gallery and its Annex Gallery in the Village of Oak Creek.

She moved to Sedona late in 2012 from Great Neck, NY, with her husband, Bill, who is also an accomplished photographer.

Awards

- 2016 First Place 'Feathers and Fur' Exhibit Glendale Galleria
- 2015 First Place Rotating Category Print - ACCC
- 2015 Third Place Professional Photographers– Sedona Arts Center Members' Juried Show
- 2014 Second Place Emerging Photographers – Sedona Arts Center Members' Juried Show
- 2013 Best of Show – Sedona Camera Club Juried Exhibition, Sedona Arts Center PhotoFest
- 2013 Best of Year Digital - Sedona Camera Club
- 2012 Best of Year Color Print - Manhasset Great Neck Camera Club
- 2011 First Place - Chasing the Light Juried Competition
- 2011 Best of Year Digital - Manhasset Great Neck Camera Club

Smith '67

50th Reunion Art Exhibition

Artist's Statement

I use the camera as a tool to create works of art that capture an expression, a mood, a natural geometry, an exceptional quality of light, or a striking color palette. Computer technology helps me transform what the camera captured into what I saw in my mind's eye. It is this combination of artistic and computer skills that shapes the final product.

Through photography, I have discovered a way of expressing and representing the things that touch me and hopefully, touch others. I love the recognition that someone else shares my vision and my connection to the subject.

Organized, geometric patterns from nature have an amazing sense of natural balance. Once I am drawn to a subject, I 'shop' through the viewfinder. I'll look at an entire scene and be inspired by its beauty. Then I slowly look up and down, back and forth, and at the smallest of details, searching for the patterns and composition that make my photographs unique and memorable. Photographing wildlife is a different experience for me. It requires incredible patience to wait for that special composition or interaction, and quick reflexes to capture it when it happens.

The camera is my first tool, and then my computer skills work in tandem to bring together the most brilliant final product. Throughout, it is an iterative process, always thinking about composition and balance. I am very detail-oriented and have an innate need to bring my photos to a point of perfection. It is that trait, I believe, that makes them distinctive and uniquely beautiful to the eye. In the end, it must be about the ability to recognize a potentially extraordinary photograph.

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elaine.belvin@gmail.com www.elainebelvin.com





50th Reunion Art Exhibition

SARAH DE BESCHE

Artist Statement

I work with clay because its plastic quality gives me joy: soft, moist earth that can be molded into forms that can be used for everyday events, melding the earth with our daily needs. I usually use stoneware for its durability, brushing it with porcelain slips to achieve a variety of textures and color possibilities. The leaf resist combines nature with the items of daily life: a meal with beautiful objects that reflect the natural world.

Facebook: Sarah de Besche Ceramics

sdebesche@me.com

617-784-1291



50th Reunion Art Exhibition

ROSALYN DRISCOLL

Biography

Trained in art history at Smith College ('67), Driscoll worked as curatorial assistant in the Asian department of the Yale University Art Gallery before studying fine art at Silvermine College of Art in Connecticut. Her early work in painting and drawing led to hand-papermaking, creating abstract handmade paper collages with texture and physical presence.

Interest in the human body and in the physicality of materials led to making sculptures that investigate touch as a way of knowing. She became an expert on tactile perception in art and has written extensively on touch in the visual arts. Her interest in sensory perception continues to this day, notably as a member of Sensory Sites, an international collective based in London that generates exhibitions, installations and research to explore multi-sensory perception.

Her current work includes site-responsive installations in the environment, explorations of water in collaboration with Springs Stewardship Institute in Arizona, and collaborations with filmmakers that project moving images onto her sculptures, animating and transforming both sculptures and images. Her work has been awarded numerous fellowships and residencies and is exhibited in Europe, Asia and across the US.

Statement

My sculptures, installations, photographs and collages explore the experience of the body, especially touch, sensation, empathy and emotion. The body is conceived as part of nature and natural processes. I use a variety of sensuous materials rich in expressive qualities and tactile appeal, favoring rawhide for its organic qualities and evocation of skin, animal, death and transformation.

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50th Reunion Art Exhibition

ALIDA FISH

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E-mail: alifish@verizon.net afish@uartsedu

Website: www.alidafish.com

“At the heart of my artistic efforts, lies an urge that has existed since childhood: the desire to create a world of my own invention.”



