



60TH REUNION ART SHOW

Artists

Betsy Abbott
Deborah Bump
Ruth Derow
Gloria Fraser
Carol Goodfriend
Fran Goodwin

Meg Lindsay
Nancy Maas
Barbara Naeser
Georgia Pugh
Nancy Scanlan
Talia Schenkel

Betsy Abbott

To my great surprise, creating art began for me in 1999 when at age 57 I took a beginner's quilting course at a local community college, my first class ever in making art of any kind. Throughout my life I have been enlivened by stories and captivated by new ways of learning and sharing. Quilts often tell stories; so it is no wonder quilt art found me!

Painting with fabric and thread has become my passion, a source of constant wonder and joy: to hold a moment in time, convey a sense of beauty, capture light in its many forms, and celebrate wildness in the natural world. To learn more, see "My Childhood Muse," found in Writings at www.betsyabbottquiltart.com



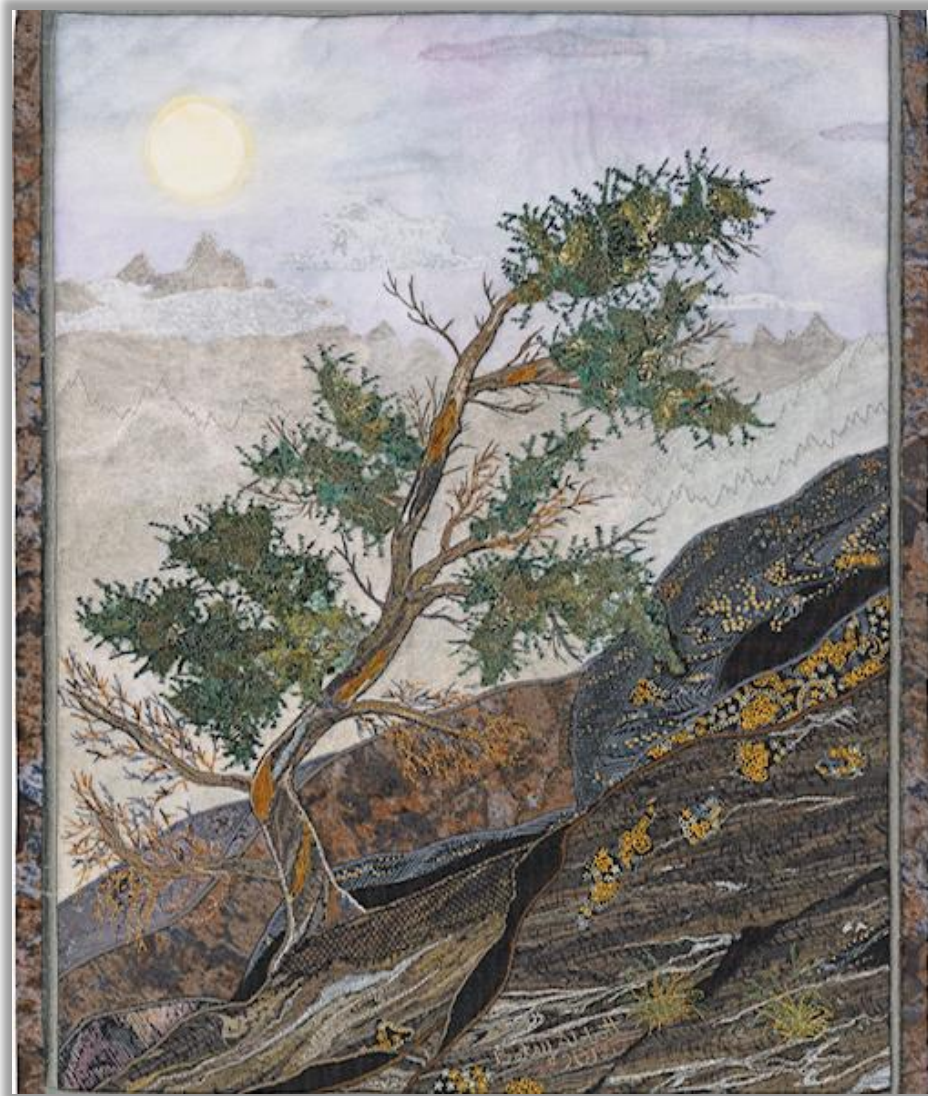
Betsy Abbott
Tidepool Treasure



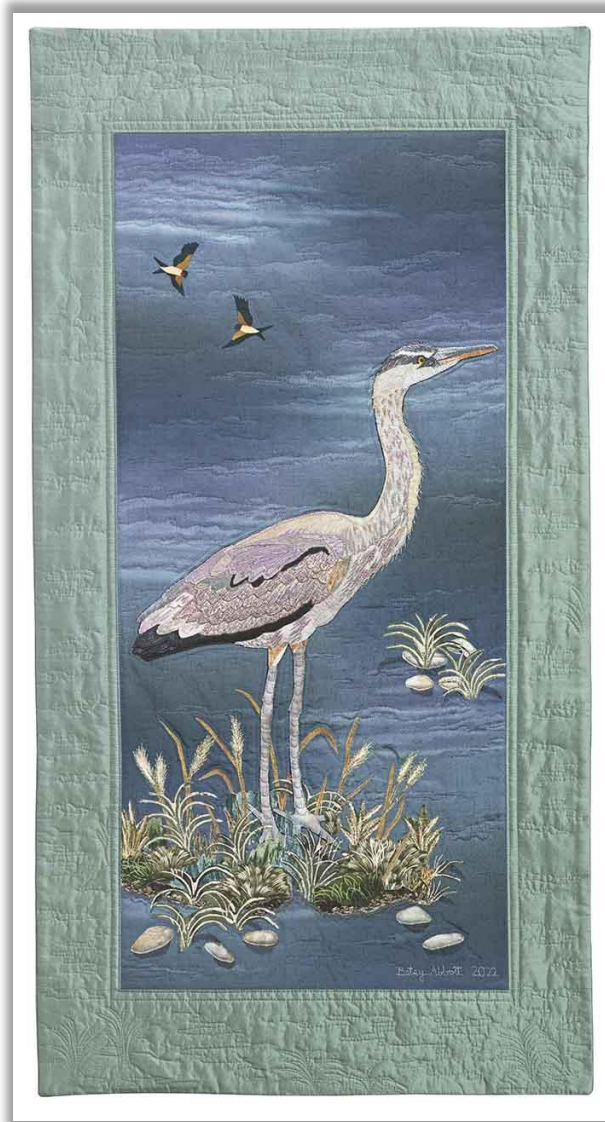
Betsy Abbott
Sheer Wild Wonder



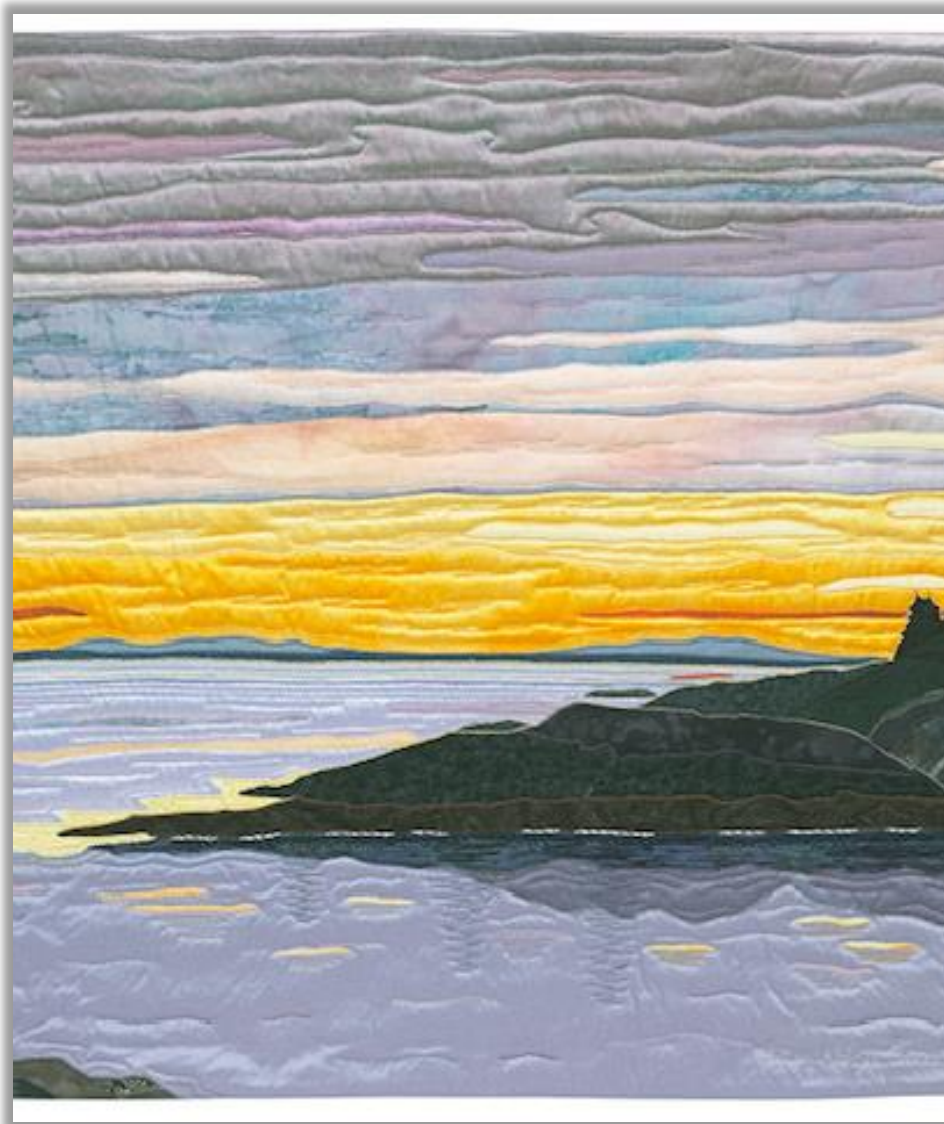
Betsy Abbott
Salt Marsh Spirit



Betsy Abbott
Holding Fast



Betsy Abbott
Serenity



Betsy Abbott
I Heard the Light Singing

Deborah Bump

