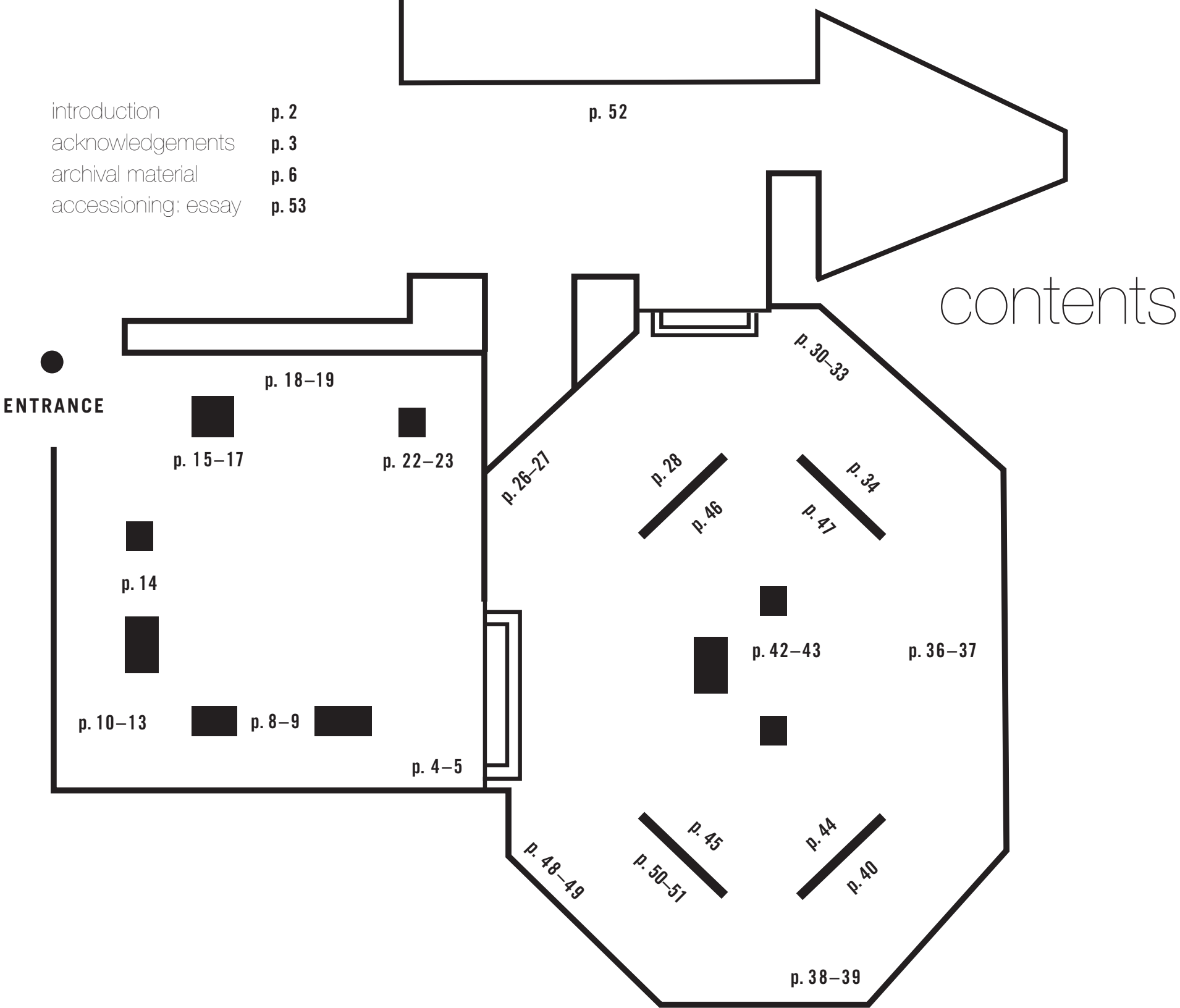


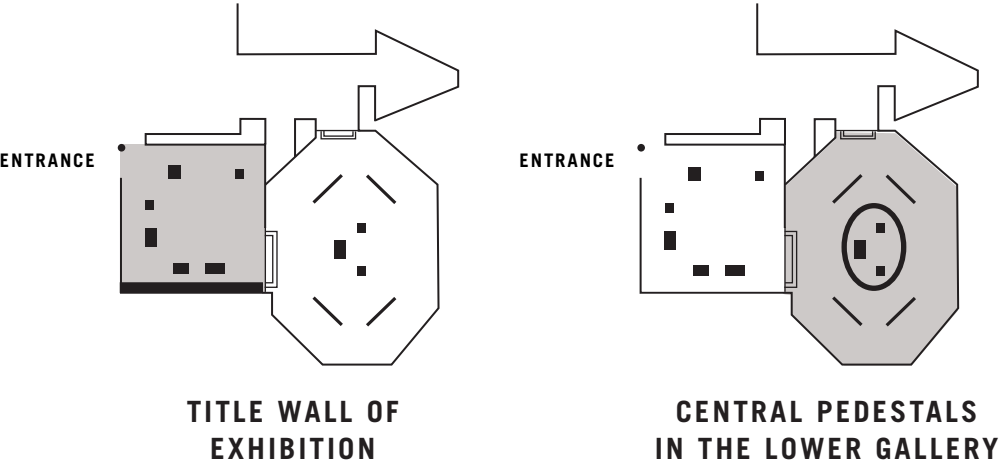


60.12	60.28	60.37.6	60.39.2.E	60.39.5.C	60.39.6.Q	61.3	61.19.1.D	61.19.1.Y	61.19.12	61.24	62.3	62.19	62.32.4	62.35	62.32.17.D	
60.13	60.29	60.37.7	60.39.2.F	60.39.5.D	60.39.6.R	61.4	61.19.1.E	61.19.2.A	61.19.13	61.25	62.7.A	62.20	62.32.5	62.36	62.32.17.E	
60.15	60.30	60.37.8	60.33.A	60.39.5.E	60.39.6.S	61.5	61.19.1.F	61.19.2.B	61.19.15.A	61.26	62.7.B	62.21	62.32.6	62.37	62.32.17.F	
60.16	60.31	60.37.9	60.33.B	60.39.5.F	60.39.6.T	61.6	61.19.1.G	61.19.2.C	61.19.15.B	61.27	62.7.B	62.22	62.32.7	62.32.16.A	62.32.17.G	
60.17	60.32	60.37.10	60.33.C	60.39.5.G	60.39.6.U	61.7	61.19.1.H	61.19.2.D	61.19.15.C	61.28	62.10.A	62.23	62.32.8	62.32.16.B	62.32.17.H	
60.18	60.35	60.37.11	60.33.D	60.39.6.A	60.39.7	61.8	61.19.1.I	61.19.2.E	61.19.15.D	61.29	62.10.B	62.24	62.32.9	62.32.16.C	62.32.17.I	
60.19	60.36.1	60.37.12	60.33.E	60.39.6.B	60.40	61.9	61.19.1.J	61.19.3.A	61.19.15.E	61.30	62.11	62.25	62.32.10	62.32.16.D	62.32.17.J	
60.20	60.36.2	60.38.1	60.33.F	60.39.6.C	60.41	61.10	61.19.1.K	61.19.3.B	61.19.15.F	61.31	62.12	62.25.A	62.32.11	62.32.16.E	62.32.17.K	
60.21	60.36.3	60.38.2	60.33.G	60.39.6.D	60.42	61.11	61.19.1.L	61.19.3.C	61.19.15.G	Accession Number						
60.24	60.36.4	60.38.3	60.33.H	60.39.6.E	60.43	61.12	61.19.1.M	61.19.3.D	61.19.15.H							
60.14	60.36.5	60.38.4	60.33.I	60.39.6.F	60.44	61.13.1	61.19.1.N	61.19.3.E	61.19.15.I							
60.22	60.37.1	60.38.5	60.33.J	60.39.6.G	60.45	61.13.2	61.19.1.O	61.19.3.F	61.19.15.J							
60.23	60.37.2	60.39.1.A	60.33.K	60.39.6.H	60.46	61.14	61.19.1.P	61.19.3.G	61.19.15.K							
60.25	60.37.3	60.39.1.B	60.33.L	60.39.6.I	60.47	61.15	61.19.1.Q	61.19.4	61.19.15.L	61.32	62.13	62.26	62.32.12	62.32.16.F	62.32.17.L	
60.26	60.37.4	60.39.1.C	60.33.M	60.39.6.J	60.48	61.16	61.19.1.R	61.19.5	61.19.15.M	61.34	62.14	62.27	62.32.13	62.32.17.A	62.33	
60.27	60.37.5	60.39.1.D	60.33.N	60.39.6.K	60.49	61.17	61.19.1.S	61.19.6	61.19.16	62.2	62.15	62.28	62.32.14	62.32.17.B	62.34	
WILLIAMS COLLEGE MUSEUM OF ART		60.39.1.E	60.34	60.39.6.L	60.50	61.18	61.19.1.T	61.19.7	61.20	62.4	62.16	62.29	62.32.15	62.32.17.C	February 17–August 20, 2017 CHRISTINA OLSEN, Class of 1956 Director and KERRY BICKFORD, Class of 2017, Graduate Program in the History of Art	
		60.39.2.A	60.39.3	60.39.6.M	60.51	61.19	61.19.1.U	61.19.8	61.21	62.5	62.8	62.30				
		60.39.2.B	60.39.4	60.39.6.N	60.52	61.19.1.A	61.19.1.V	61.19.9	61.22.A	62.6	62.9	62.32.1				
		60.39.2.C	60.39.5.A	60.39.6.O	61.1	61.19.1.B	61.19.1.W	61.19.10	61.22.B	62.7	62.17	62.32.2				
		60.39.2.D	60.39.5.B	60.39.6.P	61.2	61.19.1.C	61.19.1.X	61.19.11	61.23	62.1	62.18	62.32.3				

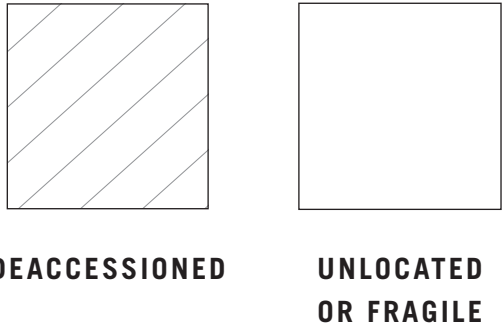


key

Use the floorplan on each page to locate the objects described in the brochure. The grayed-out portion of the map shows you which gallery the objects are in. A thick line or circle tells you which wall of the gallery the objects are located near or against.



Some accession numbers in the exhibition stand in for objects that are no longer in WCMA's collection, either because they were deaccessioned (meaning the museum sold them), or are lost, or too fragile for display. The key at the right tells you the reason a work of art is absent.

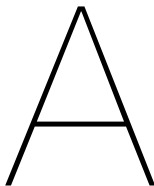


Throughout this brochure we describe the background or context of certain works of art in a more detailed entry. If a work of art has one of these longer entries, we include its page number next to the object's accession number. Entries are found on pages 7, 20, 21, 24, 25, 29, 35, and 41.

60.12 (entry p. 7)

PAGE REFERENCE
FOR A WORK WITH AN ENTRY

introduction



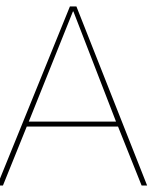
ACCESSION NUMBER is an exhibition of nearly all the works of art that came into WCMA's collection between early 1960 and December of 1962, laid out in order of their accession numbers. An accession number is a code that a museum assigns to an artwork when it is acquired. Museums, like libraries and other institutions that build collections, give objects accession numbers in order to track, inventory, and describe what they have. Curators keep a great deal of other information on file about each artwork—who made the object, its title, what it is made of, who gave it—but, while this information may change with new research and scholarship, the work of art's accession number does not. If the object is lost, sold, or destroyed its number still remains, and will never be deleted from the museum's record keeping or repurposed for another work of art. Accession numbers nearly always begin with the year the object was acquired, and then follow with a number that denotes when in that year the museum received it. For instance, 60.3 is the third work of art that was accessioned in 1960. If a donation includes a group of objects that are closely related, these numbers may be subdivided further, communicating that the works should be considered together (for example, accession numbers 60.33.A–60.33.N).

This exhibition accounts for every accession number from early 1960 to late 1962, but some of the works themselves are not physically present. In the intervening years, the museum deaccessioned some of these objects, meaning a curator or director sold them, usually to raise funds for the purchase of other works of art. Other objects have just disappeared—lost when loaned to other campus buildings, or perhaps misplaced; a few might one day reappear in an overlooked corner of campus storage. (For more on deaccessioned and missing objects, please see the entries on p. 24 and p. 41). We have represented these absent objects as squares on the gallery walls, labeled with their accession numbers.

We have reassembled this brief period of WCMA's collecting history chronologically, without omitting missing or damaged works, in order to show how a museum collection changes over time. Collections expand and contract of course, but they are also dramatically reinterpreted by curation and changing tastes. Many of these works of art have not been shown in decades because they've fallen out of fashion, or don't fit the museum's changing ideas about itself, or because faculty no longer teach with them. *Accession Number* is an opportunity to bring them together once again.

CHRISTINA OLSEN
Class of 1956 Director

acknowledgements



GREAT NUMBER OF PEOPLE helped us think through and assemble this exhibition. We're grateful to Allan Fulkerson '54 and the Fulkerson Fund for Arts Leadership for their generous support; Katie C. Nash, College Archivist and Special Collections Librarian at Williams College, for help researching the archives; and E.J. Johnson, Amos Lawrence Professor of Art at Williams College, for sharing his memories and insights into Lane Faison and Lawrence Hall in the early 1960s. Duane A. Bailey, Professor of Computer Science, and his students Julia Kawano '19, Evelyn Mahon '18, and Javier Esparza '20, with server-side programming and database support from David W. Keiser-Clark, Academic Application Developer at the Office for Information Technology, who all spent countless hours designing and developing the digital installation for this exhibition; we're so thankful for their expertise and help. Carolyn Eckert had the exhausting task of organizing and designing this brochure, and we're most grateful for her thoughtful approach to the project. Thank you also to the Williams College Program in the History of Art, Class of 2017, for its endless supply of advice and support.

A great many members of the WCMA staff helped guide the exhibition's conception and execution, including Sonnet K. Coggins, Lisa B. Dorin, Elizabeth Gallerani, Kevin M. Murphy, Hideyo Okamura, Richard Miller, and Gregory Smith. Registrars Rachel Tassone and Diane Hart generously shared their deep knowledge of the museum's early history of cataloguing and art storage. Finally, we are incredibly grateful to Kate Barber for her expert guidance on this publication and many, many other aspects of the exhibition's production and installation.

60.12 (entry p. 7)
Gift of the Samuel H. Kress Foundation
St. Anthony Abbot
Giovanni da Milano
(Italian, act. 1346–1369)
Tempera on panel, c. 1365

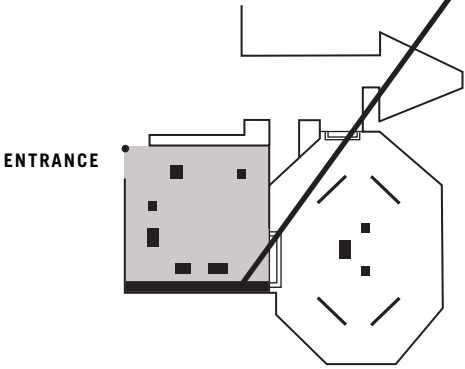
60.13 (entry p. 7)
Gift of the Samuel H. Kress Foundation
Madonna of Humility, with Angels
Giovanni di Nicola da Pisa
(Italian, act. 1326–1358)
Tempera on panel, 14th century

60.15
Museum purchase
Fugue
Tao Ho (Chinese, b. 1936)
Color woodcut on paper, 1959

60.16 (entry p. 20)
Gift of John R. Labaree, Class of 1910
Portrait of Three Girls from Pfinzingin Family
Johann Leonhard Hirschmann
(German, 1672–1750)
Oil on canvas, 1742

60.17
Museum purchase
Varied Accents
Jesse Redwin Bardin
(American, 1923–1997)
Oil on canvas, c. 1957

60.18 (entry p. 21)
Gift of Mr. Seward Eric
White Cottage
Yovan Radenkovitch (American, born Serbia, 1903–1979)
Oil on Masonite, 1952



60.19
Museum purchase, Ruth Sabin Weston Fund
Pilate Washing His Hands (fragment)
Master of S. Gudule
(Flemish, act. 1470–1490)
Oil on panel, Late 15th century

60.20 (entry p. 21)
Museum Purchase, Greylock Foundation
Seasonal Transition
John D. Maziarz
(American, 1934–2008)
Oil on canvas, 1960

60.21
Gift of Bernard Heineman, Jr., Class of 1945
St. Louis Union Station
Frederick E. Conway
(American, 1900–1973)
Oil on Masonite board, c. 1948

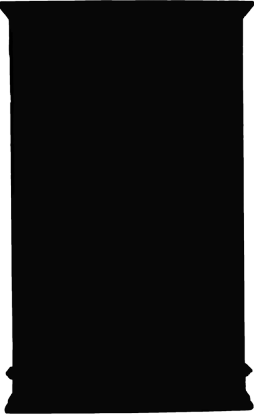
60.24 (entry p. 35)
Gift of William H. Alexander, Class of 1932
White Space
Antoni Tàpies
(Catalan, 1923–2012)
Mixed media on canvas, 1958

Introduction
Text

See case layout
on next page



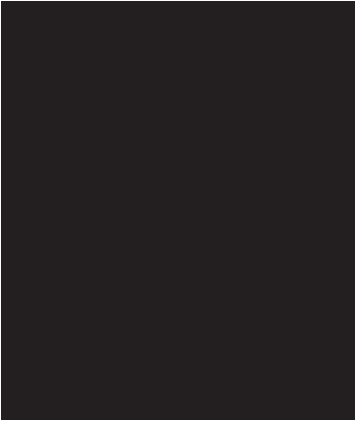
60.12



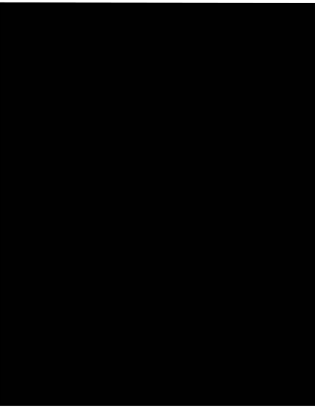
60.13



60.15



60.16



60.17



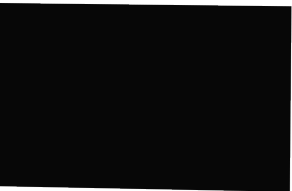
60.18



60.20



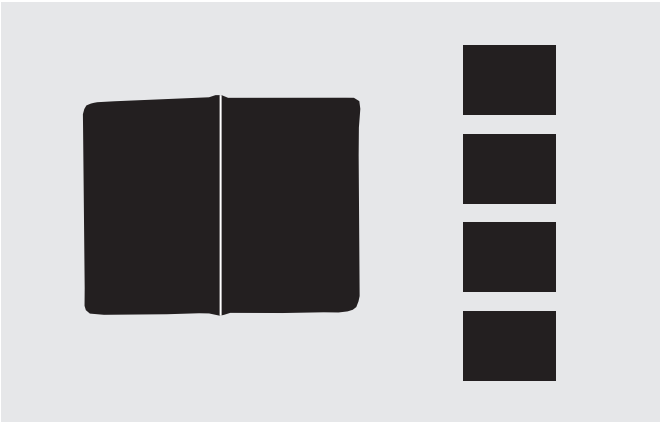
60.19



60.21



60.24



FROM 1960–1962, when the objects in this exhibition were acquired, Director Lane Faison was the only full-time staff member at WCMA. In order to track all of WCMA's gifts and purchases of art, he logged every acquisition from 1948 to 1978 in this ledger, assigning them all accession numbers in the process. Faison's part-time secretary, Flora Bloedel, would also type up basic facts about the objects on an index card, including title, artist name, date, and medium, where it was purchased, and how much it cost. Over time Faison scribbled additional notes on the cards, as did some of WCMA's curators and registrars in the 1970s and 1980s. Sometimes these handwritten notes re-attribute the work to a different artist, correct the spelling of the artist name, or update its location on campus (for instance, "President's house '82" on the card for 60.15). Information that today is highly systematized, such as an object's insurance value or object type, began as one-off scribbled notes in the margins of these cards (in one case, an Indian object originally logged as an "Oriental Rug" was amended to "South Asian Indian").