Biography

Photographer Alida Fish is known for her still life work using manipulated photo processes, mythic tableaux of flora and curiosities, and disquieting spectral images. In fish’s work, historical and digital processes vacillate and commingle, disregarding visual and material boundaries. Throughout Fish’s career, she has indulged the make-believe, using photography as a tool for her imagination. In her words: “The impulse to populate and control an invented world has led to photographs of sculptures that appear to metamorphose into living flesh, plants that emerge as heroic in their struggle to exist, and curious objects that are a testament to the wonders of life on this planet.”

Alida’s photographs have been exhibited throughout the United States in galleries and museums including The Philadelphia Museum, The Delaware Art Museum, The Portland Museum, The Albright-Knox, The Pennsylvania Academy, The Santa Barbara Museum, and The Florence Griswold Museum. She has received numerous grants including an Individual Fellowship from the National Endowment for the Arts and the Masters Award from the Delaware State Arts Council. She has been sponsored as a resident artist by many institutions including The American Academy in Rome, Anderson Ranch in Colorado, and Visual Studies Workshop in Rochester, New York. She serves on the Board of Trustees for Penland School of Crafts in North Carolina. Alida is Professor Emerita at The University of the Arts, Philadelphia. She is represented by Alan Klotz Gallery, New York, and Schmidt-Dean Gallery, Philadelphia



50th Reunion Art Exhibition

ELIZABETH OLSON GOLDRING PIENE



Elizabeth Olson Goldring Piene was born in Forest City, Iowa. She received her B.A. cum laude from Smith College and M. Ed from Harvard University. Although visually challenged, she continues to work as a poet, writer, media artist and inventor. From 1975-2013, at the Center for Advanced Visual Studies, MIT, she held positions as Research Fellow, Senior Fellow, Acting Co-Director, Exhibits and Projects Director and Lecturer in the Department of Architecture.

Goldring curated and organized several CAVS group exhibitions and projects including: *You Are Here*, ICA, Boston, MA, 1976; *Centerbeam*, documenta 6, Kassel, Germany 1977; *Centerbeam*, The National Mall, Washington, D.C., 1978;

International Biennial Exhibition of Graphic and Visual Art, Vienna, Austria, 1980; *Lights/OROT*, Yeshiva University Museum, New York, 1988; *Celebration of Light*, Savonlinna, Finland 1989; *ARTTRANSITION '90*, MIT, Cambridge, MA 1990; *Light/Space/Time*, MIT Museum, 1994. With Otto Piene, she also co-directed 5 international Sky Art Conferences between 1981-1995. They co-authored the *Sky Art Manifesto*, presented at UNESCO, Paris in 1987.

While at MIT, Goldring invented seeing machines, and created a visual language and retina prints addressing conditions of blindness. She has authored four books of poetry, as well as several articles and exhibition catalogues. Her poetry books include *Laser Treatment: poems and two stories* (Blue Giant Press, Boston, 1983), *Without Warning: 49 poems* (BkMk Press and Helicon Nine Editions, Kansas City, 1995), *ey-: poems and retina prints* (BkMk Press, Kansas City, 2002) and *The Light Silo/Das Licht Silo* (Delight Edition, Paris, 2014). A book of her new and selected poems is forthcoming. She has given readings and performances in the U.S. and Europe and she workshopped a theatre piece, “My New Friend Su: The Moon’s Other Side” with director/producer, Robert Wilson. The piece features her poetry and her “Eye Robot”.

In 2004, Goldring was awarded the Smith College Medal and in 2006, she received “Best and Brightest” Awards from *MIT Technology Review*, *Esquire* and *Scientific American*.

Elizabeth Goldring lives in Groton, Massachusetts. She also maintains residences in Boston and Berlin. For 35 years, she lived and worked together with her late husband, Otto Piene. She now manages his estate and is on the board of the Zero Foundation.

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50th Reunion Art Exhibition

NANCY GOLDRING



Biography

Nancy Goldring was one of the founding directors of SITE, Inc. an experimental architectural group in the 1970s. She has received 2 Fulbright grants, one to Italy and another to Southeast Asia. Publications of her work include, *Distillations*, from fall 1999, (the Southeast Museum of Photography with essays by Alison Nordstrom and Ellen Handy); *Palimpsest: the Photographs of Nancy Goldring* (text by David Levi Strauss), *Vanishing Points* (text by Michael Taussig).