In 1985, I returned to Smith to finish the last two courses needed to graduate. Entirely self-taught as a wood artist, I showed sculptor Eliot Offner my work and he invited me to do a tutorial with him, one of two courses I needed to graduate.

Next I began making one-of-a-kind birds using found wood. Sometimes, spirits inside a branch make themselves known and I can see how to proceed. Other branches must wait for me. Sometimes I have an idea and hunt for the right wood. Often I have to “see it” when I select a branch. I work quickly so as not to lose the vision. Once started, I let the design develop.



Deborah Bump
Sage Grouse



Deborah Bump
Almost Gone



Deborah Bump
Little Bird



Deborah Bump
Big Tail

Ruth Derow

After a sixty-year hiatus, I resumed painting with watercolors. (Lobster) As a child, I took art courses at Pratt Institute and then majored in Art at the High School of Music and Art in New York City. At Smith, I majored in Zoology and had no time for art with the exception of a sculpture course with Leonard Baskin. (Man Thinking) After graduating from Harvard Medical School with a master's degree in Medical Science, I abandoned art completely.

Working from photos emailed or texted to me, I paint pet portraits for birthday, holiday, or house warming presents or to memorialize a deceased pet. If you want a portrait of your dog, cat, bird, lizard, horse, etc., please contact me.



Ruth Derow
Lobster



Ruth Derow
Man Thinking



Ruth Derow
Wally



Ruth Derow
Kimmie



Ruth Derow
Millie



Ruth Derow
Doodle

Gloria Fraser

Photography equipment with a macro lens led to a second career; at maximum magnification emerges images invisible to the human eye (borage). The telephoto lens captures “macro in the landscape,” which becomes abstract (Palouse).

Then begins the creative process: selecting images, adjusting light and shadow, creating montages (Avasa), altering colors, and distorting shapes and colors (Bridges), etc.

Our home in Eastern Colorado inspired studying landscape photography, which led to selling cards and enlargements. Participation in the local photo club includes critiqued competitions, outings, and photo trips. Most memorable trips, New Mexico, photographing migrating birds, Washington/Idaho (Palouse), and Turkey provided rich images.

Fireworks inspires photographs with bright colors, smoke, and abstract images.

I also judge Bay Area photo club competitions.