These original index cards, kept in archival boxes, were WCMA's primary catalog of works in the collection until the late 1980s. In the early 1990s, the museum's registrars began the painstaking work of verifying all of the information on the cards, matching each card to the physical work of art (in the process sometimes discovering the object was missing or deaccessioned), and transferring it to a computer-based database.

60.12 (object p. 4)
St. Anthony Abbot
Giovanni da Milano
(Italian, act. 1346–1369)
Tempera on panel, c. 1365

60.13 (object p. 4)
Madonna of Humility, with Angels
Giovanni di Nicola da Pisa
(Italian, act. 1326–1358)
Tempera on panel, 14th century

60.14 (object p. 8)
The Passion of Christ
Unknown artist (Dutch)
after Hans Memling
(Netherlandish, 1433?–1494)
Oil on pine wood panel, after 1470

60.12–14

Gift of the Samuel H. Kress Foundation

THESE PAINTINGS, three of five that the Samuel H. Kress Foundation donated in 1960, were received after years of campaigning on the part of Lane Faison, WCMA's director at the time they were acquired. Faison's letters not only convey WCMA's shortage of space for collecting and displaying paintings, but also how he sought works of art to teach specific aspects of his own art history courses.

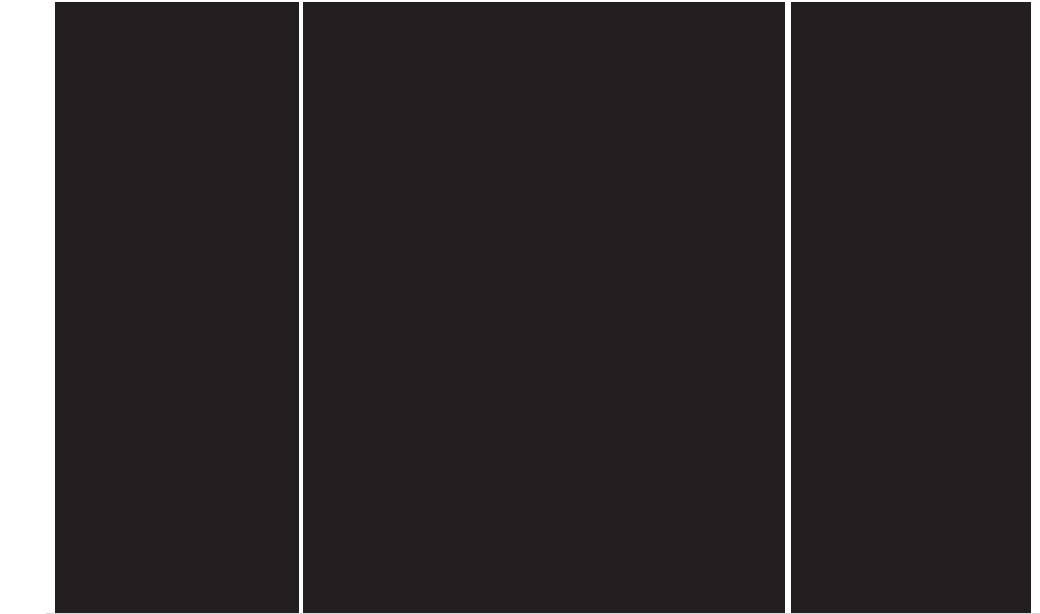
Between 1930 and 1961, The Kress Foundation donated more than 1,400 works of art—primarily European art made between the fourteenth and nineteenth centuries—to museums across the country. Faison began writing the foundation in 1953, emphasizing that a small gift would be highly appreciated. "Our desires as to quantity are modest," he wrote, "since the Museum is not a large one and we have the usual space problem." He tried again six years later in 1959, writing, "We should be most grateful to receive such a gift, particularly if it could be in the Italian field, should one become available. As we have a considerable

space problem, I should prefer to control my cupidity and ask for a single picture of good quality rather than a larger gift." Still, even a damaged painting would be appreciated, as "such a picture is often extremely valuable in teaching our students."

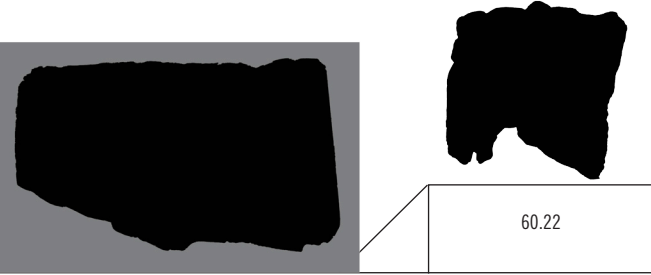
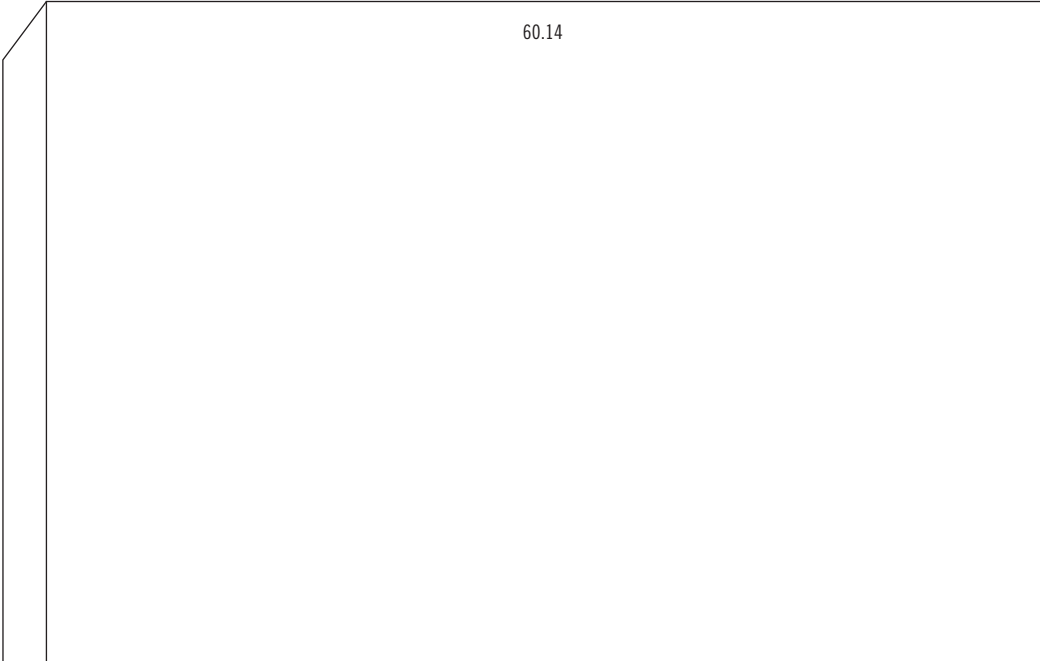
Finally, in early 1960, Faison was invited to ask for specific works, and he justified his selections exhaustively based on what would most benefit his teaching. In explaining his reasoning for choosing the works by Giovanni da Milano and Giovanni di Nicola da Pisa, he noted, "We make a good deal of the contrast between Florence and Siena in the Trecento, and it would be wonderful to have examples hanging adjacent to the classroom at these times in our courses." While Faison was invited to select ten to twelve works, he only requested five, because of storage limitations and, as he recalled later, there were only five works left in the Kress Collection that he cared for. His selectivity paid off—the foundation agreed to give Faison everything he asked for partially due to the "modesty" of his request.

True to his word, Faison incorporated the Kress paintings into his teaching regimen almost immediately. As he wrote to the foundation in 1962, in one semester he assigned 175 students in the art history survey course "Introduction to the History of Art" to write papers on *Madonna of Humility, with Angels*.

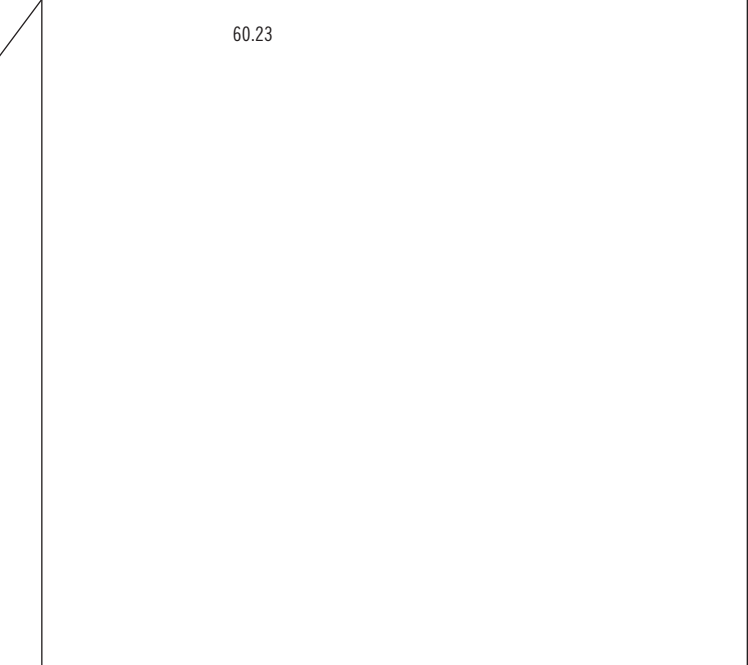
60.14 (entry p. 7)
**Gift of the Samuel H. Kress
Foundation**
The Passion of Christ
Unknown artist (Dutch)
after Hans Memling
(Netherlandish, 1433?–1494)
Oil on pine wood panel, After 1470



60.14

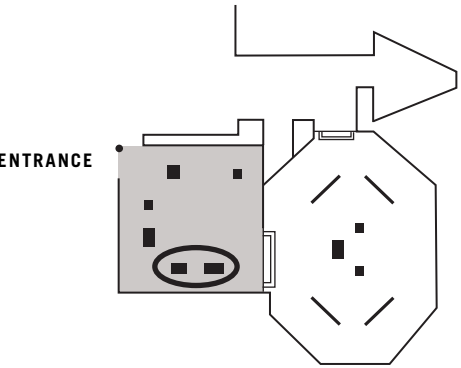


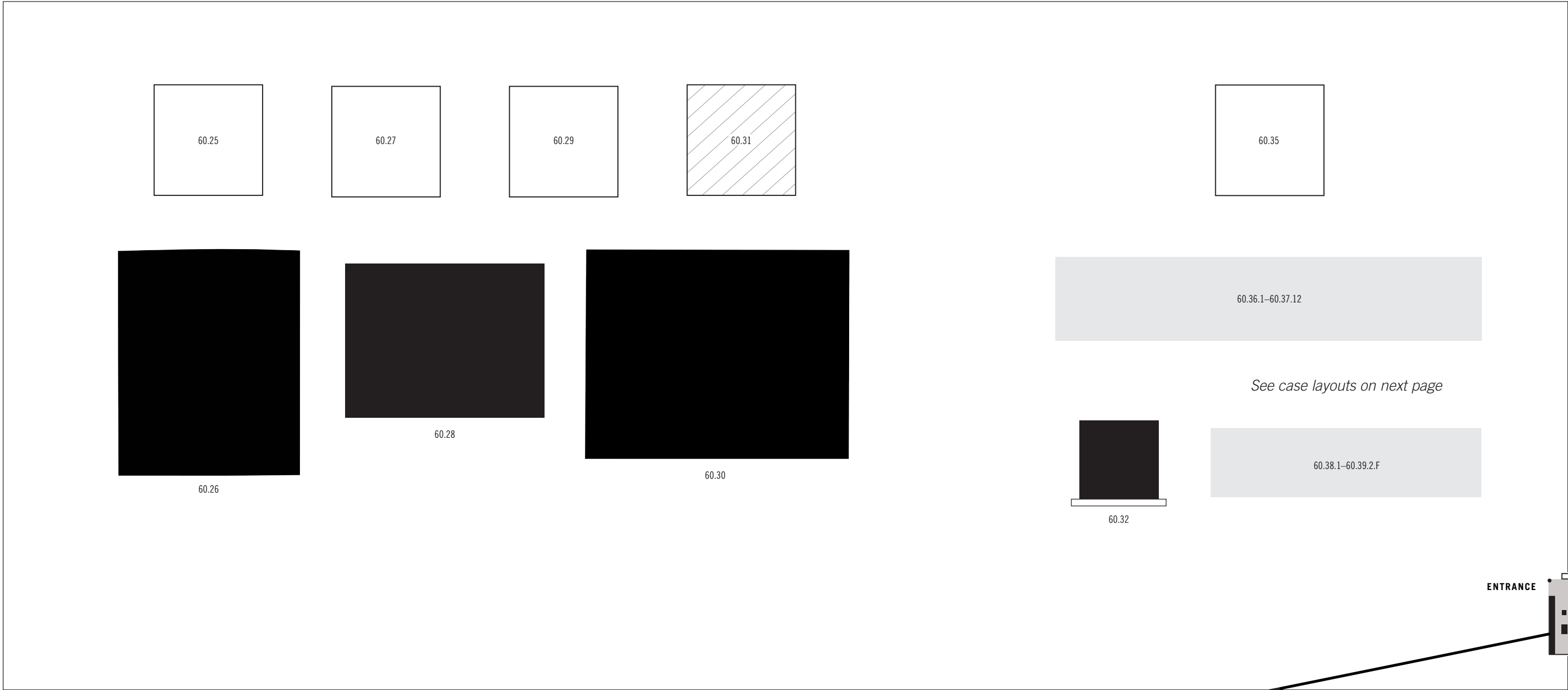
60.22



60.22
**Museum purchase,
Greylock Foundation**
Horse's Head
Unknown artist (Greek)
Marble, Hellenistic (330–31 BCE)

60.23
Gift of Horace Mayer
Servant with Offerings
Unknown artist (Egyptian)
Polychrome limestone, c. 1500 BCE





- 60.25** (entry p. 35)
Gift of William H. Alexander, Class of 1932
Female Nude
Jean Fautrier (French, 1898–1964)
Ink on paper, 1953
Unlocated

60.26 (entry p. 35)
Gift of William H. Alexander, Class of 1932
The Tree of Fire
Fritz Bultman
(American, 1919–1985)
Oil on canvas, 1956

60.27 (entry p. 35)
Gift of William H. Alexander, Class of 1932
Stairway to Paradise
Roberto Crippa (Italian, 1921–1972)
Oil on wood, 1950
Unlocated

60.28 (entry p. 35)
Gift of William H. Alexander, Class of 1932
Moon Over the City
Fernand Léger (French, 1881–1955)
Watercolor and gouache over pencil on paper, 1932
- 60.29** (entry p. 35)
Gift of William H. Alexander, Class of 1932
Mother Earth
Thomas Albert Sills
(American, 1914–2000)
Oil, 1954
Unlocated

60.30 (entry p. 35)
Gift of William H. Alexander, Class of 1932
Restless Sea
Ralph M. Rosenborg
(American, 1913–1992)
Oil on canvas, 1955

60.31
Gift of Horace Mayer
Landscapes
Adriaen Frans Boudewijns
(Flemish, 1644–1711)
Oil on canvas, Date unknown
Deaccessioned

60.32
Gift of Horace Mayer
Relief of St. Jerome
Jean Warin II (French, 1596–1672)
Ceroplastic, Early 17th century

60.35
Gift of Horace Mayer
Aegis
Unknown artist (Egyptian?)
Wood inlay, Late Period
(525–332 BCE)
Unlocated



60.36.1 60.36.2 60.36.3 60.36.4 60.36.5 60.37.1 60.37.2 60.37.3 60.37.4 60.37.5 60.37.6 60.37.7 60.37.8 60.37.9 60.37.10 60.37.11 60.37.12



60.38.1 60.38.2 60.38.3 60.38.4 60.38.5 60.39.1.A 60.39.1.B 60.39.1.C 60.39.1.D 60.39.1.E 60.39.2.A 60.39.2.B 60.39.2.C 60.39.2.D 60.39.2.E 60.39.2.F

Gift of Horace Mayer

60.36.1

Statuette of Harpokrates
Unknown artist (Egyptian)
Bronze, Greco-Roman Period
(332 BCE–32 CE)

60.36.2

Iris and Horus
Unknown artist (Egyptian)
Bronze, Date unknown

60.36.3

Handle with Duck-Head Finial
Unknown artist (Egyptian)
Bronze, Date unknown

60.36.4

*Statuette of a Falcon,
Standing with Double Crown*
Unknown artist (Egyptian)
Bronze, c. 310–30 BCE

60.36.5

Apis (Bull)
Unknown artist (Egyptian)
Bronze, Date unknown

60.37.1

*Shawabti of Queen Hent-tausvy,
second wife of Painezem I*
Unknown artist (Egyptian)
Faience, Date unknown

60.37.2

*Shawabti of Queen Ma’at-ka-Ra,
first wife of Painezem I*
Unknown artist (Egyptian)
Faience, Date unknown

60.37.3

Shawabti of Unidentified Priest
Unknown artist (Egyptian)
Faience, Date unknown

60.37.4–7

Shawabti
Unknown artist (Egyptian)
Faience, Greco-Roman
(332 BCE–32 CE)

60.37.8

Shawabti
Unknown artist (Egyptian)
Faience, 26th Dynasty
(664–525 BCE)

60.37.9

Shawabti
Unknown artist (Egyptian)
Faience, Late Period
(1080–332 BCE)

60.37.10

*Shawabti of Ahmes, son of
Khered-ankh*
Unknown artist (Egyptian)
Faience, 26th Dynasty
(664–525 BCE)

60.37.11–12

Shawabti
Unknown artist (Egyptian)
Faience, Date unknown

60.38.1–5

*Tile from the Palace of Ramses II
at Medinet Habu, near Luxor*
Unknown artist (Egyptian)
Ceramic, 20th Dynasty
(1185–1070 BCE)

60.39.1.A

Scarab
Unknown artist (Egyptian)
Stone, Date unknown

60.39.1.B–E

Scarab Amulet with Hieroglyphs
Unknown artist (Egyptian)
Stone, Date unknown

60.39.2.A–F

Wedjat Eye Amulet
Unknown artist (Egyptian)
Faience, Date unknown

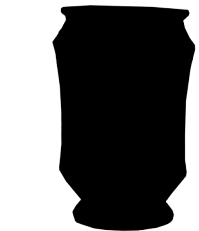
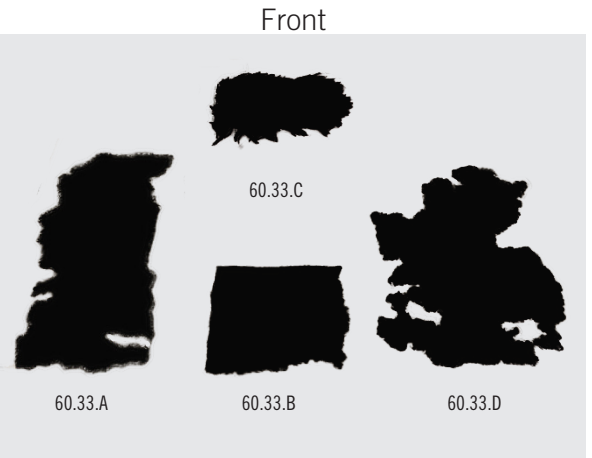
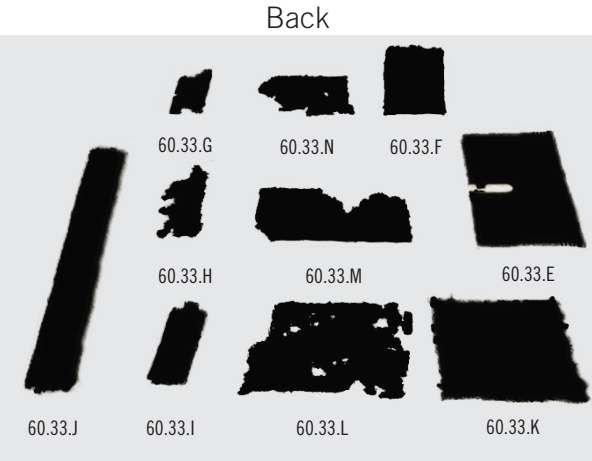
Gift of Horace Mayer