Based in New York City, Nancy has been exhibiting her drawings with foto-projections nationally and internationally for many years. Her recent shows include: *Urban Amnesia* at the Casa Achada in Lisbon, *Vanishing Points* at Galleria Martini e Ronchetti in Genoa; *Lo Studiolo*, an installation project for the city of Parma; *Tunnel Visions* at the Houston Center of Photography; and *Distillations* at the International Center of Photography in Mumbai. Her work is included in many public collections including: The Bibliotheque Nationale, Eastman House Museum, International Center of Photography in NYC, the St.Louis Art Museum, the Smith College Art Museum, the Herzlyia Museum, the Westlicht Schauplatz fur Fotografie. Her most recent project was *School of Nite*, a collaboration with poet, Peter Lamborn Wilson (a.k.a. Hakim Bey) (Spuyten Duyvil Press). She has taught for many years at Montclair State University in NJ in the MFA program and as director of Drawing. She was a visiting artist at The Rhode Island School of Design, Parson School of Design, Haverford College. She has received 2 Fulbright Fellowships, one to Italy and the other to Sri Lanka and India, which resulted in the publication of *Distillations*, by the Southeast Museum of Photography. She writes as a free-lancer in such publications as The Architect's Newspaper, the Brooklyn Rail, and Raritan.



50th Reunion Art Exhibition

For nearly 40 years I have been developing a personal way of making art. Combining graphic, photographic, and projected material, I produce work that appears as a non-narrative series of images or what I have called *foto-projections**.

My *foto-projections* suggest the intricate nature of human perception by re-ordering visual information to propose irreconcilable time frames, shifting vantage points, changing moods, and memory traces. Each image represents one of the many possible ways of evoking a place or a moment; and the series altogether suggests the complex way we experience the world. Some of the series have been presented as large-scale time-based installations in which the images dissolve and fade into each other. Seen this way, the sequence seems to excavate a real or imagined archaeological site thereby slowly revealing a rich sedimentation of an irrecoverable past.

* I devise a low relief collage based on pencil sketches. Using multiple slide projectors, I project fragments of relevant slides that I have taken onto the collage. Using a large format camera, I photograph the model with the superimposed projections to produce "foto-projections." Each image has the same collage as its background but layered with distinct slide information to suggest various modes of looking - contemplation, rumination, or reverie.

nancy.goldring@gmail.com

463 West St. Apt. 1112A NY NY 10014



50th Reunion Art Exhibition

CAROLE HARMEL

Biography

When I entered Smith in 1963, I thought I would be an English major. When I left in 1966, I was searching for art.

So, what happened?

Looking back, I realize that on the one hand, I had some excellent courses at Smith, but was looking for something else. The summer before I entered Smith, I had a job at the Department of Agriculture in D.C. (I grew up in MD), the same agency which sponsored the Farm Security Administration. They had a file cabinet which included original photos from the FSA, and I had a wonderful supervisor, who was really into photography. She introduced me to the FSA photographers, and gave me a camera when I left!

At Smith, there was a wonderful Art History course, which I loved, and one of my most vivid memories, along with sitting in the library, studying for the identification exams, where we had to identify works, artist, date from paper prints lined up on a shelf (long before computers) was the interruption of a lecture on Baroque art to announce the assassination of JFK

There were other courses that stayed with me. The World Lit classes, especially the Russian classes, reading Tolstoy and Dostoevsky, taught by a young Russian woman, were magical. Dante taught by a young man who read passages in Italian, seductive to say the least! I also loved Latin and Biology, although these were difficult. But more difficult was French (the only course I got a C in) and discouraging.

By the end of my sophomore year, heavily into poetry (I won the Academy of Poets prize, I grew restless, and realized I was searching for something else. I was accepted into the American Studies program, and then decided to do A Jr. Year Abroad in Edinburgh Scotland, because the photographs of the city were so beautiful.

The summer before Edinburgh I traveled through France on a Moped. You could do that safely then! I practiced my French, looked at art, and breathed deeply. I fell in love with France, even though I was never a good student of French!

In Edinburgh, at the University, my main interest became the darkroom. They had a photography club, and I practically lived there. Since Smith did not have practical photography then, I came back and transferred to Antioch, about a 180 degree turn from Smith: Co-ed, unstructured, work study, progressive to say the least - I would not have survived without my history at Smith. I feel very lucky to have had such diverse college experiences.



50th Reunion Art Exhibition

My work-study at Smith led me to NYC, where I worked for a photo studio (learning I did not want to be a commercial photographer). My best job was working for the American Foundation for the Blind, where I was allowed to do a documentary on the blind children, a project that has always stayed with me.

After Antioch, I went to the School of the Art Institute in Chicago, where I remained, getting a tenured teaching job, from which I have only recently retired.