Gloria Fraser
Abstract Borage



Gloria Fraser
Yellow, Green, Tan, Palouse



Gloria Fraser
Avasa with Water Wall



Gloria Fraser
Magical Bay Bridges



Gloria Fraser

A Vanishing Way of Life, Planting Pumpkins, Turkey



Gloria Fraser
Fireworks

Carol Goodfriend

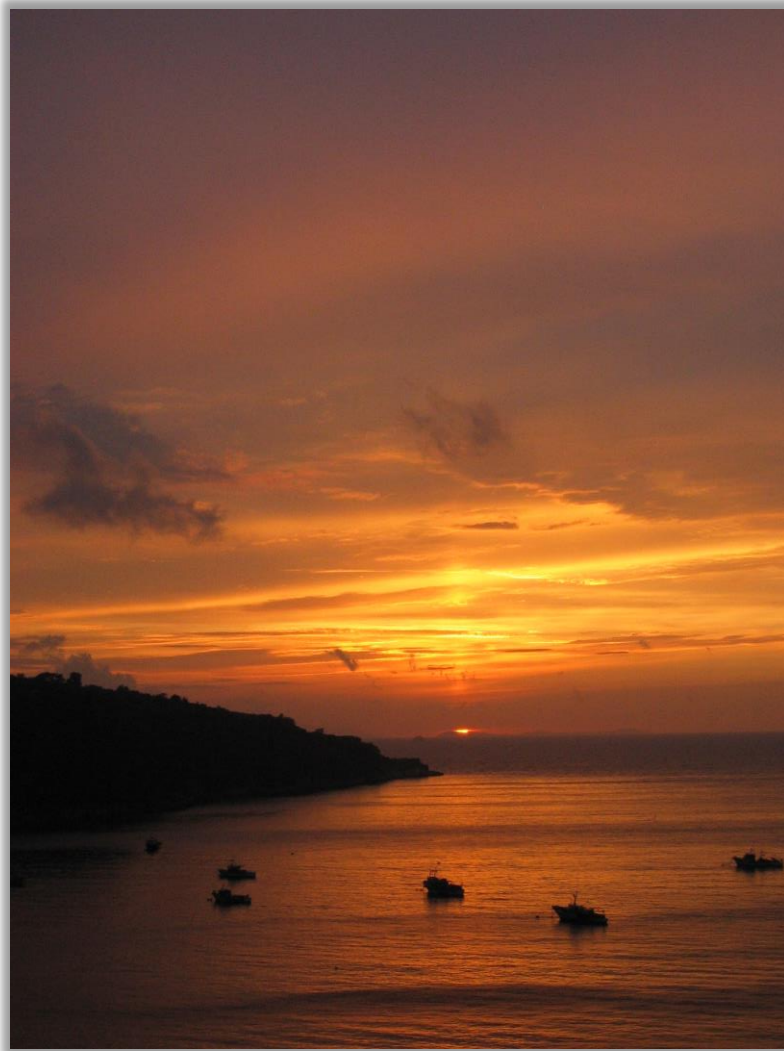
I photograph what I find interesting or unusual in one way or another.

I belong to a photo club that gives us monthly challenges to look with fresh eyes at our city or other areas. We do some photo editing but most of us have not yet learned how to use the Adobe Lightroom program. The iPhone editing tool is the most we usually use.

My focus is usually family and landscapes; but when I see something that falls into the topics below, I point my camera.



Carol Goodfriend
Green, Yellow, White Poof



Carol Goodfriend
Sorrento Sunset



Carol Goodfriend

JIM-Enclosed in Pandemic plastic at Café Soleil



Carol Goodfriend
Turkey Covering



Carol Goodfriend
Root-Wrap



Carol Goodfriend
90th B'day Piping

Fran Goodwin

I am a seek-and-find photographer, working primarily in NYC and the Hudson Valley, with an occasional foray beyond. With an eye formed by the canons of art history, I look for images that are ambiguous, abstracted, layered, ironic – or just eye-catching and beautiful. Moments that deserve a closer look.