60.33.A–N

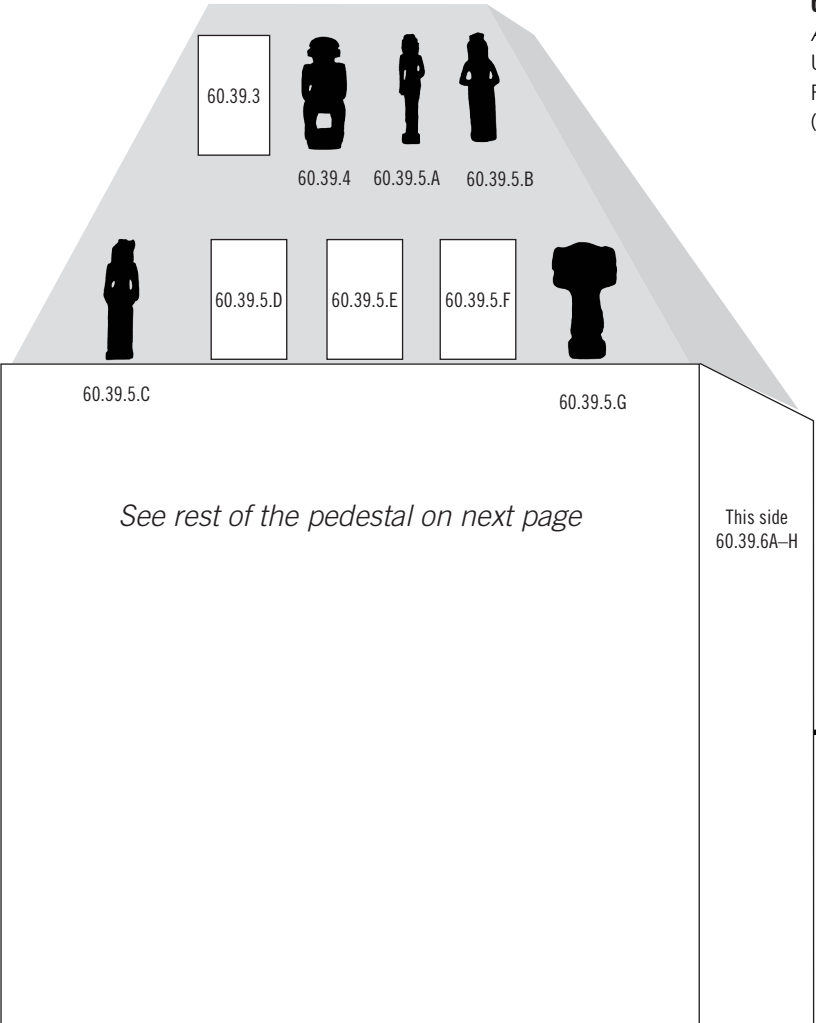
Fragment of a Textile
Unknown artist (Coptic)
Textile, Date unknown

60.34

Vase with Palmetto Decoration
Unknown artist (Greek)
Terracotta, 500–400 BCE



60.34



60.39.3

Headrest Amulet
Unknown artist (Egyptian)
Stone, Date unknown
Unlocated

60.39.4

Divinity Standing on Two Crocodiles
(Pataikos?)
Unknown artist (Egyptian)
Faience, Late Period
(1080–332 BCE)

60.39.5.A

Amulet of Bastet
Unknown artist (Egyptian)
Faience, Late Period
(1080–332 BCE)

60.39.5.B

Isis and Infant Horus Amulet
Unknown artist (Egyptian)
Faience, Late Period
(1080–332 BCE)

60.39.5.C

Amulet of Pakhet (or Sekhmet?)
Unknown artist (Egyptian)
Faience, Late Period
(1080–332 BCE)

60.39.5.D–F

Statuette
Unknown artist (Egyptian)
Faience, Late Period
(1080–332 BCE)
Unlocated

60.39.5.G

Figure Amulet
Unknown artist (Egyptian)
Faience, Late Period
(1080–332 BCE)

ENTRANCE

ENTRANCE

Gift of Horace Mayer

60.39.6.A

Animal Amulet
Unknown artist (Egyptian)
Date unknown

60.39.6.B

Lion Amulet
Unknown artist (Egyptian)
Date unknown

60.39.6.C–G

Amulet of Apet
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.H

Amulet of Anubis
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.I

Anubis Amulet
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.J

Khensu(?) Amulet
Unknown artist (Egyptian)
Date unknown

60.39.6.K

Amulet of Serapis (?)
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.L

Horus
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.M

Horus (Falcon)
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.N

Horus
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.O

Seal Amulet with Hieroglyphs
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.P

Seal Amulet with Hieroglyphs
Unknown artist (Egyptian)
Bronze, Date unknown

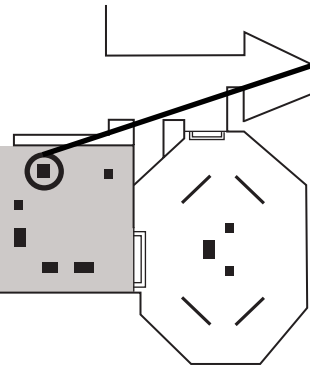
60.39.6.Q–R

Seal Amulet with Hieroglyphs
Unknown artist (Egyptian)
Faience, Date unknown

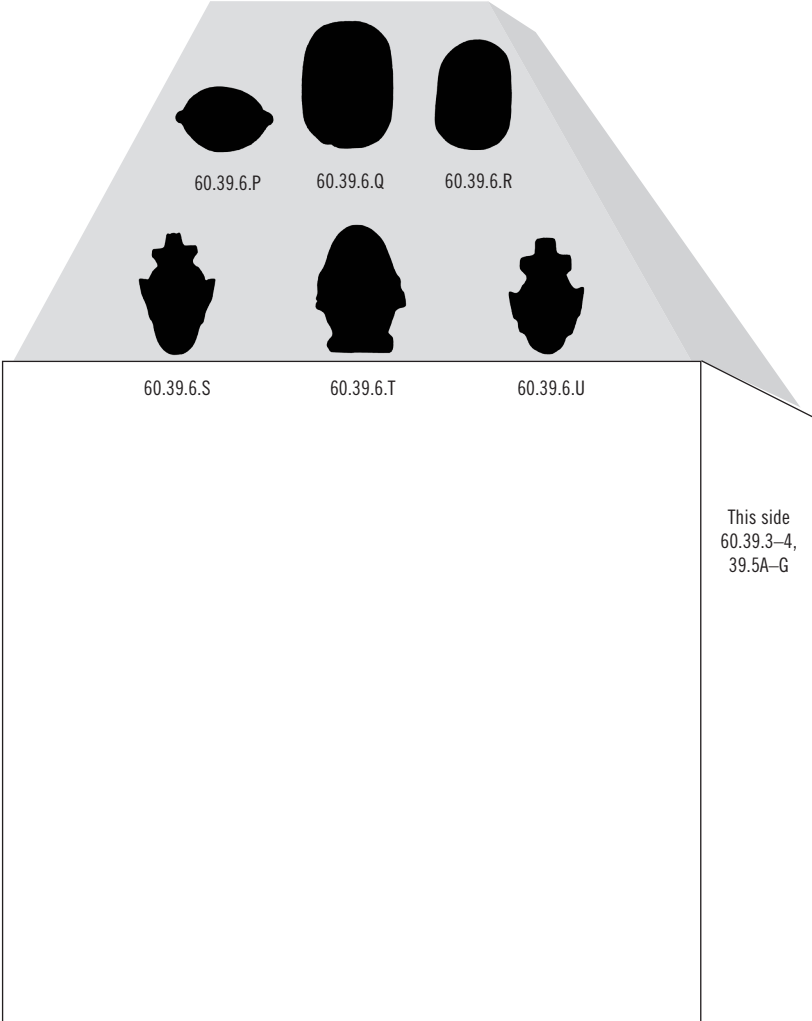
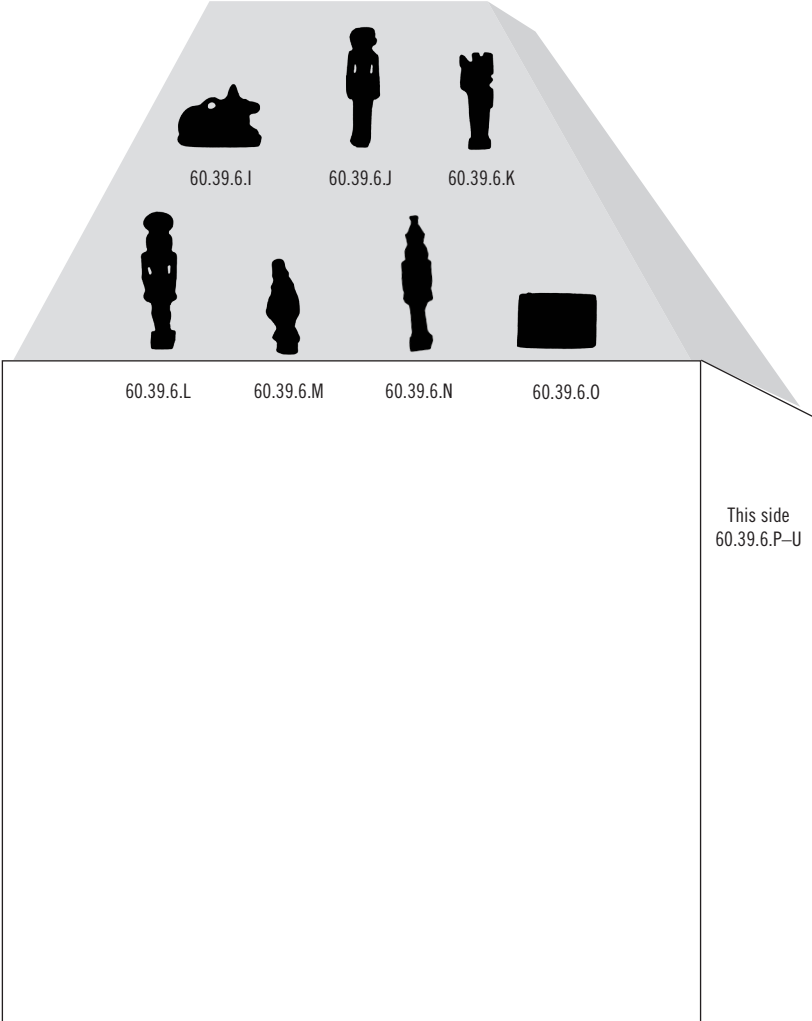
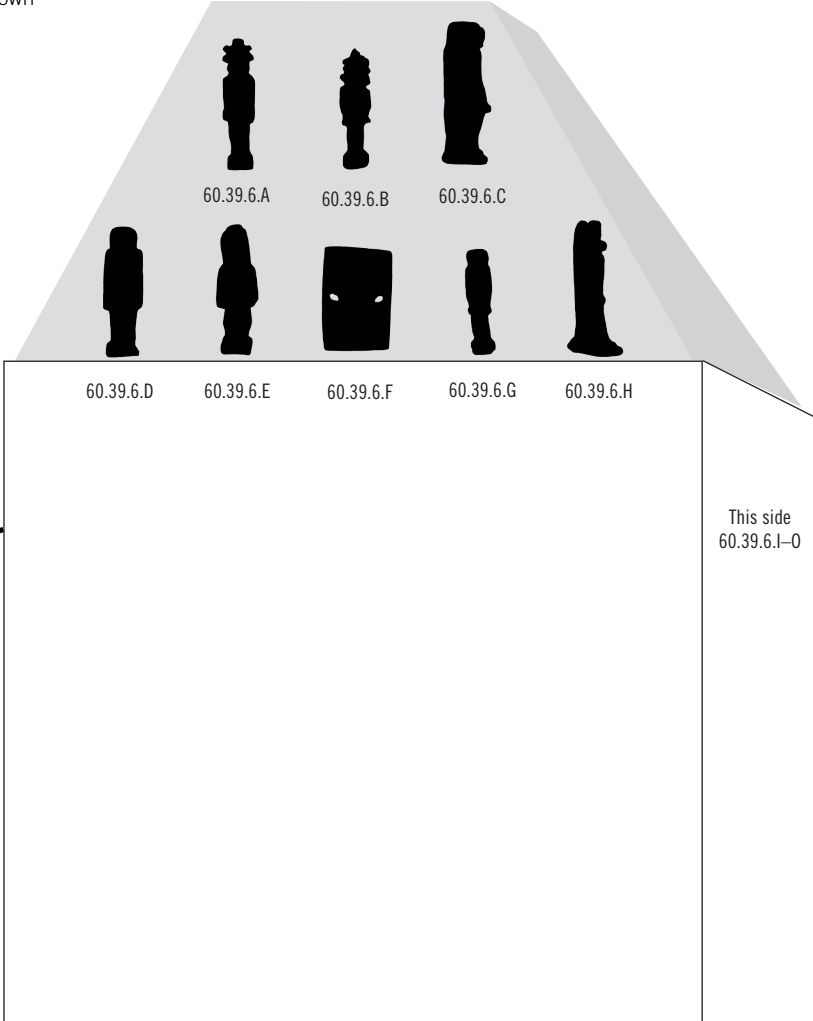
60.39.6.S–U

Heart Shaped Amulet
Unknown artist (Egyptian)
Stone, Date unknown

ENTRANCE



 DEACCESSIONED  UNLOCATED/FRAGILE



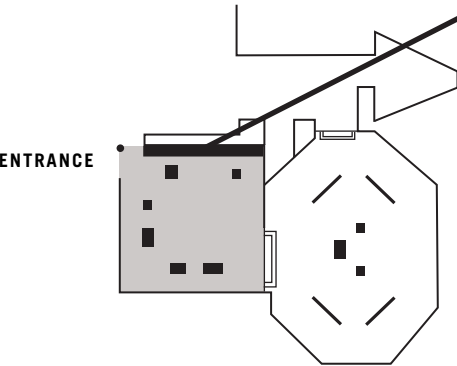
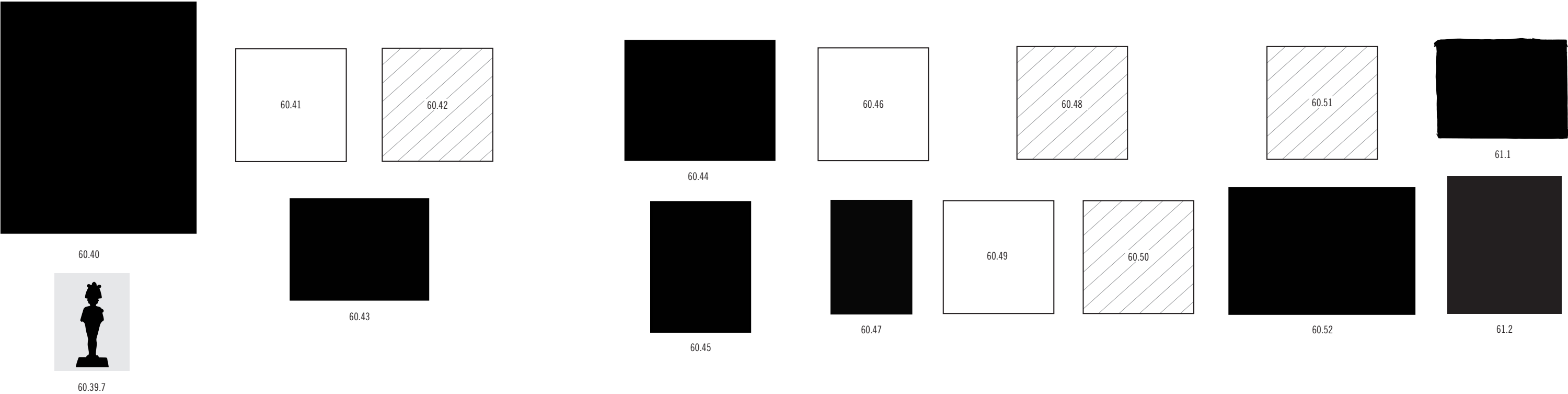
60.39.7
Gift of Horace Mayer
Osiris (?)
Unknown artist (Egyptian)
Bronze, Date unknown

60.40 (entry p. 21)
Gift of Mr. Seward Eric
Flower Piece-Poppies
Yovan Radenkovitch (American,
born Serbia, 1903–1979)
Oil on board, After 1950

60.41
**Gift of George K. Thompson,
Class of 1912**
Landscape with Three Figures
Claude Lorrain (French, 1604–1682)
Etching, Date unknown
Unlocated

60.42 (entry p. 24)
**Gift of George K. Thompson,
Class of 1912**
Untitled
James Abbott McNeill Whistler
(American, 1834–1903)
Etching, Date unknown
Deaccessioned

60.43
**Gift of George K. Thompson,
Class of 1912**
The Pool
James Abbott McNeill Whistler
(American, 1834–1903)
Etching on paper, 1859



60.44
**Gift of George K. Thompson,
Class of 1912**
Unsafe Tenement from the series
Twelve Etchings from Nature
James Abbott McNeill Whistler
(American, 1834–1903)
Etching on paper, 1858

60.45
**Gift of George K. Thompson,
Class of 1912**
Untitled
Albany E. Howarth
(British, 1872–1936)
Etching on paper, Date unknown

60.46
**Gift of George K. Thompson,
Class of 1912**
Kensington Gardens
Francis Seymour Haden
(English, 1818–1910)
Etching, Date unknown
Unlocated

60.47
**Gift of George K. Thompson,
Class of 1912**
La tour de l'horloge
(*The Clock Tower*)
Charles Méryon
(French, 1821–1868)
Etching on paper, 1852

60.48 (entry p. 24)
**Gift of George K. Thompson,
Class of 1912**
Bridge and Canal
David Young Cameron
(Scottish, 1865–1945)
Etching, Date unknown
Deaccessioned

60.49
**Gift of George K. Thompson,
Class of 1912**
*The Angel Appearing to the
Shepherds*
Rembrandt van Rijn
(Dutch, 1606–1669)
Etching, 1634
Unlocated

60.50 (entry p. 24)
**Gift of George K. Thompson,
Class of 1912**
Pancake Woman
Rembrandt van Rijn
(Dutch, 1606–1669)
Etching, 1635
Deaccessioned

60.51 (entry p. 24)
**Gift of George K. Thompson,
Class of 1912**
St. Jerome Kneeling in Prayer
Rembrandt van Rijn
(Dutch, 1606–1669)
Etching, 1635
Deaccessioned

60.52
**Gift of the Watkinson Library,
Trinity College, Hartford,
Connecticut, through the efforts
of Don Engley**
*A Part of the Easterly View of
Williamstown Seen from the
Fourth Story of Old College*
Unknown artist (American)
Ink on paper, c. 1798–1828

61.1
**Gift of the estate of Emily
Nichols Hatch**
Landscape
Emily Nichols Hatch
(American, 1892–1961)
Oil on canvas, c. 1902

61.2
**Museum purchase,
Art Department Funds**
*Virgin and Child,
Accompanied by St. Joseph,
with Putti Hovering Above*
Abraham Bloemaert
(Dutch, 1566–1651)
Pen and ink with wash on paper,
Date unknown

60.16 (object p. 4)
**Gift of John R. Labaree,
Class of 1910**
*Portrait of Three Girls from
Pfinzingin Family*
Johann Leonhard Hirschmann
(German, 1672–1750)
Oil on canvas, 1742

OF ALL THE WORKS OF ART in *Accession Number*, this painting is in the worst condition. Three holes mar the surface, and it is covered with dark overpainting, obscuring the figures of the three women. It may have even arrived in WCMA’s collection this way. WCMA accepted this family portrait in early June of 1960, sending an acknowledgement and note of thanks on June 6th to the donor, John R. Labaree, a member of Williams College Class of 1910. A day later, director Lane Faison wrote to his colleague Dr. Ludwig Grote at the Germanisches Museum in Nuremberg, Germany, describing the painting as “somewhat damaged and in poor condition.” He offered it to the Germanisches Museum for sale, noting, “As Hirschmann is a Nuremberg painter, I wondered if such a painting would interest you or have any market in Nuremberg.” The painting’s condition wasn’t the only reason Faison hoped to sell it—he added in the letter that the work was “too specialized for us.”