In the summers, my husband (also an artist) and I traveled widely. Mostly we traveled on our own, searching out sites to photograph and paint. In recent years, we took a couple of Smith sponsored tours, and on the first, I met John Davis, professor of art history, and reconnected with the Smith vibe. On that trip also, I met Helene Visentin, who encouraged me greatly in my art works based on the French/English language. We were on the recent tour to southern Italy with John, the engaging Smith President Kathleen McCartney, and found myself sitting next to Joan Harris, a Smithie, and the mother of the President of the Francis Parker School in Chicago, which my daughter attended for 14 years-!

On the first tour, to Burgandy, I reconnected with France, and began my French "Jeu de Mots" series, where I used my bad student of French experience to advantage. I have always loved puns, and the French/English crossovers really amused me. Thus in the works submitted to this exhibition I have: 1. Bette/bette (Bette is a friend of mine, and is also the French word for Swiss Chard. 2. 14 Carats (same in both French and English). 3. Pomme de Tear- Pomme de terre is "apple of the earth" in French. 4. New Poire has a longer history. Poire is pepper in French, and this is an homage to my hero Edward Weston, who showed me that photography could be art as well as documentary. It is juxtaposed over a painting by my daughter Alexandra, of nude figures, which Weston also loved. Finally, 5. Pain/pain in which pain is of course in French the word for bread, punctured by a knife, and cut up and rewoven. Each of these pieces evolves over the years, so that it is difficult to date them - 2016 being the final or most recent printing, going over previous works, combining layers together, double exposing, weaving and reweaving, and finally in the 2016 edition, printed as archival inkjet prints, in editions of 10. The sizes given are unframed.

Although I will not be able to attend the reunion, I am glad for this chance to reconnect with a past that was so inspiring, and continues to resurface in mysterious ways!

Gallery Affiliation: Printworks, Chicago (37 years, they will be closing soon!)

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Smith '67

50th Reunion Art Exhibition

EDITH HUNSBERGER (EDITH LOUISE WEABER)



Over 50 years ago, my design course professor issued a challenge—draw a machine. Obediently, I took the back off my alarm clock and proceeded to do a detailed perspective drawing of its innards. In the process, the gears and gizmos began to fit together, both on the paper and in my head. A few totally focused hours resulted in a detailed drawing and a much clearer picture in my mind of how things like alarm clocks work—how the pieces mesh and interact with one another. Later, as an art teacher and a parent, I used the same exercise to encourage young people to focus, to understand through doing. That is how painting helps me now—focusing, understanding, remembering.

It's been a while since my BA in art and education at Smith. I taught art for a couple of years, had a couple of sons, acquired a masters degree and most of a doctorate at SUNY Albany while I administered programs (testing, policy analysis, statistics, database management) for New York State Departments of Education and Civil Service. Time for painting was scarce during those 35 years or so. I retired in 2002, but I stay active.

Painting (watercolors and acrylics) has helped keep me busy. I produce 30-60 paintings per year, many of them commissioned work for people wanting to remember people, pets, and favorite places. I donate about a dozen paintings per year to various charities and good causes. I've showed my work at Paradise City Art shows two or three times per year for the past several years, and I've participated in numerous local art shows.

I've been an officer or board member for several organizations: the Amherst (MA) Rotary Club, the Amherst Golf Club, Amherst Historical Society, Lake Wyola Association, Western Mass Women's Golf Association, Leverett Crafts and Arts Association, Deerfield Valley Arts

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Association. Activities include golf, tennis, fly fishing, kayaking, quilting, beadwork, caring for my menagerie of three big dogs, two cats, and a parakeet. I'm a grandma.

Sometimes my own photos—of home or from travels—are the inspiration for paintings, and sometimes pictures found in newspapers and magazines serve to start the process. Occasionally I paint from life. Whatever the source, the result is a closer feeling for the subject. As with that long-ago alarm clock, focus enables understanding. Painting often makes me fall in love with my subjects as I strive to capture them, simplify them, and change them. And, as with any good relationship, the interaction changes me, as well. I grow in understanding and kinship with the surrounding world. I am grateful for the greater connection.



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EILEEN S. KANE (EILEEN S. COHEN)

After graduation (1967, AB, Zoology), I entered Harvard Graduate School of Arts & Sciences and entered straight into the reality of MALE dominance in medical professions at the time. I joined 24 other women at Harvard Medical School in a class of about 150 pursuing an M.D. or Ph.D.

For more than 12 years, I was the “token” woman in academic departments, as I climbed the very vertical academic ladder. Ironically, when I was ready for tenure, it was a woman who said “No!”. Hence, I moved to Portland, OR in 1980 to become an Associate Professor of Anatomy & Otolaryngology at University of Oregon School of Health Sciences (now Oregon School of Health & Sciences University=OHSU).