Fran Goodwin
Torn



Fran Goodwin
Aurora Zone



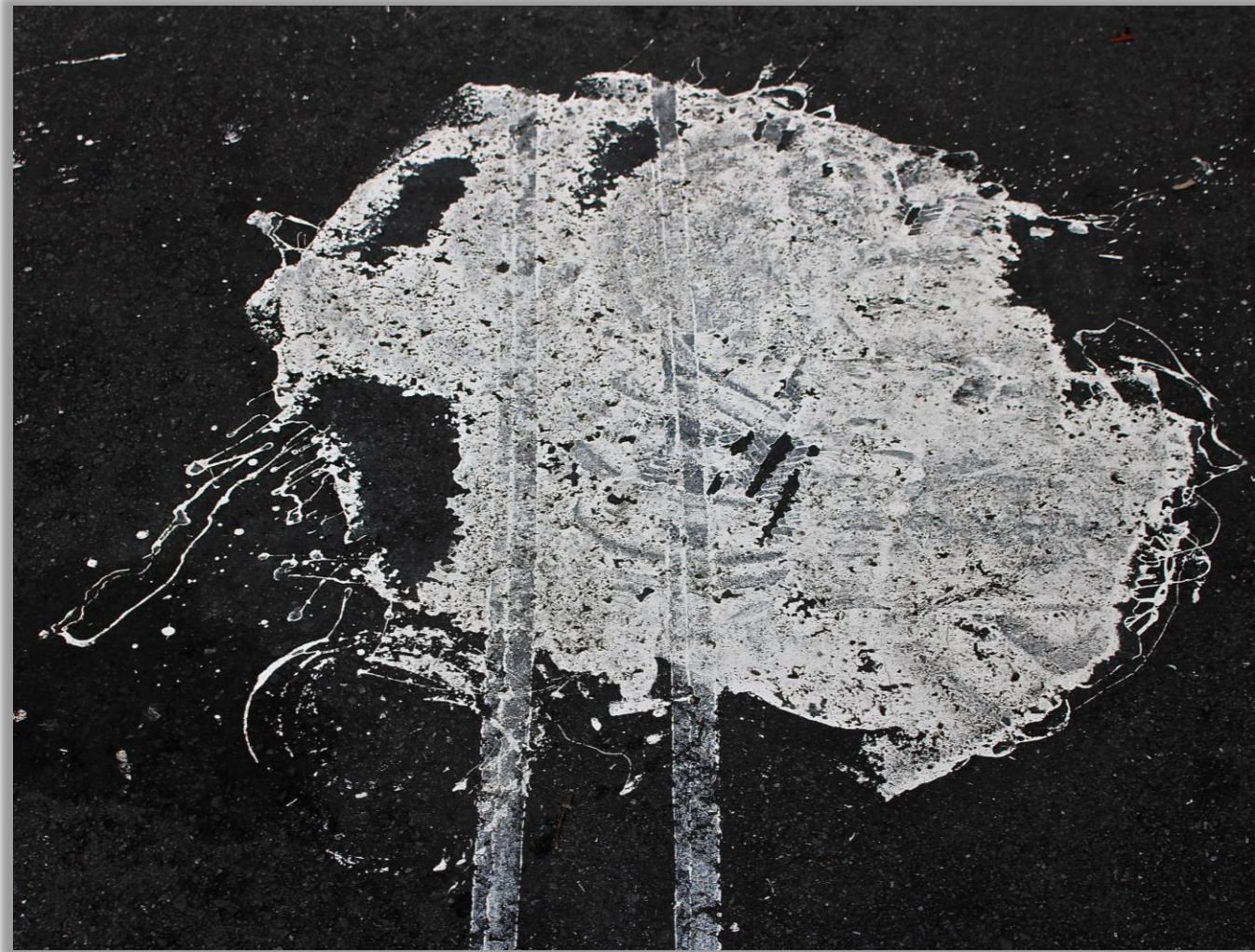
Fran Goodwin
Googleplexy



Fran Goodwin
Tree Lichen



Fran Goodwin
Capricious Spring



Fran Goodwin
Road Spill #2

Meg Lindsay

Speaking to the class of '63 where we all know our approximate ages; I confess to finding a certain delicious freedom. No more a worry about which gallery to get into with which to establish a long-term relationship or building an audience with consistency of style or theme. Done that. My artistic aims are to follow the more interior hunch/inkling whether in poetry on the page or with color and line on a canvas—whichever appeals most in the moment. Allowance for this dictates from within, whimsy perhaps or something deeper whether by intent or chance.