There is no response from the German museum in WCMA’s files; it’s possible that Faison and Grote discussed the work in person when Faison traveled to Germany for his sabbatical in late 1960. The fact that WCMA still owns the work, however, attests to the Germanisches Museum’s ultimate disinterest. Faison accepted nearly all offers of gifts from Williams alumni, not only to cultivate potential donors and friends of the museum, but also to use undesirable works of art as teaching tools or a source of badly needed funds to purchase something else for the collection. This practice, deaccessioning, is still in use by the majority of museums today (see the entry on p. 24 for an instance in which WCMA did deaccession a group of works.) As this Hirschmann painting did not sell, however, it has largely remained in storage, a rarely-used portion of WCMA’s collection.

60.18 (object p. 4)
Gift of Mr. Seward Eric
White Cottage
Yovan Radenkovitch (American,
born Serbia, 1903–1979)
Oil on Masonite, 1952

60.20 (object p. 4)
**Museum Purchase,
Greylock Foundation**
Seasonal Transition
John D. Maziarz
(American, 1934–2008)
Oil on canvas, 1960

60.40 (object p. 18)
Gift of Mr. Seward Eric
Flower Piece-Poppies
Yovan Radenkovitch (American,
born Serbia, 1903–1979)
Oil on board, After 1950

61.16 (object p. 27)
**Museum purchase,
Greylock Foundation**
La pupa
Henry DiSpirito (American,
born Italy, 1898–1995)
Granite, c. 1961

JOHN MAZIARZ, YOVAN RANDENKOVITCH, AND HENRY DISPIRITO were all artists who exhibited in the Berkshires, and lived and worked in their vicinity—Maziarz taught art at Mt. Greylock Regional High School in Williamstown and lived and kept a studio in Adams, Massachusetts; DiSpirito lived in Utica, New York; and Radenkovitch in West Cornwall, Connecticut. All three artists were the recipients of an annual prize awarded by WCMA called the Williams College Purchase Award. Under the terms of the prize, local collector Lawrence Bloedel would provide up to \$1,000 towards WCMA’s purchase of one artwork from the Berkshire Art Association Annual Exhibition, which was held at the Berkshire Museum from 1952 to 1998. *Seasonal Transition* and *La pupa* were the prizewinners in 1960 and 1961, respectively.

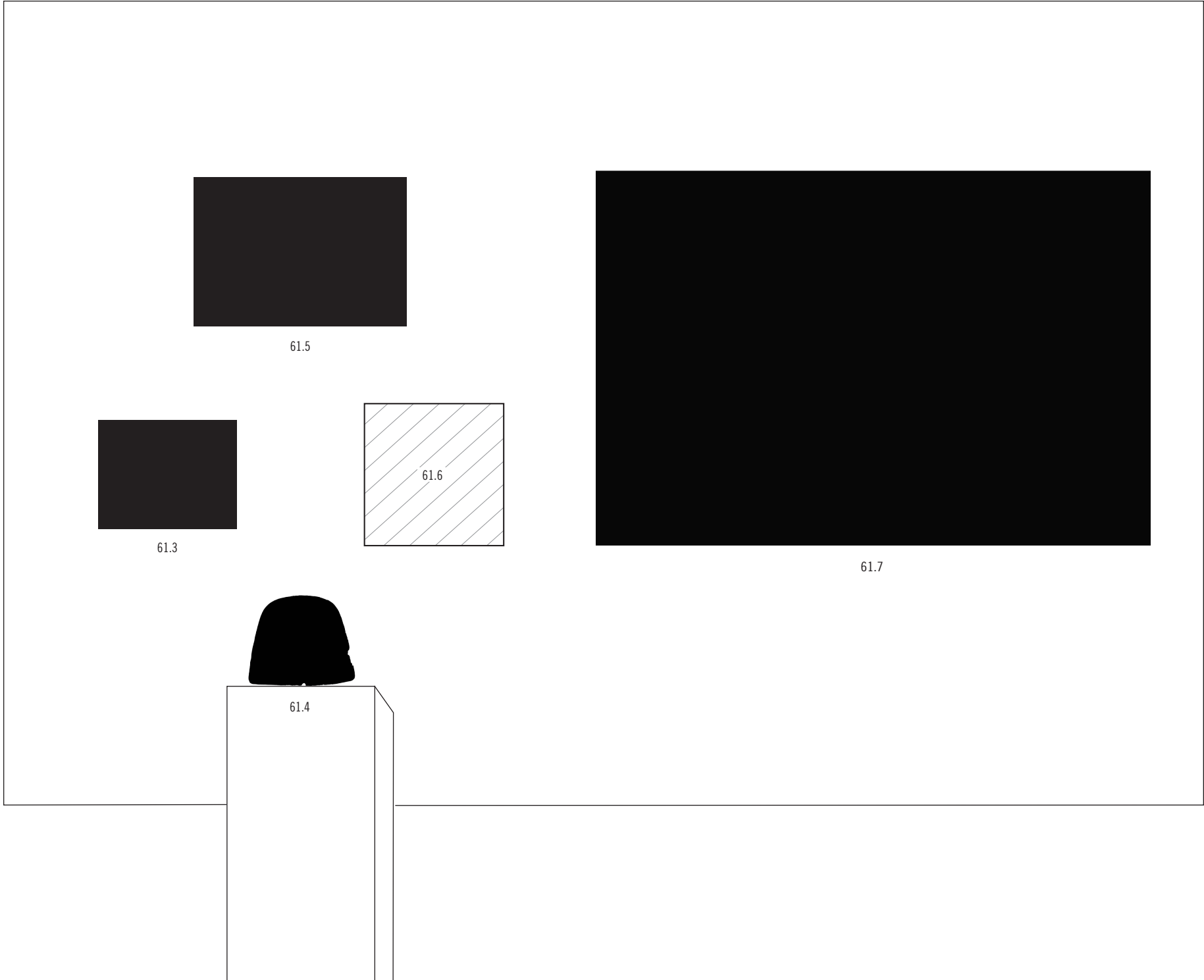
Lane Faison and other Williams professors supported the careers of numerous local artists, several of whom received Williams College Purchase awards. Radenkovitch received the purchase prize in 1958, and WCMA continued to collect his paintings afterwards. Faison accepted *Landscape*

with Cottage from the collector Seward Eric in 1960, with an eye towards convincing him to donate *Flower Piece-Poppies*, which Faison thought was a “splendid piece.” WCMA had also already acquired a sculpture by DiSpirito in 1955 before awarding him the purchase prize. In addition to purchasing and acquiring local works, WCMA boosted these artists’ careers by exhibiting them in the museum. Both Maziarz and DiSpirito had solo exhibitions at WCMA during Faison’s tenure—Maziarz in 1962 and DiSpirito in 1955. In 1960, Faison noted that one of Radenkovitch’s paintings was, “usually on exhibition in this museum” and that winning the purchase prize, “gave the artist some good publicity in this area.”

Faison wove these local artists and their works of art into his teaching. He often recruited students to help him select the winner of the Williams College Purchase Award, noting in a letter that when Radenkovitch had won the prize in 1958, “I had a class in ‘criticism’ and made the selection of this painting a sort of class project.” Similarly, when replying to a letter from DiSpirito, who had written to

thank Faison for the prize in 1961, Faison deflected the praise, “The acquisition of *La pupa* was made jointly so to speak: I took a group of five Honors students to the show twice and listened to them carefully. They were all *delighted* when I told them my choice.”

At the time, the museum, local artists, and college were closely intertwined. By patronizing nearby artists and building relationships with them, Faison was able to collect contemporary art at manageable prices. The works also provided a means for students to assess objects by artists without national reputations. Ideally, they came to these objects without preconceived judgments about their quality.



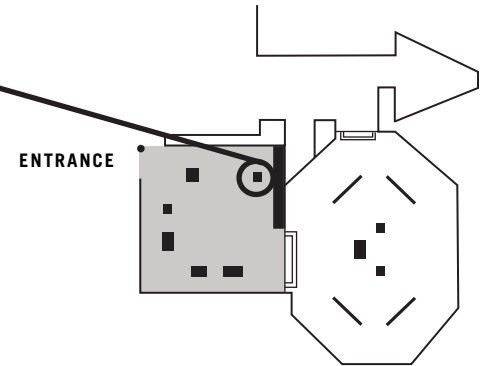
61.3
**Museum Purchase,
Joseph O. Eaton Fund**
Flagellation
Hans Speeckaert
(Flemish, 1540?–1577)
Pen and ink with brown wash
and white heightening on paper,
Date unknown

61.4
Museum purchase
Head
Unknown artist (Egyptian)
Painted wood, 22nd–26th
Dynasties (c. 945–525 BCE)

61.5
Gift of Mr. Frederick Tomkins
Forest and Wolves
Gustave Courbet
(French, 1819–1877)
Oil on canvas, Date unknown

61.6
Gift of Mrs. Edward N. Townsend
Portrait
Eastman Johnson
(American, 1824–1906)
Oil on board, Date unknown
Deaccessioned

61.7 (entry p. 25)
**Gift of the estate of
J. Malcolm Forbes**
Niagara Falls
William Morris Hunt
(American, 1824–1879)
Oil on canvas, 1878



DEACCESSIONED



UNLOCATED/FRAGILE

(objects p. 18–19)

60.42
Untitled
James Abbott McNeill Whistler
(American, 1834–1903)
Etching, Date unknown
Deaccessioned

60.48
Bridge and Canal
David Young Cameron
(Scottish, 1865–1945)
Etching, Date unknown
Deaccessioned

THESE FOUR PRINTS, part of a 1960 donation from Williams College alumnus George K. Thompson, are no longer in WCMA’s collection because the museum deaccessioned them on January 21, 2009. Deaccessioning is a museum practice in which directors and curators sell art in the collection to raise funds. Most museums adhere to a policy that if an object is sold, the income from the sale can only be used to purchase other works of art. Art museums that break this rule risk losing their accreditation.

60.50
Pancake Woman
Rembrandt van Rijn
(Dutch, 1606–1669)
Etching, 1635
Deaccessioned

A museum might decide to deaccession a work of art for a wide range of reasons. Often museum donors specifically request that a donated work of art not be sold by the museum, but alumnus George K. Thompson was an exception, telling Williams art history professor Whitney Stoddard that the museum had explicit permission to sell the prints he

60.51
St. Jerome Kneeling in Prayer
Rembrandt van Rijn
(Dutch, 1606–1669)
Etching, 1635
Deaccessioned

was donating. “There are no conditions or strings attached to this presentation to the college.” Stoddard had no intention of selling them, writing to Thompson, “Since we have our Art Majors make an etching, as well as a lithograph, wood cut and wood carving during the course of their senior year, it is most helpful to have originals in our own collection.”

Museums sometimes choose to deaccession specific works of art because there are duplicate works in the collection or multiple examples of work by an artist. WCMA, for instance, owned nineteen other Rembrandt prints at the time that it chose to deaccession the pair given by Thompson, and has since acquired another Rembrandt print depicting St. Jerome. This factor likely contributed to WCMA’s decision to sell these prints nearly sixty years after Thompson first donated them.

61.7 (object p. 23)
Gift of the estate of J. Malcolm Forbes
Niagara Falls
William Morris Hunt
(American, 1824–1879)
Oil on canvas, 1878

EVER SINCE THIS PAINTING was acquired in 1961, donated by Edward Forbes from his father’s estate, the majority of the correspondence about *Niagara Falls* by William Morris Hunt has emphasized its most inescapable quality: its size. The painting, which was made as a study for a mural in the Albany state capitol building, measures nearly four feet by eight feet, the largest study Hunt made for this commission.

Director Lane Faison and art history Professor Whitney Stoddard pursued several creative solutions over the decades for housing such a massive painting. In October 1969, WCMA sent the painting to the Sterling and Francis Clark Art Institute as a long-term loan, where it remained for at least six years, through 1975. Nonetheless, in 1971, Faison wrote a letter to Perry Rathbone, director of the Museum of Fine Arts, Boston, to consult the MFA’s records on the work’s provenance and to raise the possibility of selling it. As Faison wrote, “we like the picture very much indeed,” but he hoped to acquire the funds to pur-

chase, “something more down our line and closer in sheer size to what we can do justice to . . . it does present problems for us, and the Clark doesn’t want to show it forever . . .” At the time, WCMA had little gallery space for exhibiting works—one large show could require the museum to move most of its permanent collection into storage—and such a large painting was difficult to house. In addition, WCMA did not have many other American landscape paintings to hang with the Hunt; Stoddard mentioned in a letter when accepting the gift that WCMA had only one other work from this genre, a small painting by Hudson River School artist John Frederick Kensett.

Faison’s reasons for ultimately choosing to keep the work are unclear—his last note on the subject in WCMA’s archives merely says, “we decided *not* to sell.” Whatever his reasons, Faison would highlight the painting as a gem of WCMA’s American collection over the following decades, curating it into his exhibition entitled *The New England Eye: Master American Paintings from New*

England School, College, and University Collections and singling it out for mention in his 1982 edition of his regional museum guide, *The Art Museums of New England: Massachusetts*.

61.8
Gift of Senator Herbert H. Lehman,
Class of 1899

River Scene
Charles François Daubigny
(French, 1817–1878)
Oil on canvas, c. 1865–1870

61.9 (entry p. 29)
Museum purchase, Karl E.
Weston Memorial Fund

St. Paul
Unknown artist (Spanish)
Wood, polychromed and gilt,
17th century

61.10
Museum purchase, Karl E.
Weston Memorial Fund

Untitled
Fritz Winter (German, 1905–1976)
Oil on paper, 1960

61.11
Gift of Mrs. James P. Baxter III

The Artist's Mother
John Opie (British, 1761–1807)
Oil on canvas, c. 1791

ENTRANCE



DEACCESSIONED



UNLOCATED/FRAGILE



61.8



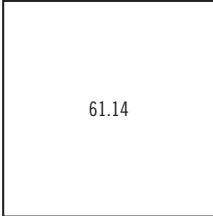
61.11



61.10



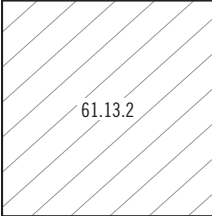
61.9



61.14



61.12



61.13.2



61.13.1



61.15



61.16



61.17

61.12
Gift of Mr. Abraham Kamberg

Baigneuse debout, à mi-jambes
(*Standing Bather, Mid-Legs*)
Pierre-Auguste Renoir
(French, 1841–1919)
Etching on paper, 1910

61.13.1–2
Gift of Mr. Abraham Kamberg

Print
Henri de Toulouse-Lautrec
(French, 1864–1901)
Lithograph, Date unknown
Deaccessioned

61.14
Gift of the Olsen Foundation

Landscape
William Paterson Ewen
(Canadian, 1925–2002)
Oil, 1955
Unlocated

61.15
Museum purchase, IGAS funds

Rock and Seed I
Gabor F. Peterdi (American,
born Hungary, 1915–2001)
Color etching on paper, 1953

61.16 (entry p. 21)

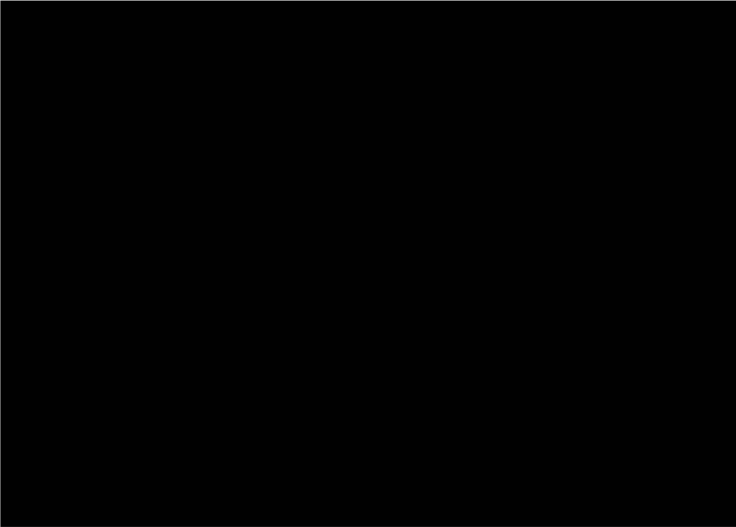
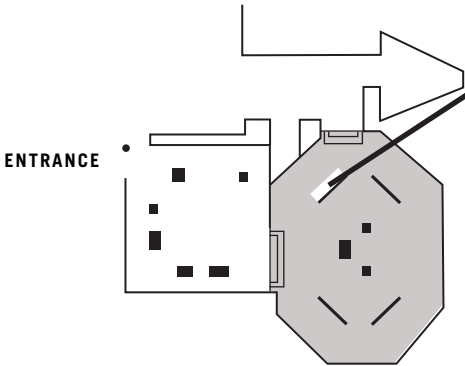
Museum purchase,
Greylock Foundation

La pupa
Henry DiSpirito (American,
born Italy, 1898–1995)
Granite, c. 1961

61.17
Gift of James Hazen Ripley

Portrait of Reverend James Beach
(*1780–1850*), *Class of 1804*
Unknown artist (American)
Oil on canvas, c. 1815–1830

61.18
Gift of Barry Benepe,
Class of 1950
Sea Light
William Austin Kienbusch
(American, 1914–1980)
Casein on paper, 1960



61.18

61.9 (object p. 26)
Museum purchase, Karl E.
Weston Memorial Fund
St. Paul
Unknown artist (Spanish)
Wood, polychromed and gilt,
17th century

61.9

AT THE TIME that it was purchased in 1961, this sculpture of *St. Paul* was a major financial investment for WCMA and a real coup for the museum. Art history professor Whitney Stoddard was acting as WCMA’s director while Lane Faison, the museum’s director for over a decade at this time, was on sabbatical in Germany. Stoddard received a letter from a New York art dealer, Edward R. Lubin, offering him the sculpture and mentioning that Lawrence Bloedel, one of WCMA’s most prominent donors, had seen *St. Paul* and said it was “marvelous.”