This great move solidified my desire to forge my own path. I had been successful in science, was a mother of one, wife of a successful physician. I was 35, but weighed 79 lbs.! My life needed to change!

After bringing my entire house & lab to Portland, I decided to leave research science to join the Class of 1986 as a 2nd year Art student at Pacific Northwest College of Art. I started full time but became part time when our daughter was born (1983) and I graduated with a BFA in 1987.

I began my new profession with great excitement, joining a cooperative gallery and creating in my own studio. I've shown locally, regionally, nationally and internationally (See Resume.). My work has been displayed in many galleries (both private & public) and lives in many collections, including those of several classmates and in public institutions (egs.-City Hall, Corvallis, OR), Portland Community College, OR).

I presented some of my work in 1992 at our 25th reunion where I was encouraged by our class to publish “Forms of Protest: Drawings & Poems About Racism”. I had a one-woman show at Alumnae House at Smith in 2001.



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Artist Statement

In all of Eileen Kane's artwork, line is usually the most predominant element. Kane begins her work with line (pencil, charcoal, brush or dropper). She uses varieties of line to develop the sense of volume and motion inherent in her drawings, paintings and wire sculptures. In her ink figure series, unusual lines create the gesture, often left as is. Kane uses the dropper from the bottle of intense watercolor ink to create the lines. There is no distinct plan at the outset. The first line(s) become the core of the figure, with limbs added next. Heads are usually last! These figures are created without models, but based upon Kane's study of human anatomy and many years of teaching both figure drawing and anatomy.

Color is another important element in nearly all Kane's work, notably in her watercolor figures and acrylic ,abstract paintings. Intense colors are used with mixtures to emphasize the mood, place, sound and vitality of the pieces. Texture also is prominent in Kane's abstract paintings. While figure is still the predominant subject of Kane's work, she also creates non-representational (abstract) works that suggest landscape, moving figure, architecture and/or light.

A constant factor in Kane's work is her experimentation with new painting/drawing materials and approaches that mirrors her previous career (35 years ago) as a research scientist in neuroanatomy. These ink figures developed serendipitously when Kane only had the ink dropper with which to demonstrate figure drawing in one of her several classes.

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50th Reunion Art Exhibition

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50th Reunion Art Exhibition

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50th Reunion Art Exhibition

SUSAN MICHOD

Biography

I started my career after graduating from Pratt Institute in 1969 working with pattern painting. From 1975 to 1981 I showed in New York with Susan Caldwell Gallery as well as Andre Zarre, and in Chicago with Jan Cicero. But soon my work was evolving out and the patterns were no longer confined to canvas. Chairs were incorporated and miscellaneous found objects. Doors were attached to the canvases in an attempt to expand painting's dimensionality. I was doing more installations and what I did were post-abstract landscapes that spot-lit my fascination with nature, specifically swamps, deserts, and the underwater world.

My work changed again in 1992 when I developed brain cancer. One day I was painting, the next I was in a coma. Slowly, and central to the recovery process, I began to paint again. Paint itself - its texture, its depth - rejuvenated me. I returned to the work I'd done shortly before my cancer and painted over it in an attempt, I guess, to erase the past. With an electric sander I swiped down through the layers of the past. Five years after my cancer I showed these paintings at the Cultural Center in Chicago in a show called "Fragile Landscapes"



Artist Statement

Shrouds. A shroud. Many shrouds. Paintings as garments, as veils. Paintings that conceal and in their concealing reveal new ways of looking at the world.

My work, a series of paintings called "Shrouds," combines my love of pattern with the face, creating the illusion of fabric folding, swirling and shifting over the contours of the skull. They were started before the events of September 11. But since that day the paintings appear more and more to me as crumpled facades. The spaces filled in with bright bursts of color, the textures deepened to incorporate differently hued whites. The white spaces are not so much empty as subdued and reflective. They are the eyes through which you view the storm. They are the silences between the lines.



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Since the WTC site is starting to be rebuilt, I am doing a “Rebirth” series with exuberant color and more complex patterns. What used to be is now all color. In my recent paintings, I am working with Joseph Albers flip-flop perspective drawings, translating them into color, and playing with scale, either making the patterns on the smaller or larger, so the face recedes or projects. This series is much smaller but I hope just as dense.

Now I am working on a series of mask-like paintings based on various ethnic styles and imaginative colors as well a series called Mask fragments which deal more with pattern, scale, and issues of abstraction. In these paintings, I am drawn to cartoon figures such as monsters and unicorns that hint at a story.