Meg Lindsay
Spring Tulips in the Park



Meg Lindsay

Lap Pool & View of Blue Ridge Mountains



Meg Lindsay
3 Trees in Sonoma

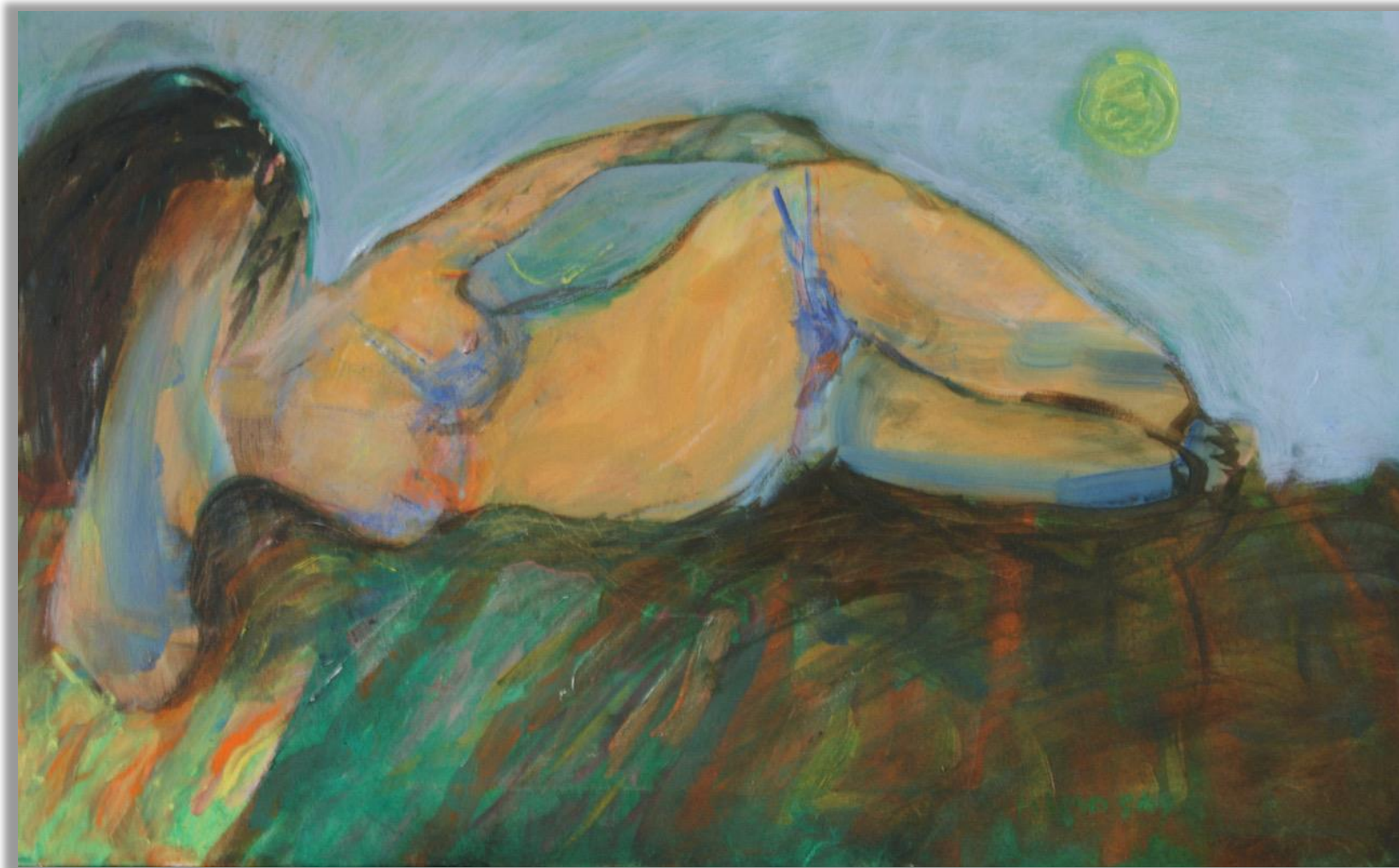


Meg Lindsay
Lone Tree at Watermill



Meg Lindsay

Friends with their Devices in MoMA Sculpture Garden



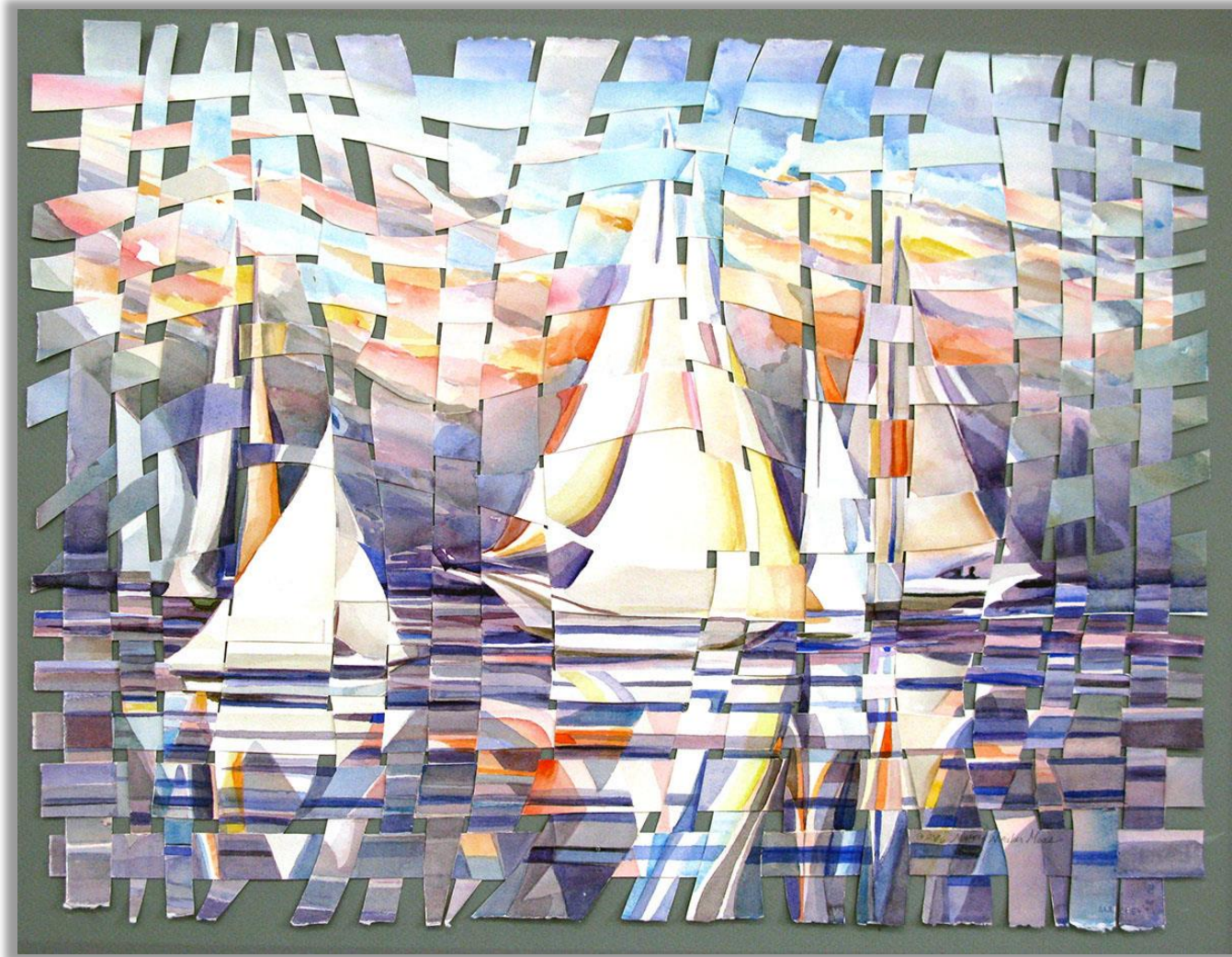
Meg Lindsay
Girl in Blue Bikini Dreams

Nancy Maas

I chose Smith for its strong applied arts program, but a detour into history and subsequent university teaching (African and Ancient American art) delayed my love of making art for many decades. A quest to capture the dynamism of given subjects remains a major theme in my artistic journey. Early on I discovered I could energize an image if I constructed a “weaving,” an interlace of two pre-existing images on paper into a final one. Watercolor, with its wild unpredictability and capacity for radiance, is the perfect medium for this approach, complementing the rhythms established by the cutting. I’ve applied this technique to a wide range of subject matter, sailing vessels, florals and flags among them.



Nancy Maas
Blue Lake Sails



Nancy Maas
Serene Sails



Nancy Maas
Raucous Tulips



Nancy Maas
Flag at Work

Barbara Naeser

I have an inner need to create painting, pottery, and drawings. I enjoy the challenge and satisfaction that each work brings.

The act of creation is never easy. It takes hard work and determination.

I strive to convey what I feel and hope the viewer will be drawn to each piece and want to see more.

Recently I have been working in pastel. For years, I painted in oil, but when I first picked up a pastel, I was hooked. I love the medium, the vibrant colors, and even the feel of the pastel. I've developed my own style over time and intend to push farther as I move on.