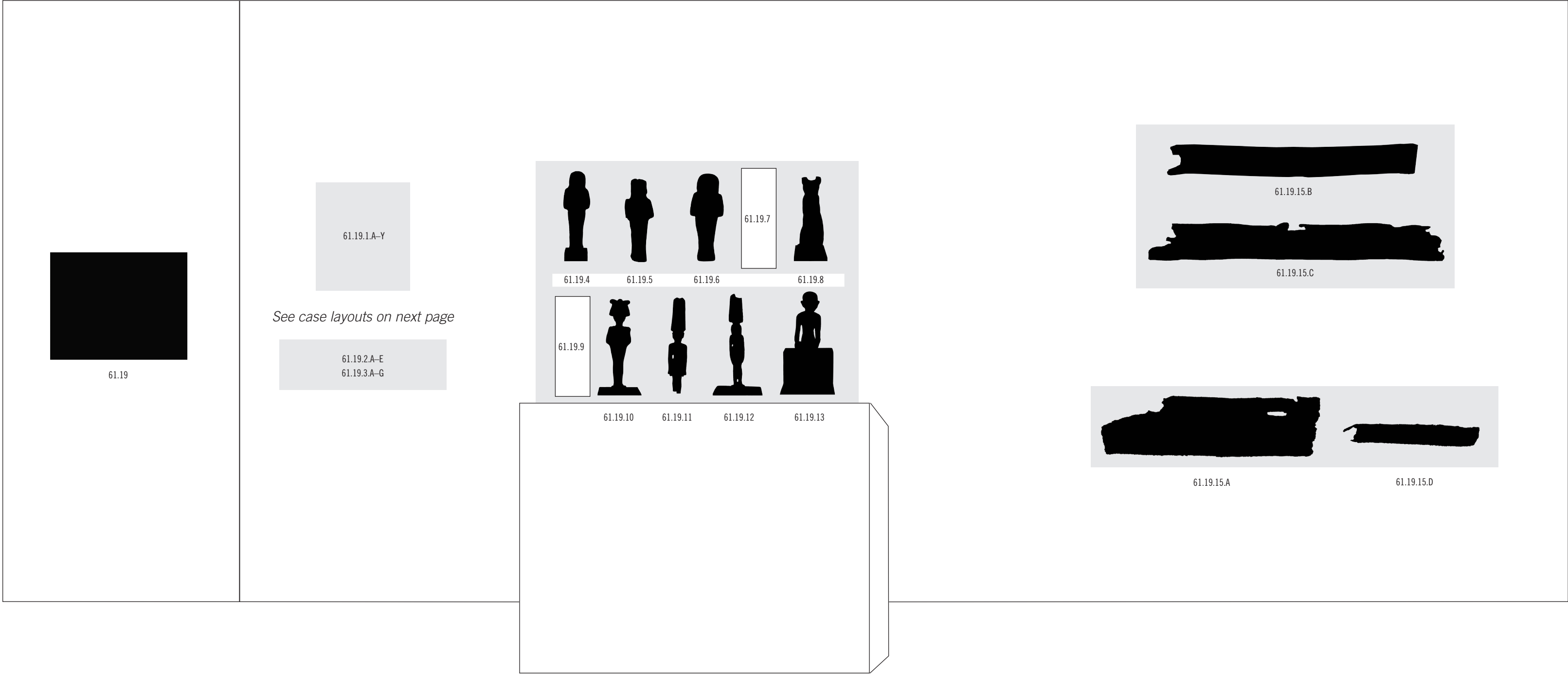
Stoddard wrote to Faison, whose only hesitation was the sculpture’s price. “I assume it is at least \$5,000,” he wrote, “I would question paying that much (from our point of view) unless the object itself looks especially well in the room. I certainly agree in principle to acquiring a statue of this period and sort.” Stoddard shared Faison’s

concerns with the dealer, who came back with an offer Stoddard eventually could not refuse. Lubin wrote:

It seems grossly unfair that you should be deprived of our *Saint Paul* due purely to the money problem. Though perhaps not following typical business practices, it nevertheless seems to me that an art dealer has certain responsibilities uncommon to other professions, one of which is to see that his finest works of art are placed in those museums and collections which both understand and need those pieces most.

Lubin offered *St. Paul* for a price of \$6,800, reduced from \$8,000. For context, one of the museum’s few collecting endowments, the Karl E. Weston Memorial Fund, had \$8,143 in revenue that year, and \$220 of it had already been spent.

Nonetheless, Faison and Stoddard agreed that the price was worth it. After its acquisition, the local newspaper *The North Adams Transcript* printed a celebratory article, writing, “According to Whitney S. Stoddard, professor of art and director of the museum, the figure, from Valladolid in Spanish, is the most important purchase made in recent years by the Lawrence Art Museum.” *St. Paul* was also included in a 1961 exhibition of WCMA’s recent acquisitions and highlighted in a review of the show in the local paper. Looking back on 1961 as a whole, Faison stated that it had been a “banner year.”



Gift of Horace Mayer

61.19

Harbor Scene
Attributed to Willem van Drillenburg
(Dutch, 1635–c. 1677)
Oil on panel, Date unknown

61.19.4

Shawabti of High Priest Paynozem
Unknown artist (Egyptian)
Faience, c. 1000 BCE

61.19.5

Shawabti with Royal Cartouche
Unknown artist (Egyptian)
Faience, Date unknown

61.19.6

*Shawabti of Iset-m-kheb,
Daughter of Paynozem*
Unknown artist (Egyptian)
Faience, c. 1000 BCE

61.19.7

Bull
Unknown artist (Near Eastern)
Bronze, 1st century BCE
Unlocated

61.19.8

Cat
Unknown artist (Egyptian)
Bronze, Date unknown

61.19.9

Falcon
Unknown artist (Egyptian)
Bronze, 26th Dynasty
(664–525 BCE)
Unlocated

61.19.10–11

Osiris
Unknown artist (Egyptian)
Bronze, Date unknown

61.19.12

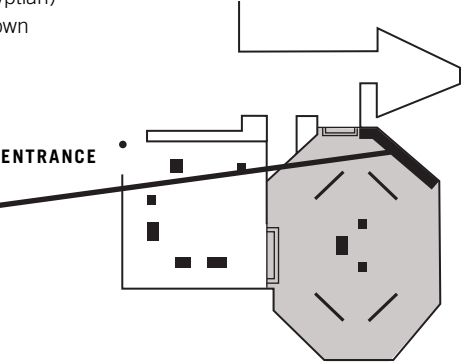
Isis
Unknown artist (Egyptian)
Bronze, Date unknown

61.19.13

Imhotep
Unknown artist (Egyptian)
Bronze, Date unknown

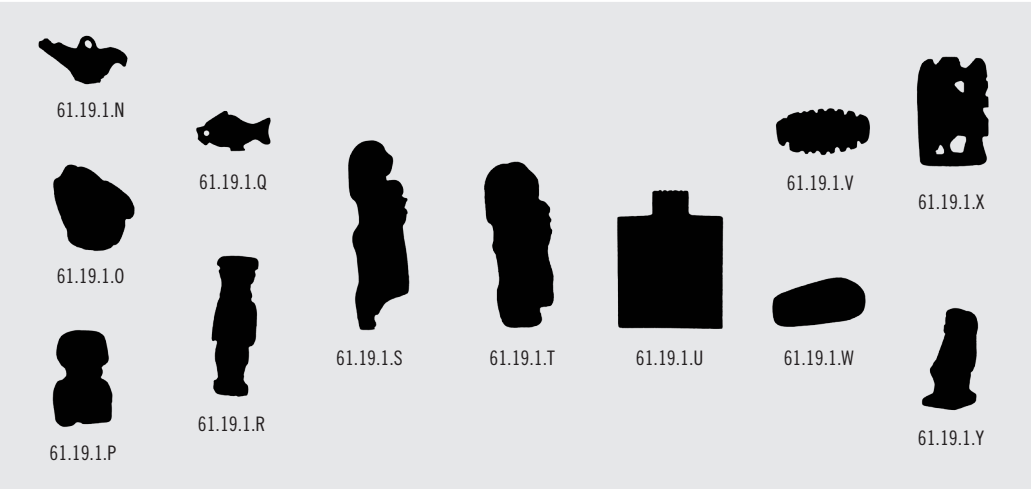
61.19.15.A–D

*Fragment of a Mummy Wrapping
with Hieratic Inscription*
Unknown artist (Egyptian)
Linen(?), Date unknown



 **DEACCESSIONED**

 **UNLOCATED/FRAGILE**



Gift of Horace Mayer

61.19.1.A

Animal Amulet
Unknown artist (Egyptian)
Ceramic, Date unknown

61.19.1.B

Animal Amulet
Unknown artist (Egyptian)
Terracotta, Date unknown

61.19.1.C

Lion Amulet
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.D

Amulet of Sekhmet
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.E

Horus (Falcon)
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.F

Aegis Amulet
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.G

Amulet of Deity with Headdress
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.H–K

Amulet of Bes
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.L

Amulet of Pataikos
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.M

Aegis Amulet with Animal Head
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.N

Bird Amulet
Unknown artist (Egyptian)
Glass, Date unknown

61.19.1.O

Fly Amulet
Unknown artist (Egyptian)
Stone, Date unknown

61.19.1.P

Fly Amulet
Unknown artist (Egyptian)
Lapis lazuli, Date unknown

61.19.1.Q

Fish Amulet
Unknown artist (Egyptian)
Lapis lazuli, Date unknown

61.19.1.R

Isis with Infant Horus
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.S

Amulet of Osiris
Unknown artist (Egyptian)
Stone, Date unknown

61.19.1.T

Amulet of Osiris
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.U

Rectangular Plaque Amulet
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.V

Bead Amulet
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.W

Bead Amulet
Unknown artist (Egyptian)
Stone, Date unknown

61.19.1.X

Amulet of Sebek
Unknown artist (Egyptian)
Faience, Date unknown

61.19.1.Y

Amulet of Seated Baboon Figure
Unknown artist (Egyptian)
Date unknown

61.19.2.A–E

Scarab
Unknown artist (Egyptian)
Stone, Date unknown

61.19.3.A–G

Glass Fragment
Unknown artist (Egyptian)
Glass, Greco-Roman Period
(332 BCE–32 CE)

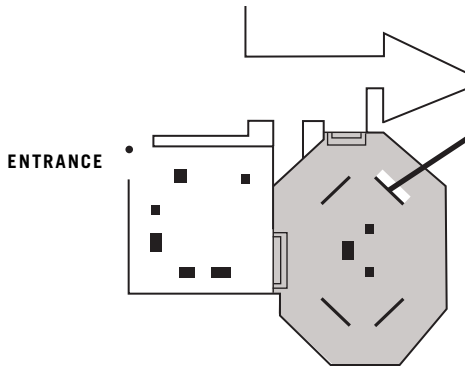
Gift of Horace Mayer

61.19.15.E–M

Fragment of a Mummy Wrapping
with Hieratic Inscription
Unknown artist (Egyptian)
Textile, Date unknown
Unlocated

61.19.16

Fibula
Unknown artist (Lombard)
Gilt bronze, 4th century CE



DEACCESSIONED

UNLOCATED/FRAGILE

60.24 (object p. 4)

White Space
Antoni Tàpies
(Catalan, 1923–2012)
Mixed media on canvas, 1958

60.25 (object p. 11)

Female Nude
Jean Fautrier (French, 1898–1964)
Ink on paper, 1953
Unlocated

60.26 (object p. 11)

The Tree of Fire
Fritz Bultman
(American, 1919–1985)
Oil on canvas, 1956

60.27 (object p. 11)

Stairway to Paradise
Roberto Crippa (Italian, 1921–1972)
Oil on wood, 1950
Unlocated

60.28 (object p. 11)

Moon Over the City
Fernand Léger (French, 1881–1955)
Watercolor and gouache over pencil
on paper, 1932

60.29 (object p. 11)

Mother Earth
Thomas Albert Sills
(American, 1914–2000)
Oil, 1954
Unlocated

60.30 (object p. 11)

Restless Sea
Ralph M. Rosenberg
(American, 1913–1992)
Oil on canvas, 1955

61.26 (object p. 37)

Still Life
Hans Hofmann
(German, 1880–1966)
Oil on plywood, 1936

60.24–30, 61.26

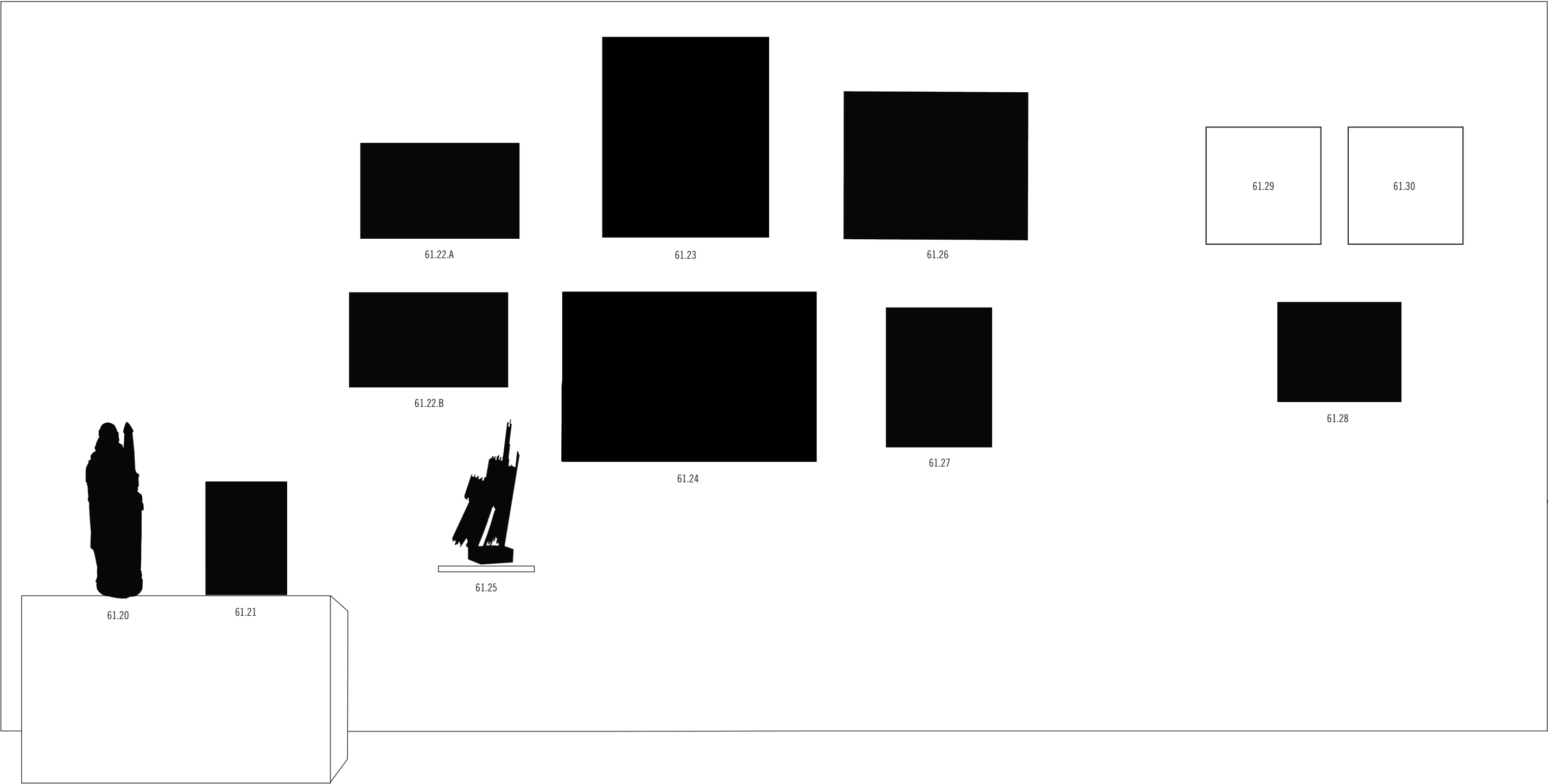
Gift of William H. Alexander, Class of 1932

WILLIAM H. ALEXANDER, a Williams College graduate from the class of 1932, was rapidly emerging as one of WCMA's most significant donors of contemporary art in the 1960s. When he made his first gift of seven works (accession numbers 60.24-60.30) in 1960, there were high hopes that further gifts were imminent. New York art dealer John Sedgwick introduced Alexander to Lane Faison, writing Faison on November 11, 1959 with a tip that Alexander was planning to leave his “astonishing collection of modern painting and sculpture” to Williams. After several failed attempts to meet because of Alexander and Faison's travels, and a knee injury in late 1959 that kept Faison, in his words, “hobbling around,” Williams art history professor and acting director Whitney Stoddard was finally able to pay Alexander a visit in New York in late 1960, after Faison left for his yearlong sabbatical. Stoddard drove back to Williamstown with five of the artworks that Alexander planned to donate, but not without incident. He wrote Alexander later that his vehicle was stuck in a four-foot snowdrift for six hours before he managed to dig himself out and finish driving north.

A year later Alexander donated another painting, Hans Hofmann's *Still Life*—WCMA's only work in its collection by this pivotal member of the Abstract Expressionism movement. By 1962, Alexander was a member of the committee tasked with organizing an exhibition of works of art lent by Williams College alumni. He lent six works from his own collection to the show, including a painting by Jackson Pollock, a print by René Magritte, and a pastel by Joan Miró. The 1963 Williams College Bulletin thanked Alexander, among other donors, for donating to WCMA's “extensive collection of contemporary art.”

Alexander continued to donate funds and works of art to WCMA (including three more works by Fritz Bultman), but ultimately chose not to gift the works he had displayed at WCMA in 1962, despite a dialogue with Faison in 1971 about the possibility of having a selection of Alexander's collection on view in the museum at all times. Faison was clear that if Alexander was to always have his donations on view, “we would be right in expecting real supers on the quality scale of your six loans in our Alumni Show in 1962. In case you've forgotten—we haven't . . .”

The use of Alexander's collection in the decades since has been mixed. While notes in the object files indicate that the Hoffmann and Tàpies paintings were regularly displayed and lent to scholarly exhibitions at other institutions, some of Alexander's other donations languished in storage. Even shortly after they were gifted, some of the works saw little use. Faison wrote to his assistant Flora Bloedel in 1975 seeking her help in locating two of the works, the Crippa and Rosenberg paintings, so as to be able to discuss them properly with Alexander. Faison requested, “If you'll check on the Rosenberg (which I think may still be in the Deans' [sic] Office, I'll look around for the Crippa. It may be in the Museum, or somewhere in Greylock Houses. I didn't like either of them, as I recall, but Bill [Alexander] mentioned them recently, and I don't want to be caught with pants down.”