“Shrouds” is the result of this rebirth, this renewal of purpose. Each “Shroud” is a portrait of a self in continual change and a culture in crisis.

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50th Reunion Art Exhibition

SUSAN MUNRO LISTER

In my student years, art appealed to me but was not accessible through classes or self-learning. As a scholarship student, my major at Smith was French, and I was offered a full fellowship at Cornell for a Master's and Ph.D. following graduation. However, I opted to translate for two years instead. Music was my principal cultural interest.

Following graduation, work, and marriage and children, art grew to become a central interest of my life. It began in Germany in the early 1970s with a class for spouses of diplomats. Returning to northern Virginia, I studied painting and drawing on a part time basis at the Corcoran School of Art for four years and later, along with other courses, at the Northern Virginia Community College (NOVA), receiving an Associate's degree at the latter. In the 1980s I studied stone and wood carving privately with a professional artist (John Ward), and in the 1990s terra cotta figure and hand building with Judy Miller-Pecora at NOVA. Since then I have worked principally in watercolor, benefitting from working with various professional artists in the region. I was fortunate to be able, for many years, to work frequently at my home with a professional model. The work I am submitting to be juried is a painting of that model.

My watercolor teacher at the Corcoran was my greatest influence. He was part of the Washington Color School. He wanted us to see "color as color" but to emphasize line and to accent where the line turned. He also wanted us to "get motion into our work," not allowing us to draw with pencil but requiring us to plunge into wet paper with a brush and to work rapidly in order to achieve a combination of sensitivity and boldness.

I began to teach on a part-time basis in 1987 and continued until health issues intervened 25 years later. Most of this was done through Fairfax County, both night classes for adults and after school classes for children, and some in Saturday classes sponsored by Springfield Art Guild. The principal subject was drawing, with others being figure and portrait bust in terra cotta, stone carving, and hand building in clay.

I can be reached most quickly via my husband's email (listerjm@aol.com) or mobile phone (703-593-3918). Our home phone is 703-569-2947, and our address is 6205 Fernleigh Blvd., Springfield, VA 22152. During most of July and August we are in Gloucester, MA and can be reached at the above email or at 978-281-0429.



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SUZANNE OPTON

Biography

Suzanne Opton has received grants from NYFA, NEA and the Guggenheim Foundation. Her work is in the permanent collections of numerous museums including the Brooklyn Museum, Museum of Fine Arts, Houston, Cleveland Museum of Art, and the Nelson-Atkins Museum of Art. Opton lives in New York City and is on the faculty of the International Center of Photography.

Opton's Soldier Billboard Project presented portraits of American soldiers on billboards and in subway stations in eight cities in 2008-2010. The billboards inspired a heated conversation about art and soldiering on the website www.SoldiersFace.com. Her work is included in numerous monographs. The book *Soldier / Many Wars* was published in 2011.

Statement

The *Soldier* portraits were made at New York's Fort Drum between the soldiers' tours of duty in Iraq and Afghanistan, 2004 and 2005. We all experience crucial moments when we feel most alive. Whether transcendent or horrific, these are the moments that we will always remember. After all, what are we if not our collection of memories? In making these portraits of soldiers, I wanted to look in the face of a young person who had seen something unforgettable.

The initial photographs were traditional - standing, contemplative. I then asked each soldier to lay his or her head on the table. The head becomes a simple object. I meant it to be isolated and vulnerable. I think of these images as an amalgam of my setting the stage, making the rules, and the soldiers bringing themselves to the game. The images embody the traditional photographic concept of capturing real events. I still believe in the power of that. But I am not a photojournalist. What I like best is to apply some provocative structure to looking at a real moment in time. The large color images bring to mind the heads of toppled statues or fallen warriors.

By virtue of the slow process of working with a large format camera, the subject's mind may well wander during the session. In this fashion, although conscious of being looked at, the subject may be lost in thought when the exposure is made. Although the implication of being shot down was perhaps not lost on these young men and women, however, pose is also intimate - like seeing someone opposite you with his or her head on the pillow.

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Smith '67

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50th Reunion Art Exhibition

DONNA LOPATIN RADNER



Biography

My college background is in American Studies, mostly literature and history as an undergraduate at Smith College. I received a Masters Degree in Education from Tufts University before going to work for the federal government in Washington, D.C. This was not a good fit for me since I dislike management and prefer to work directly on projects where I have more control over my work.

I learned in government that I hate planning, because it usually never works out as planned and seems a waste of time. I prefer to work more spontaneously and intuitively, designing as I go. Then the work is more fun for me. So my process is very important to me. I have to enjoy the entire process of making a work of art.