Barbara Naeser
Survival



Barbara Naeser
On the Diagonal



Barbara Naeser
Tiffany



Barbara Naeser
Colors of the Desert



Barbara Naeser
Stormy Seas

Georgia Pugh

Climate change is bringing about high seas, devastating storms, and coastal invasions. Yet, I am inspired by the beauty, and the drama, of the struggle between ocean and land, human well, and the forces of nature. Beginning with on site drawings and photographs, then using bold colors and strong shapes, I paint the actions of waves and skies, backgrounds to coral rocks, and eroded or cataclysmically broken sea walls. Consisting of iron, concrete, granite and rebar, these barriers were built to withstand the force of the sea. However, the paintings also present a paradox, and that these powerful forms are implied to be facing a precarious future.



Georgia Pugh
Survival



Georgia Pugh
Inlet



Georgia Pugh
Crashboat



Georgia Pugh
Relics



Georgia Pugh
Citadel



Georgia Pugh
Milton's Moon

Nancy Scanlan

I have been a photographer for most of my working life. I used to do families, portraits of adults and children (and even a few weddings) professionally (meaning I got paid...I'm still an amateur at heart)...in the last decade, I have been a fine art photographer. I have had several shows of my work and quite a bit of success selling images. I did the majority of my professional work in black and white but have basically switched to color. Most of my images tend to be a bit abstract, emphasizing composition over subject matter and quite a few have been taken during my travels...I think my eye is sharpened in unfamiliar situations.