61.20
Gift of Horace Mayer
St. Barbara
Unknown artist (Flemish)
Oak, 16th century?

61.21
Gift of the Greylock Foundation
Virgin and Child with Two Angels
Attributed to the Workshop of
Giovanni di Balduccio (Italian)
Marble, c. 1350

61.22.A
Gift of Mr. Edward W. Carter
Judith with the Head of Holofernes
Bonifacio Veronese
(Italian, 1487–1553)
Oil on canvas, c. early to
mid-16th century

61.22.B
Gift of Mr. Edward W. Carter
Samson Destroying the Temple
Bonifacio Veronese
(Italian, 1487–1553)
Oil on canvas, c. early to
mid-16th century

61.23
Gift of Mr. Edward W. Carter
Portrait of Mrs. Frances Graham
George Romney
(British, 1734–1802)
Oil on canvas, 1789–1790

61.24
Gift of Mr. and Mrs. William H. Barnewall, Class of 1924
Spirit of the Night
George Inness
(American, 1825–1894)
Oil on canvas, 1891

61.25
Museum purchase, Karl E. Weston Memorial Fund
61/1
Brigitte Matschinsky-Denninghoff
(German, 1923–2011)
Brass rods and solder, 1961

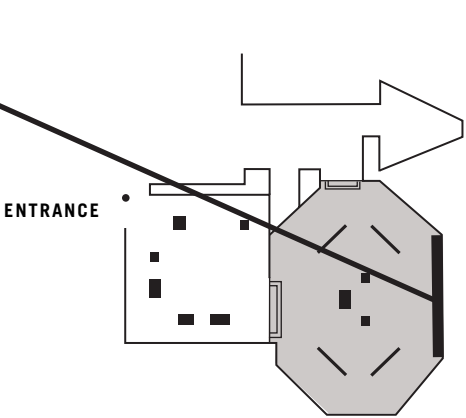
61.26 (entry p. 35)
Gift of William Alexander, Class of 1932
Still Life
Hans Hofmann
(German, 1880–1966)
Oil on plywood, 1936

61.27
Gift of Mr. Stuart L. Borchard
Head of a Girl
Federico Barocci
(Italian, 1528–1612)
Oil on canvas, Date unknown

61.28
Gift of Professor Henry Russell Hitchcock
Buildings-Grey and Yellow
Alan Reynolds (British, 1926–2014)
Watercolor on paper, 1952

61.29 (entry p. 41)
Gift of Mr. Joseph Cantor
Babalao's House
René Portocarrero
(Cuban, 1912–1985)
Painting, 1952
Unlocated

61.30 (entry p. 41)
Gift of Mr. Joseph Cantor
Composition
Raúl Milián
(Cuban, 1914–1984)
Painting, 1954
Unlocated



 **DEACCESSIONED**

 **UNLOCATED/FRAGILE**



61.31

Anonymous gift

Dog and Lady on Ladder in One Point Perspective Room
Joan Brown (American, 1938–1990)
Oil on canvas, 1961

61.32

Gift of Sam Hunter, Class of 1944

Nofred
Emil Schumacher
(German, 1912–1999)
Oil on canvas, 1958

61.34

Museum purchase, Art Department Funds

Pantheon, Rome
Oliver T. Banks
(American, 1941–1991)
Pen, 1961
Unlocated

62.2

Gift of Mr. Edward W. Carter

Dead Game and Fruits with Landscape
Jan Weenix (Dutch, 1642–1719)
Oil on canvas, Date unknown

62.4

Museum purchase with partial funds provided by Lawrence H. Bloedel, Class of 1923

St. John the Evangelist
Unknown artist (Franco-Flemish)
Alabaster, c. 1430

62.5

Museum purchase, Joseph O. Eaton Fund

Abstract Composition
Hugh Townley
(American, 1923–2008)
Wood relief, c. 1962
Unlocated

62.6

Museum purchase, IGAS funds

Bill Torpey
John D. Maziarz
(American, 1934–2008)
Woodcut, Date unknown
Unlocated

62.6.A

Museum purchase, IGAS funds

Bill Torpey
John D. Maziarz
(American, 1934–2008)
Watercolor and ink on paper, 1954

62.7

Museum purchase, IGAS funds

Thistle
Hans Jelinek (American, born Austria, 1910–1992)
Woodcut on paper, 1961

ENTRANCE



DEACCESSIONED



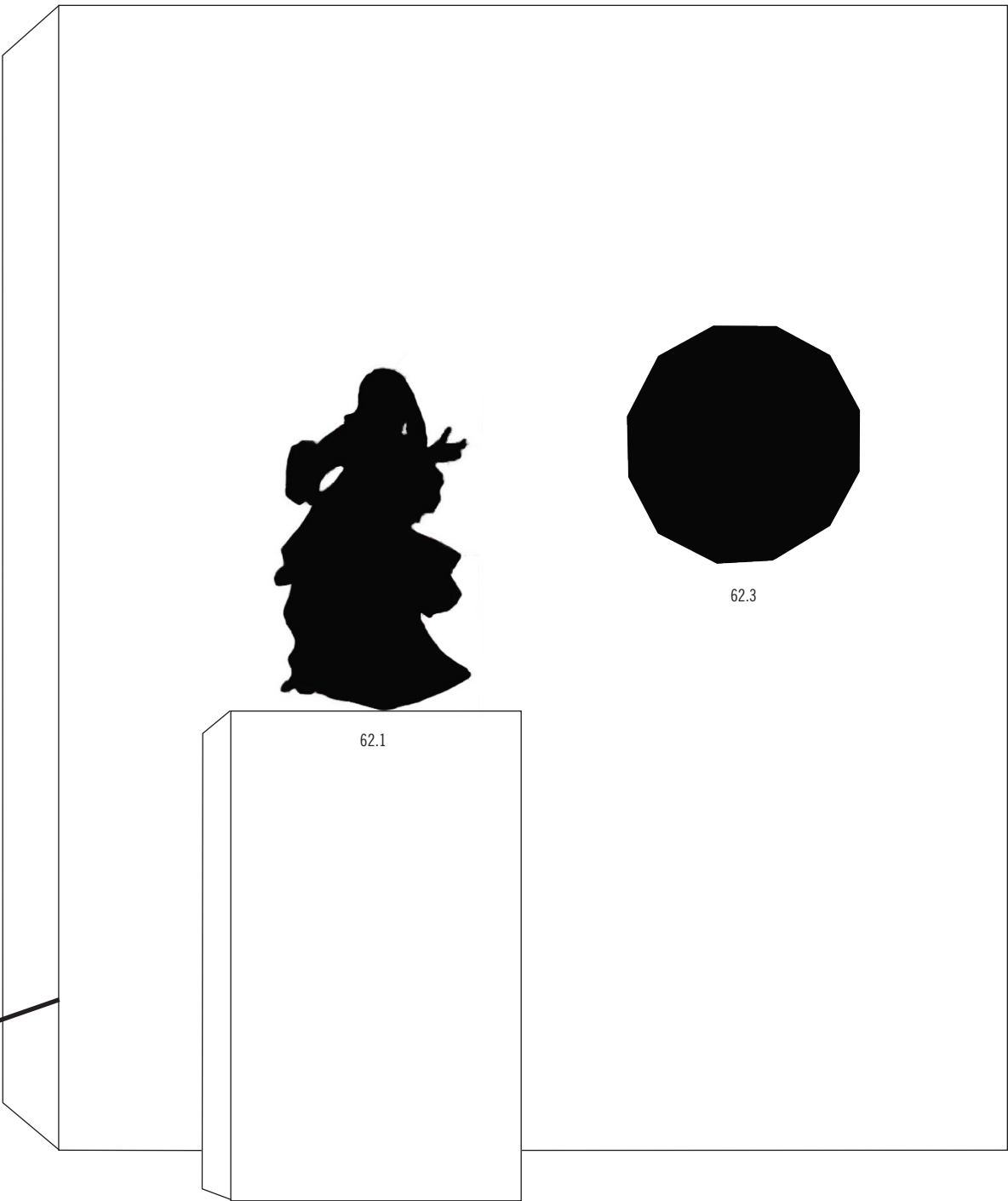
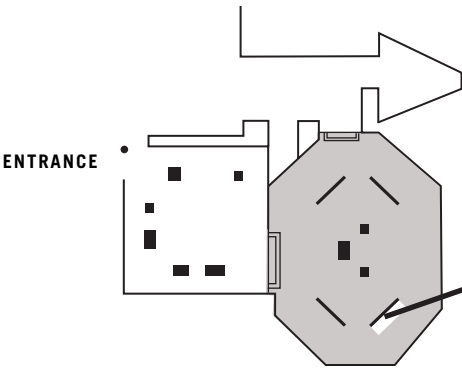
UNLOCATED/FRAGILE

62.1
Museum purchase,
Karl E. Weston Memorial Fund

Mary Magdalen
Unknown artist (German, Swabia)
Polychromed wood, c. 1720

62.3
Bequest of Frank Jewett Mather, Jr.,
Class of 1889

*Birth Platter with The Story of
Diana and Actaeon*
Lippo d'Andrea
(Italian, c. 1370–1451?)
Tempera on panel, c. 1440



(objects p. 37)

61.29

Babalao's House
René Portocarrero
(Cuban, 1912–1985)
Painting, 1952
Unlocated

61.30

Composition
Raúl Milián
(Cuban, 1914–1984)
Painting, 1954
Unlocated

61.29–30

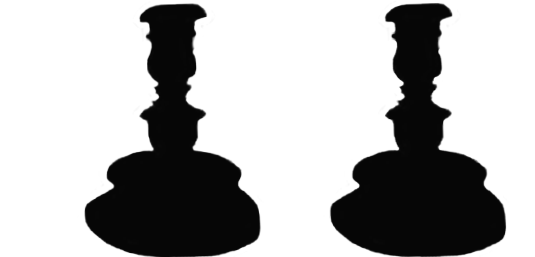
Gift of Mr. Joseph Cantor

DIRECTOR LANE FAISON acquired these two paintings sight unseen, in November of 1961. Faison received a tip from another museum director (and a former student) that the Indianapolis-based collector Joseph Cantor was donating works of art by two modernist Cuban painters, Portocarrero and Milián, to other east-coast university museums. Faison asked another colleague, Professor Henry Hope at Indiana University, more about the two artists, “Never heard of either of them,” he admitted, “are we missing something?”

Hope replied that Cantor had acquired a great deal of work by Portocarrero, Milián, and Cuban artist Wifredo Lam before the rise of Fidel Castro (the year before, in 1960, the United States had issued an embargo against nearly all exports to Cuba, which would only become stricter over the course of the next decade). Hope noted that the gouaches his museum had received were small and well-received, prompting Faison to scribble, in the margins of the letter, “What’s the harm in accepting 2 small gouaches?” Faison wrote to Cantor to ask if WCMA could

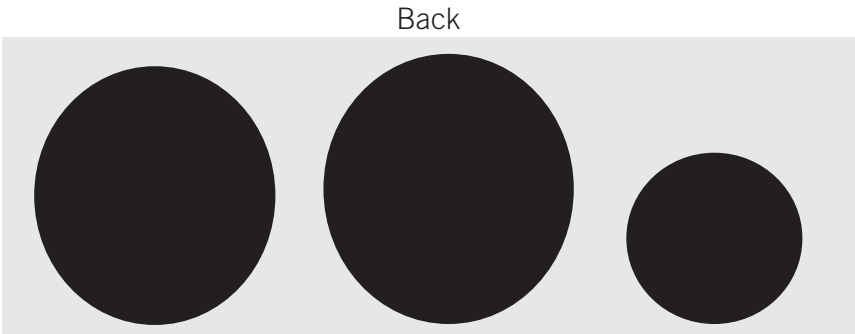
have a gift of one work each by Portocarrero, Milián, and possibly Lam. He stressed, however, that he would prefer they be “small or moderate-sized works.”

The size of these paintings may well have contributed to their eventual loss. The works were first listed in WCMA's files as being “unlocated” in November of 1994, and have remained labeled as such ever since. Because they were such small objects by lesser-known artists, they may have been lost after the museum lent them to another campus building—Faison suggested in a note that they could be used to decorate Baxter Hall, a building that has since been demolished—or perhaps Faison and his assistant Bloedel mislabeled their location after they were moved around in storage. At the time, Faison was the only full-time staff member of the museum, and other letters on file suggest that misplacing rarely-shown works was not uncommon in these years (see entry on p. 35).



62.10.A

62.10.B

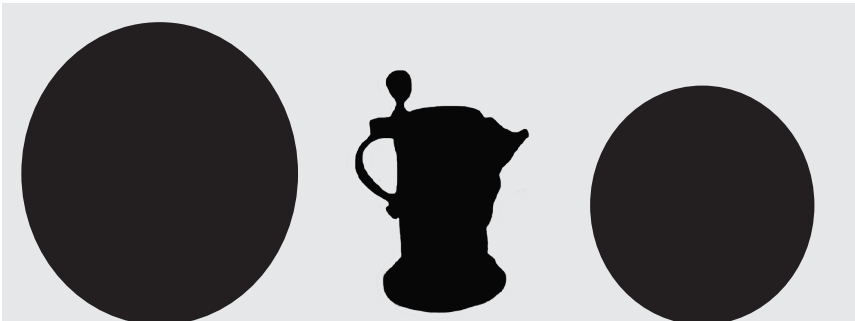


Back

62.14

62.15

62.16

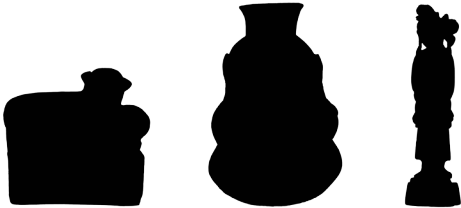


Front

62.11

62.12

62.13



62.7.A

62.7.B

62.7.C

62.7.A
Gift of William E. Greene,
Class of 1897
Two Lovers
Unknown artist
(Peruvian, Chimu-style)
Blackware, 19th century

62.7.B
Gift of William E. Greene,
Class of 1897
Water Bottle with Human Form
Unknown artist (Peruvian)
Ceramic, 1400–1500 CE

62.7.C
Gift of William E. Greene,
Class of 1897
Kuan-yin (Goddess of Mercy) or Kwin
Tang (God of Mercy)
Unknown artist (Chinese)
Soapstone, c. 1830

62.10.A–B
Gift of Mrs. Davenport West
Candlestick
Unknown artist (Italian)
Bronze, 16th/17th century

62.11
Gift of Mrs. Davenport West
Hispano-Moresque Plate
Unknown artist (Spanish)
Majolica, c. 1500–1520

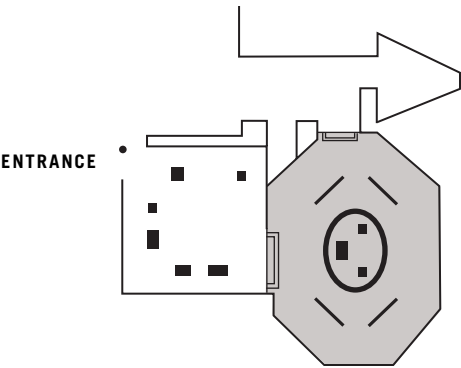
62.12
Gift of Mrs. Davenport West
Flagon
Unknown artist (German)
Pewter, 1743

62.13
Gift of Mrs. Davenport West
Plate with Lion and
Swiss Canton Shields
Unknown artist (Swiss)
Pewter, 1702

62.14
Gift of Mrs. Davenport West
Plate with Double Eagle of the
Holy Roman Empire
Unknown artist (Austrian/German)
Pewter, 1619

62.15
Gift of Mrs. Davenport West
Plate with Interior Genre Scenes
Unknown artist (Swiss)
Pewter, 1614

62.16
Gift of Mrs. Davenport West
Plate with Five Creation Scenes
Unknown artist (German)
Pewter?, 1619



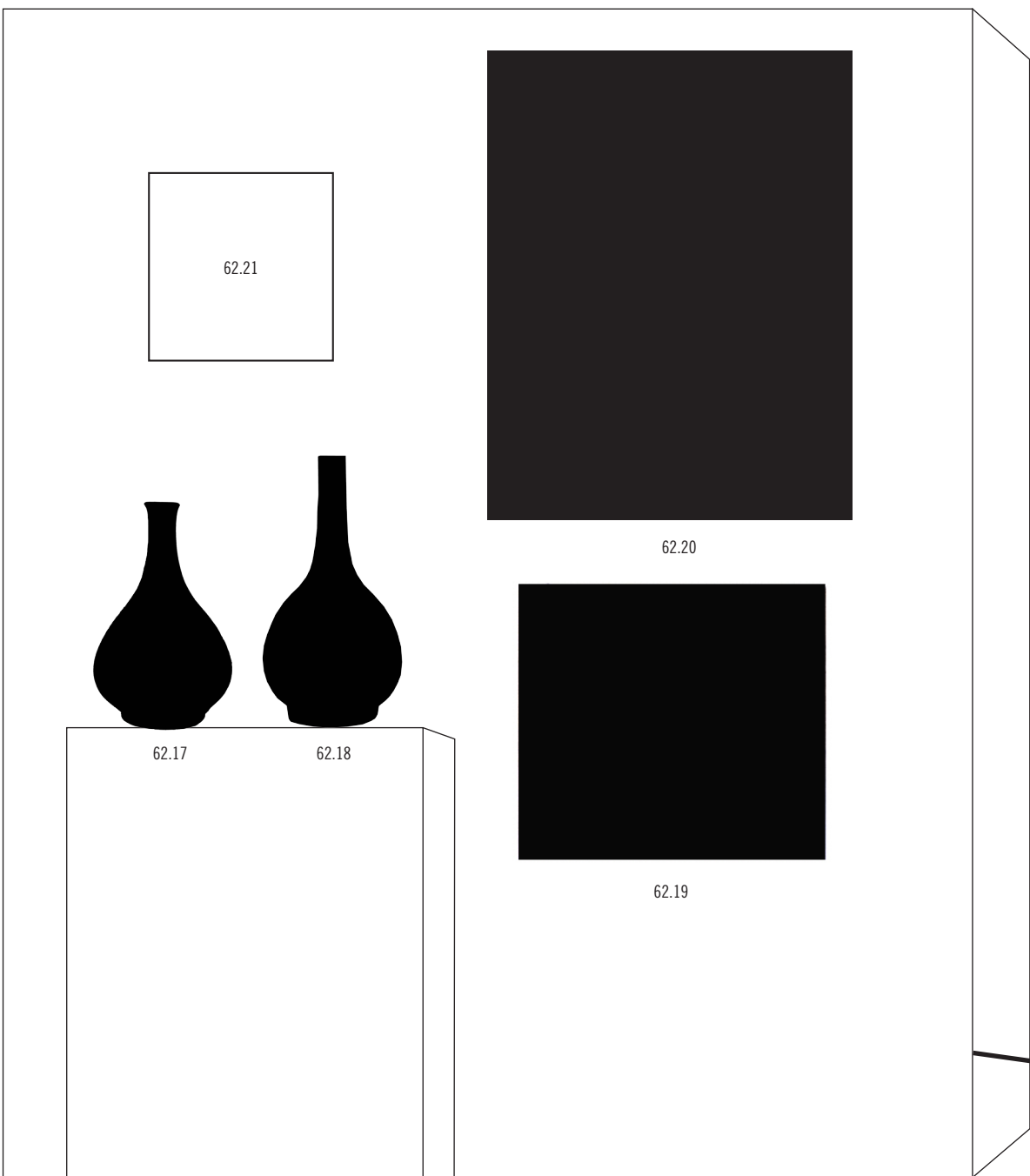
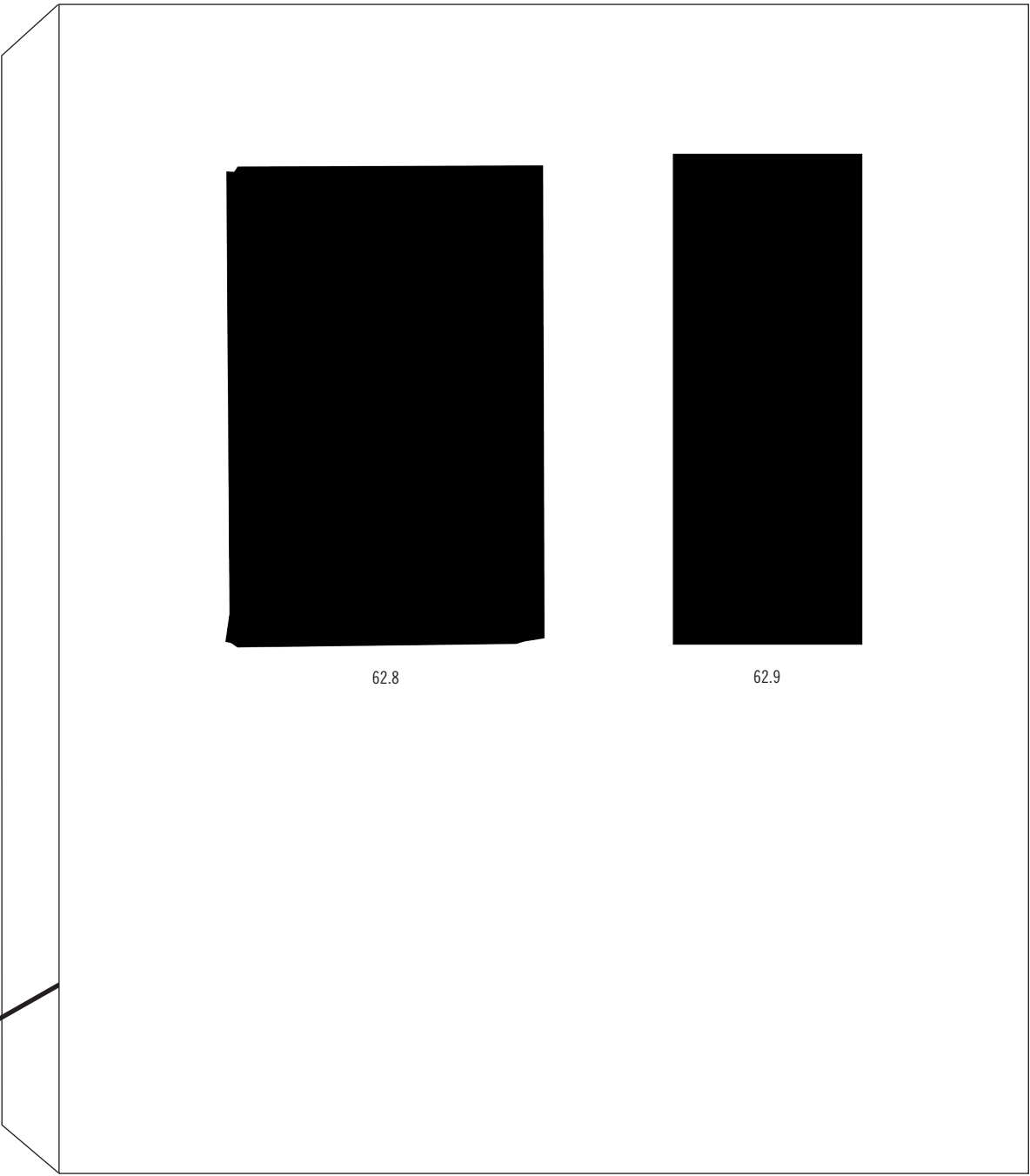
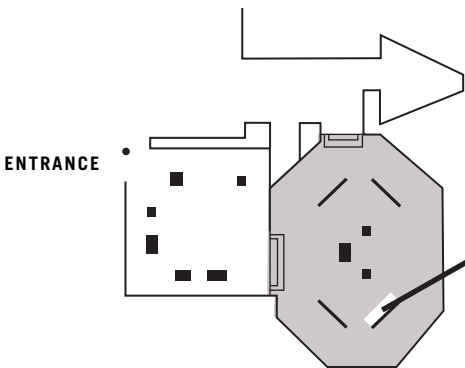
Museum purchase, IGAS funds