After I left the government, I started making quilts in 1981 and have since made more than 500 quilts. I have taken some quilt classes but am mostly self-taught, trying to create my own vision with fabric. I like to invent my own techniques where possible or to modify what I learn to follow my own voice.



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Artist Statement

Color, pattern, and texture in fabric are my starting point in designing quilts. My inspiration comes from the fabrics, which tell me how to use them. I work intuitively, without preplanning, letting the quilts take on a life of their own.

With few exceptions, I do not like to follow patterns, even ones that I create. I like to work in a series with slight changes between pieces, using different color combinations. I prefer to invent my own techniques or modify other methods to make them more free-form.

My work is mostly abstract rather than representational and grows out of different color groupings as I explore visual texture in fabric and in nature. In the past, I worked primarily by piecing, using many different hand-dyed and commercial fabrics. Fused applique and heavy machine quilting added additional layers of visual texture and complexity.

My most recent work includes a series of fused landscapes inspired by the ocean and by the striations in rocks and canyons in the western National Parks. I am currently working on a series of tree trunks in different seasons. Visual texture and striations in nature captivate me.

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GINGER NEWCOMBE SHAPIRO

Artist Statement

Based on the famous photograph of an Afghan girl by journalist Steve McCurry, and published in 1984 by *National Geographic*.

I must thank the late Bill St. George, talented artist and inspiring teacher, whose class I enjoyed at the New Art Center in Newton, MA. Bill played beautiful music while he encouraged us all to take chances and reach for new expressions.

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50th Reunion Art Exhibition

LEAH SIEGEL (LOUISE SIEGEL)

Biography

“...My work is an ongoing exploration into unpredictability, complexity and ambiguity...”

I am inspired by the badlands of the Southwest, the industrial wastelands of northern New Jersey, the dark forests of Finland, the intersections of art + science, and the far reaches of consciousness.

As an artist and photographer I explore landscapes of profound space and random, often mythic patterning, mapping these landscapes to reveal surface topography or interiors of the body or imaginary spaces. I employ various drawing and imaging techniques, often referring to visual equivalents of software program models. I am concerned with the ambiguities and protean nature of representation.

I developed my mark-making and imaging work throughout careers in film, video, photography and digital media, exhibiting my drawings and photography since the mid-1980s. I majored in Art History and Italian at Smith College and received my M.A. in Photography and Studio Art from New York University and the International Center of Photography. I have taught at New York University, Long Island University and Santa Fe Community College. In New York City I owned a video production company which specialized in performance and experimental work and produced award-winning documentaries. Exhibited in various countries and represented by galleries in the United States, my artwork is in private collections as well as in the New Mexico Capitol Art Foundation Collection.

Artist Statement:

RE-VISIONS and *DISPLACEMENTS* are two series of abstract landscape drawings in which I employ data visualization as a language for viewing the environment differently, for shifting conventional views of the natural world.

The images re-examine, in 21st century terms and technologies, some of the optical concerns and chromatic dissonances of mid-20th century Op Art, as well as the textural patterning and design of Bauhaus textiles. They present illusions of movement and vibration, of hidden images and patterns, of warping and swelling, of the interaction of colors and layers, of alternating and repetitive forms.



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As a landscape artist and photographer immersed in the digital realm of data as language, I explore and photograph environments, like the Bisti Wilderness in Northern New Mexico, to produce series such as *RE-VISIONS* and *DISPLACEMENTS*. Wandering through isolated terrain, with camera in hand, I read the landscape as a narrative text, as frames in a film, and lose my Self in the enormity of the land. Vastness provokes the image gathering, allowing conventional boundaries of landscape and human physicality and time and space to shift, to temporarily dissolve. I later connect with the stillness of the images through my technological collaborators: the computer and software. I apply algorithms, personal mark-making, mapping, drawing and imaging techniques to digital representations of the remote lands; and I extract visual images from source code.

I use aluminum for a substrate into which the pigments of the images are chemically infused. A metal found in the Earth's crust, aluminum emphasizes the intersection of nature with technology. Its luminous polished surface produces ever-shifting light-filled sensations, as the sleek metal sheets float off the wall, mirroring the viewer looking in as well as reflecting its own imagery.

I use data as language in series like *RE-VISIONS* and *DISPLACEMENTS* to shake images loose from their referents; by shifting the inquiry away from the necessity for conventional representational traces, I am extending explorations into worlds of ambiguity and uncertainty, into unmapped territories, into realms of the imagination where new conversations may reside.