Nancy Scanlan
Botswana, South Africa, 1998



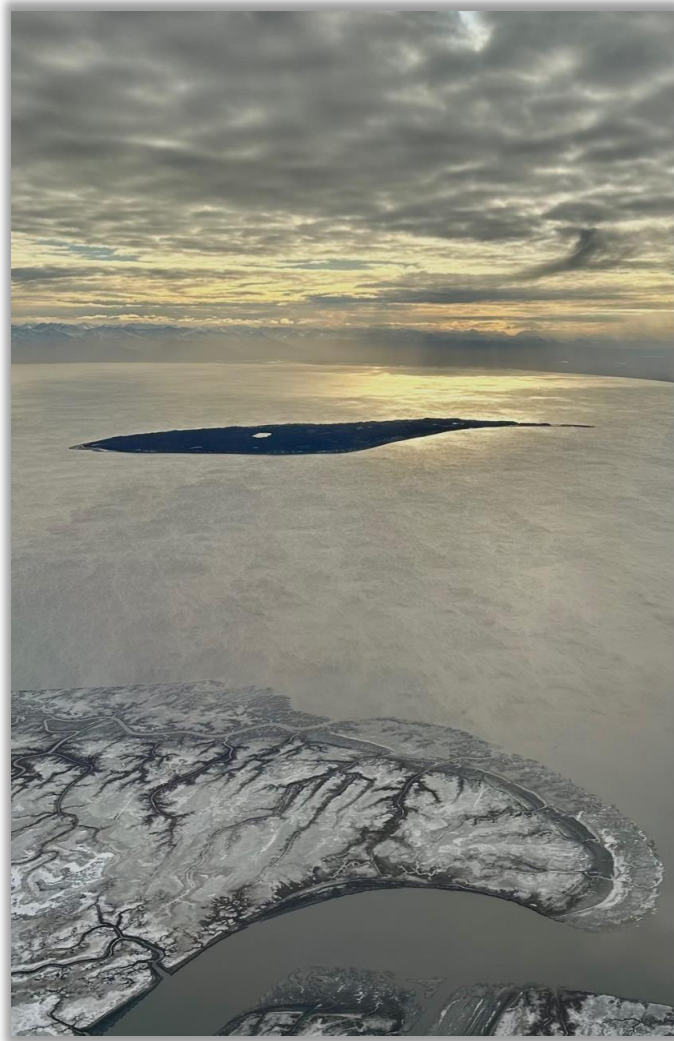
Nancy Scanlan
Smith College Greenhouse, 2018



Nancy Scanlan
Mountain Ridge, Iceland, 2019



Nancy Scanlan
Glass Beach, Iceland, 2019



Nancy Scanlan
Pacific Ocean, 2023



Nancy Scanlan
Floating Away, Cappadocia, 2023

Talia Schenkel

Inspired by the beauty of nature's textures and patterns, my mixed-media three-dimensional wall installations are created out of ordinary materials—paper, cardboard, canvas, and graphite. The works were made in my Manhattan apartment during the pandemic while I was taking a Zoom mixed-media class at The Art Students League. They range in size from 9-11 inches (vertical) to 11-18 inches (horizontal) and 3-8 inches deep (variable). I set out with one goal in mind: to be alert to the promptings of improvisation and—in the process of creating—to follow where the materials I love are leading me.



Talia Schenkel
Into the Woods



Talia Schenkel
Into the Woods



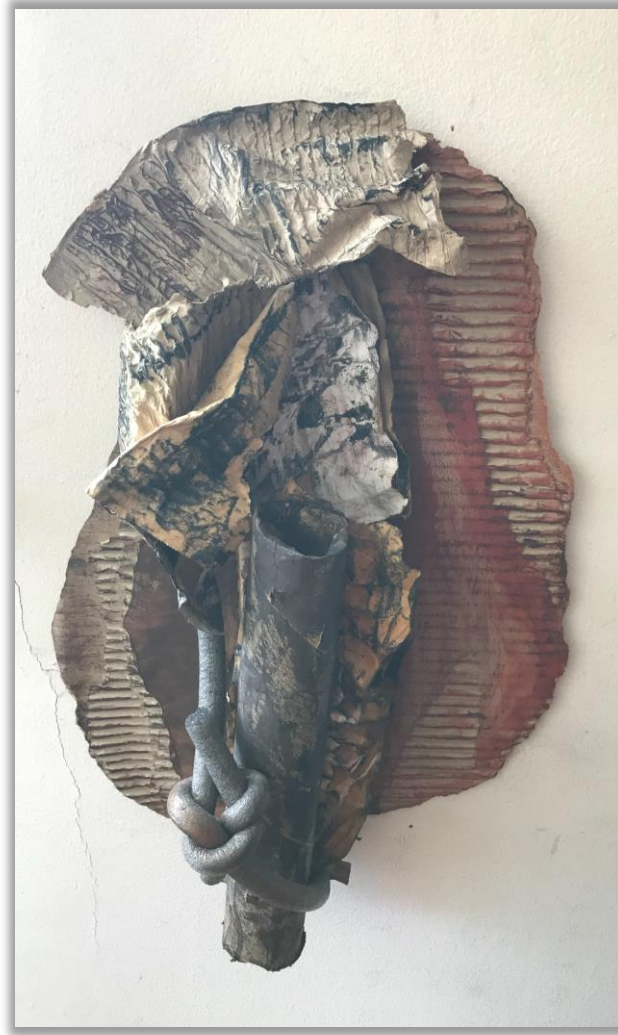
Talia Schenkel
Into the Woods



Talia Schenkel
Into the Woods



Talia Schenkel
Into the Woods



Talia Schenkel
Into the Woods