62.8

Repose
Seong Moy (American, 1921–2013)
Color woodcut on rice paper, 1959

62.9

Birds in Flight
Seong Moy (American, 1921–2013)
Color woodcut on rice paper, 1954



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UNLOCATED/FRAGILE

62.17–18

Bequest of Mrs. Henry S. Sanders
Bottle Vase
Unknown artist (Chinese)
Porcelain, Qing Dynasty (1644–1912),
K'ang Hsi Reign (1662–1722)

62.19

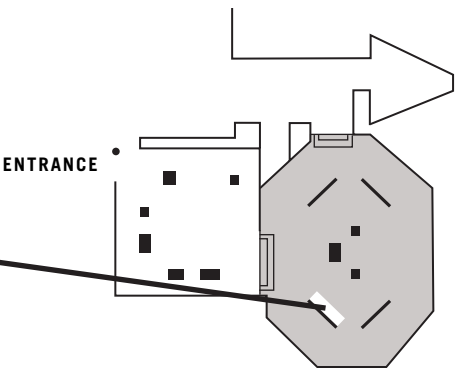
**Museum purchase, Ruth Sabin
Weston Fund**
Breaking Storm: Monhegan (Maine)
Robert Henri (American, 1865–1929)
Oil on panel, 1903

62.20

Museum purchase
Bleu noir (Dark Blue)
Kumi Sugai (Japanese, 1919–1996)
Color lithograph, 1960

62.21

Museum purchase
*Paysage de Montagne
(Mountain Landscape)*
Jean René Bazaine
(French, 1904–2001)
Color lithograph, Date unknown
Unlocated



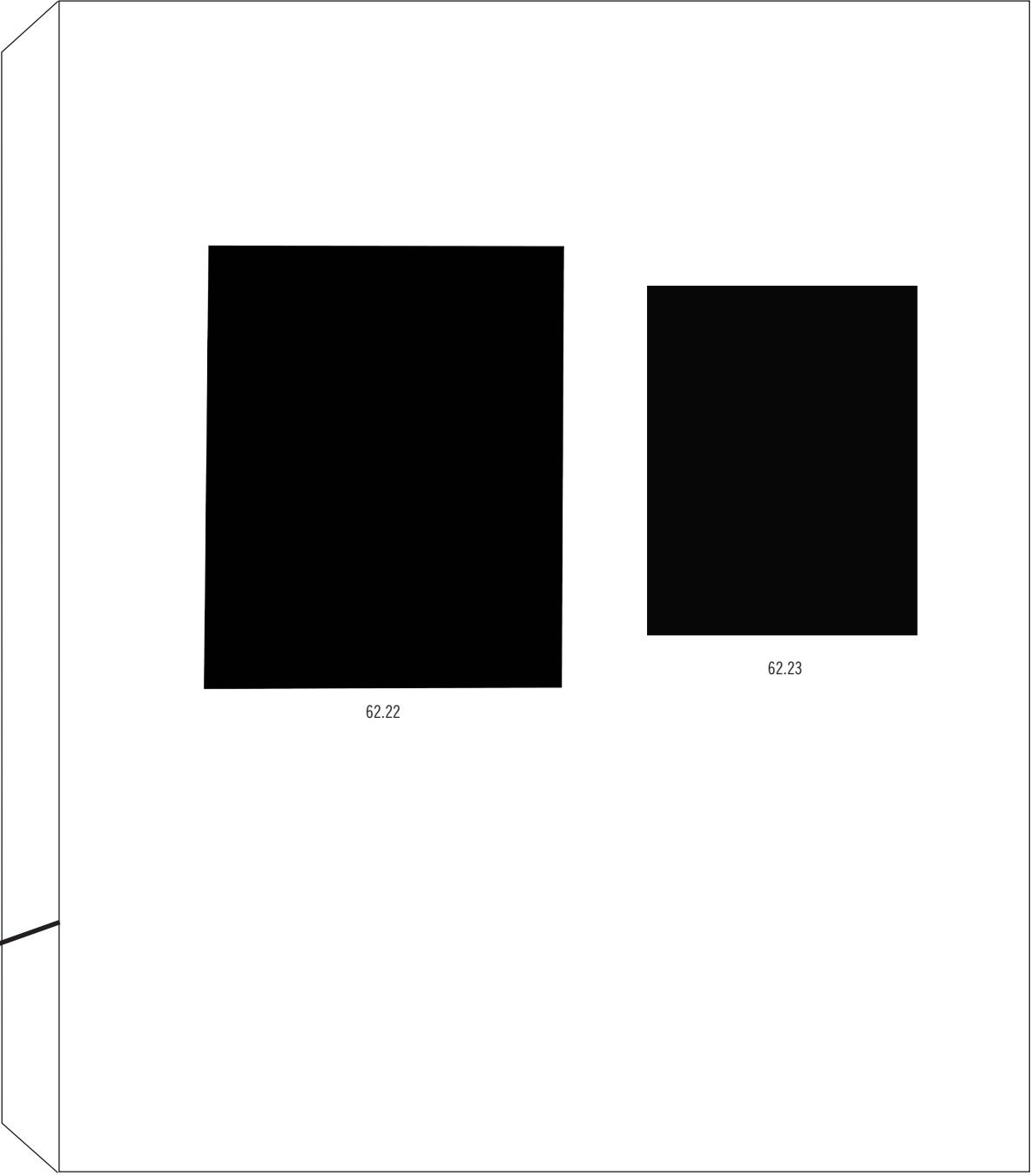
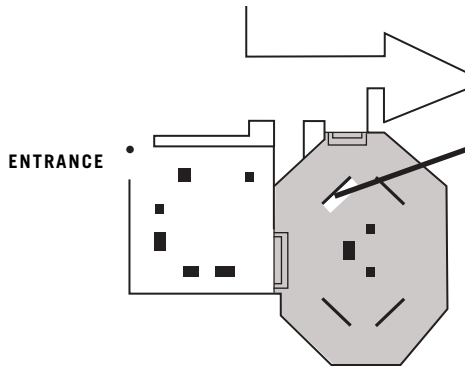
Museum purchase

62.22

L'oiseau (The Bird)
Johnny Friedlaender
(German, 1912–1992)
Color etching and aquatint
on paper, c. 1961

62.23

Portrait of a Lady
Max Pechstein
(German, 1881–1955)
Lithograph on paper, 1917



62.24

Museum purchase,
Joseph O. Eaton Fund

Joseph und Seine Brüder I
(*Joseph and His Brother I*)
Emil Nolde (German, 1867–1956)
Etching on paper, 1910

62.25

Gift of Mrs. Reginald Marsh

The Mettowee in Spring
Herbert Meyer
(American, 1882–1960)
Oil, Date unknown
Unlocated

62.25.A

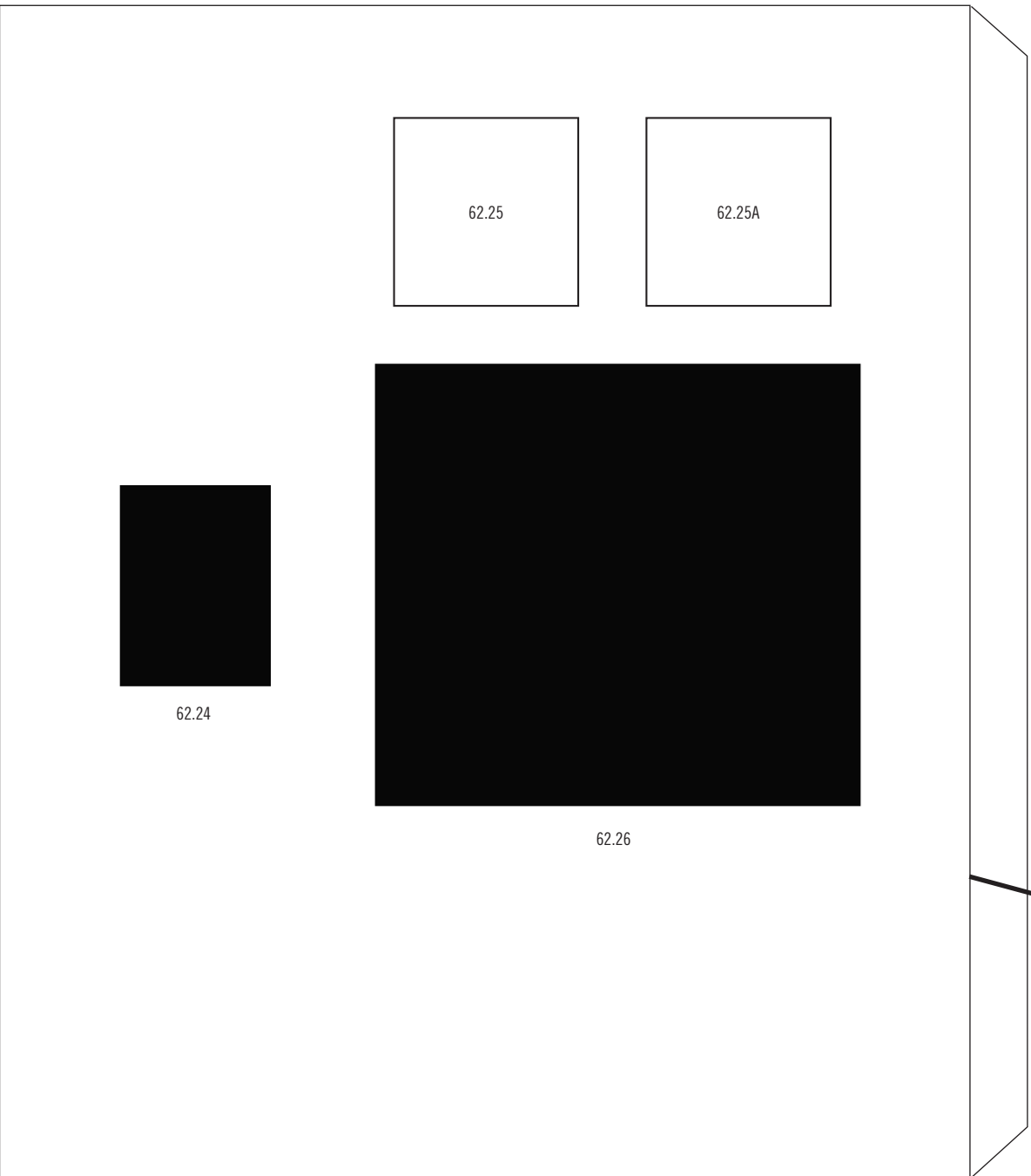
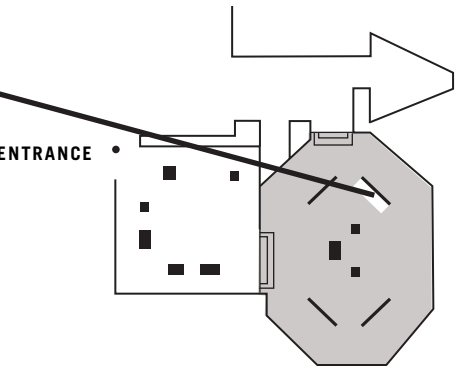
Gift of Mrs. Reginald Marsh

In Taxco, Mexico
Herbert Meyer
(American, 1882–1960)
Watercolor, Date unknown
Unlocated

62.26

Museum purchase

Clock Collage
H. Lee Hirsche
(American, 1927–1988)
Wood, paper, and metal,
Date unknown



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UNLOCATED/FRAGILE

62.27
Gift of Horace Mayer
Rug
Unknown artist (Mahal)
Rug, Date unknown
Unlocated

62.28–29
Gift of Horace Mayer
Dish
Unknown artist (Chinese)
Porcelain, Qing Dynasty
(1644–1912),
K’ang Hsi Reign (1662–1722)

62.30
Gift of Horace Mayer
Lace-patterned Handwoven Brocade
Unknown artist (French)
Embroidered silk brocade,
c. 1700–1730

62.32.1
Gift of Horace Mayer
Shawabti
Unknown artist (Egyptian)
Faience, c. 1100 BCE

62.32.2
Gift of Horace Mayer
Shawabti of Nesitanebisher, daughter of Painizem II
Unknown artist (Egyptian)
Faience, c. 1100–900 BCE

62.32.3
Gift of Horace Mayer
Royal Shawabti
Unknown artist (Egyptian)
Faience, c. 1100 BCE

62.32.4
Gift of Horace Mayer
Shawabti
Unknown artist (Egyptian)
Faience, 26th Dynasty
(664–525 BCE)

62.32.5
Gift of Horace Mayer
Shawabti, Royal Overseer
Unknown artist (Egyptian)
Faience, c. 1100 BCE

62.32.6
Gift of Horace Mayer
Shawabti with the Cartouche of Psammetichus
Unknown artist (Egyptian)
Faience, c. 660 BCE

62.32.7–8
Gift of Horace Mayer
Shawabti
Unknown artist (Egyptian)
Faience, c. 660 BCE

62.32.9
Gift of Horace Mayer
Shawabti
Unknown artist (Egyptian)
Faience, c. 860–360 BCE

62.32.10
Gift of Horace Mayer
Shawabti
Unknown artist, Egyptian
Faience, c. 1000–360 BCE

62.32.11–13
Gift of Horace Mayer
Shawabti
Unknown artist (Egyptian)
Faience, Date unknown

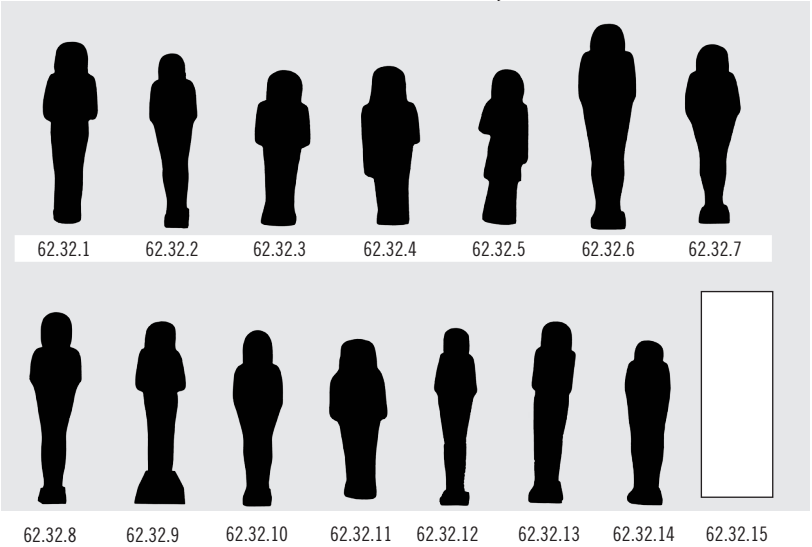
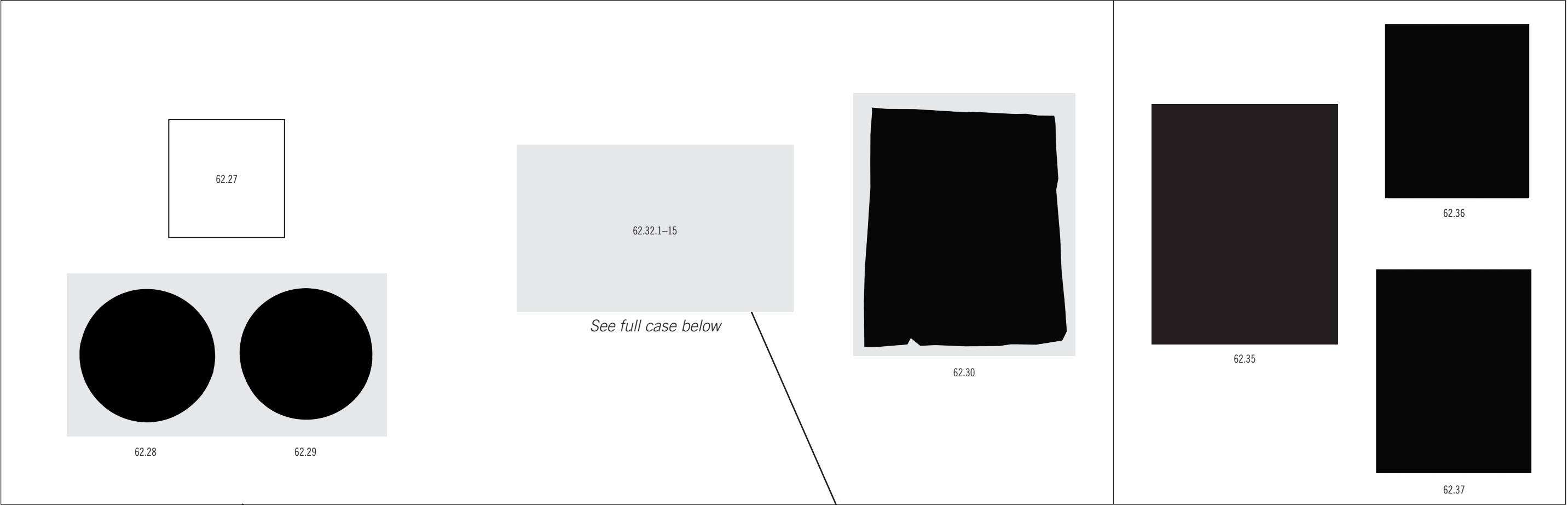
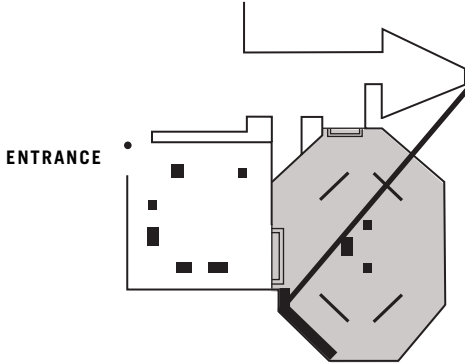
62.32.14
Gift of Horace Mayer
Shawabti, with Cartouche of Ka-Psamtic Mery Amon
Unknown artist (Egyptian)
Faience, 1000–360 BCE