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50th Reunion Art Exhibition

LAUREL LANCASTER SWETNAM



Artist Statement

I started exploring polymer clay about ten years ago, using it in my interventions as a family therapist. I was intrigued and started noticing the amazing work of artists around the world in this relatively new medium. Five years ago I began working with polymer as an art medium, focusing on jewelry and small vessels.

Millefiori cane work appeals to my love of patterns (textiles, quilts, baroque music!) and the chameleon qualities of this material invite explorations into the symmetry and diversity of organic forms like pods, anemones and flowers. Each piece I make is one of a kind. For me, polymer clay is three-dimensional color.

My studio is at home, but I teach classes in shared space in SE Portland, viaartisticapdx.com

My work can be seen at a gallery in downtown Portland www.artisticportland.com

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50th Reunion Art Exhibition

LUCINDA E. WHITE

Biography

Lucinda has taken classes in painting at Maine College of Art, the University of Southern Maine, and the New School in New York City. She has attended numerous painting workshops, including ones led by Maine artists Carolyn Walton, Stuart Ross, and the late Elena Jahn. Lucinda's work has been shown regionally at corporations, libraries, schools, and churches.



Artist Statement

I began oil painting while living in New York City from 1967-1970. My subject matter then was life studies and still life. I painted my first landscapes on Monhegan Island in the early 1980's. I did not return to painting until 2010, after raising my children and working as a natural resources attorney, protecting forests, parks, and shorelands for the State of Maine. I wanted to examine and savor Maine's natural beauty in new ways. I began spending more time in places I had previously only passed by. I first focused on landscapes and seascapes in parks and other protected areas. More recently I have explored aspects of my personal landscape—children, grandson, journeys.

In selecting a composition, I am drawn to contrasts between elements—stone and grass, sand and water, light and shadow—as well as color relationships. Once I begin to paint, I am inspired by the viscosity and smell of oils, and using brushes, or on occasion my palette knife, to spread paint onto the canvas. Although the season and time of day may influence my choice of color, my palette tends toward rich, warmer hues. The color that I mix doesn't always match exactly what I see, but it sometimes works better. So there is mystery and magic in the mixing. I work slowly, deliberately, whether working indoors from my own photographs/sketches, or outside, on location, relishing the sun's warmth and the fresh air.

I hope that my paintings will cause viewers to reflect on our shared values, and to support protection of our natural resources.

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50th Reunion Art Exhibition

AMY NAMOWITZ WORTHEN



Jan Golann, *Amy Namowitz Worthen at Oplontis*, 2016.

Biography

Amy studied art at the High School of Music & Art in New York before attending Smith College, where she received her BA in Studio Art. She received her MA in Printmaking from the University of Iowa. She has lived in Des Moines since 1970 and in Venice, Italy, since 2004. An engraver and printer, she has had over fifty solo exhibitions and her work has been included in over 200 juried and invitational exhibitions. Her works are in the permanent collections of the Metropolitan Museum of Art, NY; the Smithsonian American Art Museum; the Museum of Fine Arts, Boston; the Cleveland Museum of Art; Harvard University Art Museums, and many others. From 1997 to 2016, she was Curator of Prints and Drawings (now Emerita) at the Des Moines Art Center, where she oversaw the museum's permanent collection of works on paper. She has organized over seventy exhibitions on the history of prints and drawings, and has authored numerous catalogues and articles. A member of the Print Council of America, she currently serves on the Visiting Committee of the Smith College Museum of Art. She is the Chairperson of the Smith '67 50th Reunion Art exhibition.

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Gallery representation: Olson Larsen Galleries, West Des Moines, Iowa info@olsonlarsen.com



50th Reunion Art Exhibition

ANNIE ALESKOVSKY ZEYBEKOGLU



Biography

Born in New York City, Annie earned her BFA from Smith College and her MAT in Fine Arts from Harvard. She has taught drawing, painting and book design in the Boston area, and has worked as a freelance illustrator and graphic designer. She has been a mixed media painter and book artist for over 30 years. Her award winning work is in collections in Boston, New York, Turin, Istanbul, Hungary, and Poland. She lives and works in Boston and in the Aegean coastal village of Çeşme Dalyanköy in Turkey.

Artist Statement

I make a conscious effort not to work from intent, but rather to invest myself in the materials completely and the emotional and physical response they elicit. I am fascinated by process and decay, the rearrangement or dissembling of patterns and the rhythms that occur when repetition is disrupted. Most essentially, I trust in mark making as the most natural way of connecting, seeing and recording encounters. Books are a vehicle for both abstract and tangible expression, for exploring the compelling tensions between content and responsive, complementary structure.

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