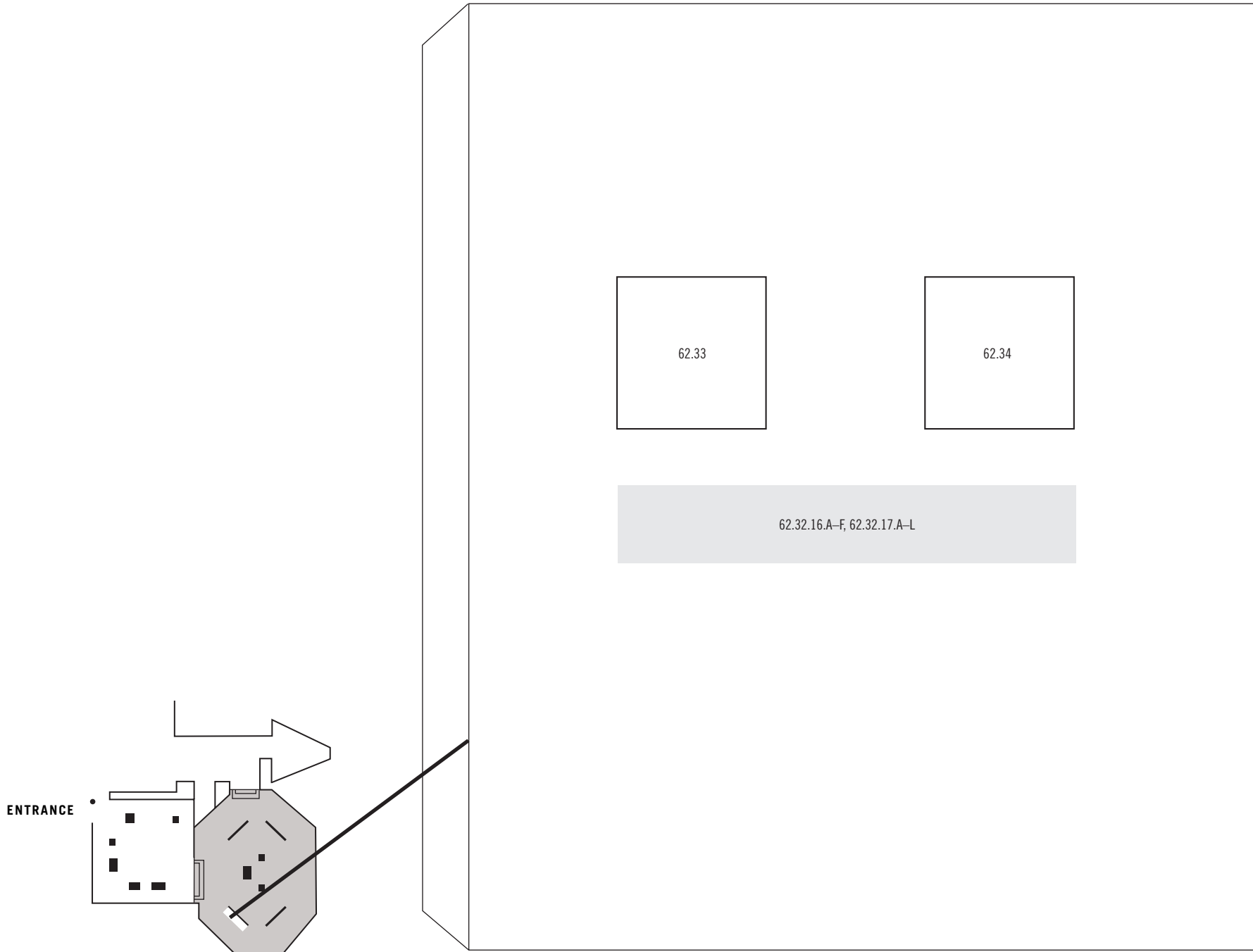
62.32.15
Gift of Horace Mayer
Lion
Unknown artist (Egyptian)
Faience, 600–378 BCE
Unlocated

62.35
Museum purchase, Karl E. Weston Memorial Fund
Torment
Leonard Baskin
(American, 1922–2000)
Woodcut on paper, After 1950

62.36
Anonymous gift
King Carnavale
Pablo Picasso (Spanish, 1881–1973)
Color lithograph on paper, 1951

62.37
Anonymous gift
Woman in Striped Blouse
Pablo Picasso (Spanish, 1881–1973)
Color lithograph on paper, 1949





Gift of Horace Mayer

62.32.16.A
Horus
Unknown artist (Egyptian)
1100–660 BCE

62.32.16.B
Nephthys
Unknown artist (Egyptian)
Faience, 1100–660 BCE

62.32.16.C
Isis with Infant Horus
Unknown artist (Egyptian)
Faience, 1100–660 BCE

62.32.16.D
Amulet of Hapy
Unknown artist (Egyptian)
Glass paste, 1100–660 BCE

62.32.16.E
Horus (Falcon)
Unknown artist (Egyptian)
Faience, 1100–660 BCE

62.32.16.F
Amulet of Tuamutef (or Anubis?)
Unknown artist (Egyptian)
Faience, 1100–660 BCE

62.32.17.A
Hair Ornament
Unknown artist (Egyptian)
Stone, Date unknown

62.32.17.B–C
Hair Ornament
Unknown artist (Egyptian)
Bone?, Date unknown

62.32.17.D
Hair Ornament
Unknown artist (Egyptian)
Stone?, Date unknown

62.32.17.E–F
Hair Ornament
Unknown artist (Egyptian)
Bone?, Date unknown

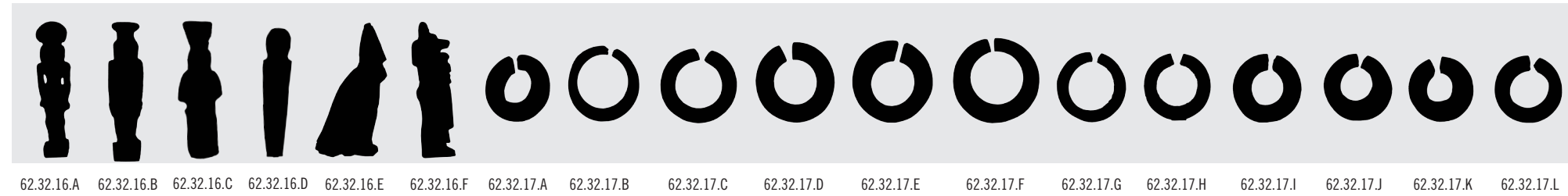
62.32.17.G–H
Hair Ornament
Unknown artist (Egyptian)
Carnelian, Date unknown

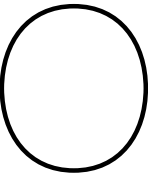
62.32.17.I
Hair Ornament
Unknown artist (Egyptian)
Clay?, Date unknown

62.32.17.J–L
Hair Ornament
Unknown artist (Egyptian)
Stone, Date unknown

62.33
Mat with Leaf and Branch Design
Unknown artist (French)
Silver thread, Late 15th century
Too fragile to exhibit

62.34
Abstraction
Angelo Ponce de Leon
(Spanish, b. 1925)
Oil on canvas, 1957
Unlocated

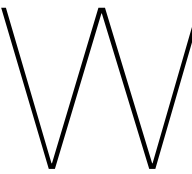
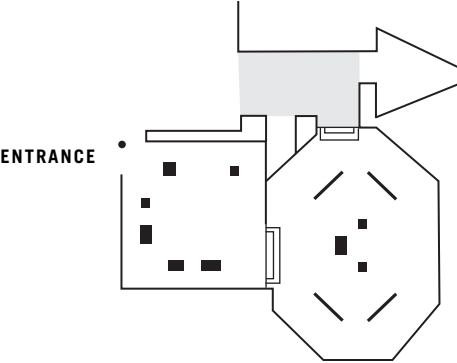




ONE OF THE QUESTIONS we’re interested in is how we infer meaning from a collection: how do the methods and criteria we use to organize, select, and reproduce objects, whether on index cards or on computer screens, alter how we think about them? Lane Faison, WCMA’s director during the 1960s, continually asked students to compare and contrast works of art to strengthen their ability to analyze and critique them. Photography and digital imagery enhance the possibilities of comparison—any work of art can be juxtaposed, regardless of size or shape or fragility—but also diminish them: scale is lost, color manipulated, and shape and dimension are reduced to a flat surface.

To play with these ideas, we’ve set up a digital installation adjacent to the exhibition. You can browse most of the works of art in *Accession Number* on an iPad and display them on the opposite wall. *Accession Number* is an “uncurated” show: we didn’t edit out objects within the accession number range. The digital wall lets you re-curate it, and explore the effects of selection and digital juxtaposition.

This iPad’s interface was designed and programmed by Duane A. Bailey, Professor of Computer Science, with the assistance of Williams College students—Julia Kawano ’19, Evelyn Mahon ’18, and Javier Esparza ’20, with server-side programming and database support from David W. Keiser-Clark, Academic Application Developer at the Office for Information Technology.



WHY DOES AN OBJECT COME into a museum’s collection, and why and how might it leave again? What can an array of works of art collected more than fifty years ago tell us about a museum’s and a campus’s priorities and preferences, ambitions and anxieties? On its surface, the reasons why WCMA purchased objects or accepted them as gifts seem straightforward. In 1963 the museum’s director Lane Faison described the museum and collection’s mission very concretely: “The Williams College Museum of Art aids in the instruction of art history and the practice of art...The permanent collection is being developed to provide a broad representation of world art in original examples.” Yet his statement raises more questions than it answers: what works of art were considered best for teaching art history and practice in the early 1960s and, what did Director Faison consider “broad representation,” or “world art”?

LAWRENCE ART MUSEUM

In 1960, when this exhibition begins, Williams College’s art museum was known as the Lawrence Art Museum because of its location in Lawrence Hall. The museum’s director, Lane Faison, was a scholar of European painting and a former Monuments Man who, by 1960, had already run the museum for 12 years. With the assistance of one other staff member—Flora Bloedel, a part-time secretary and the daughter of a prominent art collector—Faison managed all acquisitions, brought an average of ten traveling exhibitions a year to the college, and regularly taught at least three art history classes annually, including “Modern Painting and

Sculpture” and his upper-level seminar, “Problems in Criticism.” Faison believed in acquiring art specifically for use in teaching, tailoring his purchases or requests for gifts to certain courses (See entry on p. 7). Since art history classes were taught on the floor below the museum galleries, he would hang works that were relevant to his lectures outside of the classroom and assign whole classes to write essays on art from the collection.

The early 1960s were turbulent years for the United States—they saw the election and assassination of John F. Kennedy, the Cuban Missile Crisis, and the construction of the Berlin Wall. Major protest actions in the Civil Rights Movement happened between 1960–61, including the Greensboro sit-ins and the Freedom Rides. Martin Luther King, Jr. gave a sermon on the Williams campus in spring of 1961 and students packed into Thompson Chapel to hear him speak. That same year, Williams College, then an all-male institution, underwent a significant shift in leadership with the naming of James Sawyer as the new president. Sawyer, at age 44, was the youngest person to serve as Williams College president in a century. When he arrived, he was immediately met with the “Grinnell Petition,” a request from 45 Williams students asking Sawyer to change how college fraternities accepted their members. Since 1957, Williams College rules had banned discrimination in fraternities; students could not be rejected from a fraternity on the basis of their race or religion. There was, however, a loophole. According to the bylaws of certain fraternity houses, as few as three students could prevent any student’s acceptance into their house without explanation. In 1961, a Korean student, Myong-Ku Ahn ’63,

“Lane Faison liked to say that he only bought objects he was passionate about. ‘He only bought something if it made his palms sweat.’”

— *E.J. Johnson*

was rejected from Alpha Delta Phi fraternity in this very manner. Bruce Grinnell '62, the fraternity's president, organized what became known as the “Grinnell Petition” in response. The petition led to the formation of the Committee on Review of Fraternity Questions in 1962, which would successfully convince the college's Board of Trustees to eliminate the fraternity system entirely.

The decision to end the fraternities was controversial among students and alumni, but Sawyer and the trustees hoped that the action would help restore Williams College's reputation as a scholarly, academic institution. As the administration began unraveling the fraternity system, Lane Faison moved to tie the college museum more closely to the Williams “brand.” Beginning in 1961, he reached out to every Williams College alumnus he could contact and organized *An Exhibition of Works of Art Lent by the Alumni of Williams College*. After the exhibition opened in May 1962, Faison renamed the museum, changing it from the Lawrence Art Museum to its current name, the Williams College Museum of Art. The exhibition was also the museum's way of publicly celebrating Sawyer's arrival: Faison formally welcomed him to the college in the introduction of its publication. A year earlier, Faison had reached out to the new president more privately by inviting him to choose a work from the collection to hang in his office (Sawyer chose a landscape painting by Charles Daubigny, accession number 61.8, p. 26).

Faison's 1962 alumni exhibition was not just an opportunity to rebrand the museum, it also put him in contact with dozens of

potential alumni donors. While today WCMA follows a collecting plan and presents acquisitions to a Collections Council for approval, there was no written collecting plan at the time of Faison's tenure; he purchased works and pursued donations at his discretion. Lane Faison liked to say that he only bought objects he was passionate about. “He only bought something if it made his palms sweat,” is the way Professor of Art E.J. Johnson, who worked with Faison for years, described it. This meant that WCMA's collection was, and still is, heavily influenced by the personal tastes of one art historian. Faison had practical criteria to consider as well. He tried, for instance, to acquire works that would not overlap with the collecting strengths of the Sterling and Francine Clark Art Institute, and he had to be very attentive to the size of donations, often urging donors to give “moderately sized works.”

Lane Faison was the first art history professor at Williams to teach non-Western art, and he stressed the importance of understanding worldviews beyond Europe. “Our contemporary world, utterly transformed in the past seventy-five years, cannot be understood in terms of 19th century Western premises,” he wrote in the introduction to his 1976 essay “Collections of Massachusetts.” “A much broader view of civilization is indispensable. How better grasp it than through a study of world art, and *where* more conveniently than Massachusetts?” Faison was never clear about his definition of “world art,” other than to emphasize its contrast with nineteenth-century Western art and thought. Towards the end of his time as director in 1976, he sporadically purchased works from a wide variety of nations and time periods, including

a Bakuba mask, a Moche Peruvian vessel, and a 10th century Hindu sculpture from India. He also brought traveling exhibitions of Oceanic art, Japanese woodblock prints, African sculpture, Chinese painting from 1100–1800, and contemporary Japanese abstract painting to WCMA over the course of the 1960s. Between 1960 and 1962, Faison purchased two contemporary prints by Chinese and Japanese artists (accession numbers 60.15, p. 4 and 62.8, p. 44) and accepted gifts of Chinese Qing Dynasty porcelain, Peruvian ceramic works, and Egyptian antiquities. Faison still prioritized acquisitions of European art, however, spending substantial funds on a single work or pursuing donations over several years (see p. 7 and p. 29). He was committed to “world art”, but with the West firmly at its center.

The collection also inevitably reflects the gaps in Faison's appreciation, tastes, and awareness. Like most of his contemporaries, Faison primarily acquired contemporary works made by white men. WCMA bought no works of art by African-American artists in the early 1960s, and acquired very few works by women artists. Faison was also not especially compelled by the avant-garde art movements of the early 1960s, such as Pop Art and Minimalism, and his purchases reflect that disinterest. He was, however, highly knowledgeable about Abstract Expressionist painting and brought exhibitions of work by Jackson Pollock and Adolph Gottlieb to WCMA in the 1950s, even though he could not afford to purchase their paintings.

WCMA had a few major endowments intended for purchasing works of art, and lack of funding was a constant concern for

Faison—the purchase of a single artwork could easily cost a year of one endowment's revenue (see entry on p. 29). Of all of the works shown in this exhibition, only thirty of them were purchases. Everything else was a gift or a bequest, more than 250 in total. One of the most prominent endowments was WCMA's first, the Ruth Sabin Weston Fund, left to WCMA by the museum's founder, Karl E. Weston, after his death in 1956. Another primary fund was the Karl E. Weston Memorial Fund, established by one of WCMA's most prominent donors at the time, Lawrence Bloedel '23. Bloedel regularly responded to Faison's requests for acquisition funds, and also endowed an annual Purchase Prize through his Greylock Foundation, which the museum used to purchase contemporary works of art by local artists from the Berkshire region (see p. 21). WCMA also had a small fund for the purchase of contemporary prints, known as the IGAS Fund. Beginning in 1958, the International Graphic Arts Society (IGAS) lent a group of contemporary prints to Williams, which the college could then lend out for faculty and students to hang in their homes for a small fee. One of the few stipulations of the society's loan was that at least \$75 of the fees that Williams collected had to be spent on the purchase of prints by contemporary artists for the museum's collection.

With limited funding, the collection was strongly shaped by the tastes and passions of the donors who offered their works to the museum. While Lawrence Bloedel would eventually leave part of his collection of modern American paintings to WCMA in 1976, it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown

“Criticism is
comparison.”

— Virginia Woolf

to see the art and meet the collector. Another significant donor of contemporary works was William H. Alexander '32 (see p. 35), who began corresponding with Faison in 1959 and rapidly became a valued supporter. The collector Horace Mayer was unique in being a major donor at the time who was not an alumnus of Williams College. Mayer, who had begun collecting during his extensive travels across Europe, focused on ancient Egyptian objects, which he kept in his Williamstown home. While Mayer eventually donated his larger Egyptian pieces to the Museum of Fine Arts, Boston, he also supported WCMA with several bulk donations of miniature Egyptian shawabti, amulets, and beads—objects left in Egyptian tombs, often wrapped in mummy cloths to serve their owners in the afterlife.

CRITICISM AND COMPARISON

Accession Number explores how a chronological slice of WCMA's collecting history reveals that period's institutional priorities, tastes, personalities, and coincidences. In doing so it brings together objects that have never before shared gallery walls. One of Lane Faison's favorite quotes, which re-appears frequently throughout his personal papers, was one he attributed to Virginia Woolf: “Criticism is comparison.” Faison, whether he was lecturing, collecting, or teaching his course on art criticism, maintained the importance of cross-comparing works of art, regardless of origin, genre, time period, or medium. In a letter to the students of his 1969 criticism seminar, Faison solicited their feedback and advice on how to improve the course, but on one point he was inflexible: “One thing I am NOT willing to give up: the free ranging from one art to another. Anyone who wants a course in the criticism

of painting *only* should take some other course, or persuade some other teacher to give such a course.” In Faison's mind, comparing disparate works of art was how you learned to criticize art intelligently. The more you looked, and the more you compared, the more you were forced to formulate, in ideas and words, distinctions and differences in what you saw. In this way *Accession Number* embodies a distinct teaching and collecting methodology of Lane Faison's tenure. The works of art collected during these years were meant to be juxtaposed, and not always to stand on their own. From that perspective even damaged objects had value: you could compare them to undamaged ones, and learn from it.

Accession Number is full of the often jolting pairings of objects that Lane Faison so favored. It is a snapshot of WCMA's collecting, uncensored at least by us, its curators. The collection itself, like that of many museums, evolved haltingly in fits and starts; things that were once prized became overlooked, and seemingly random gifts came to be appreciated as treasures. In the early 1960s, WCMA was simultaneously pursuing a broader view of art history and committing funds to support artists living a town away—it purchased both coveted works of Renaissance art and American prints made only months earlier. As Williams and the country made efforts to keep pace with dramatic cultural and political changes, WCMA pivoted with them, using its name, exhibition program, and collection to build a more global world view and expansive donor base. The artworks from these years of collecting, all seen together, reveal how history and art history were made at Williams College in the 1960s.

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