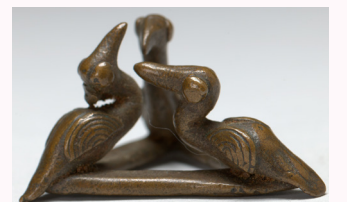
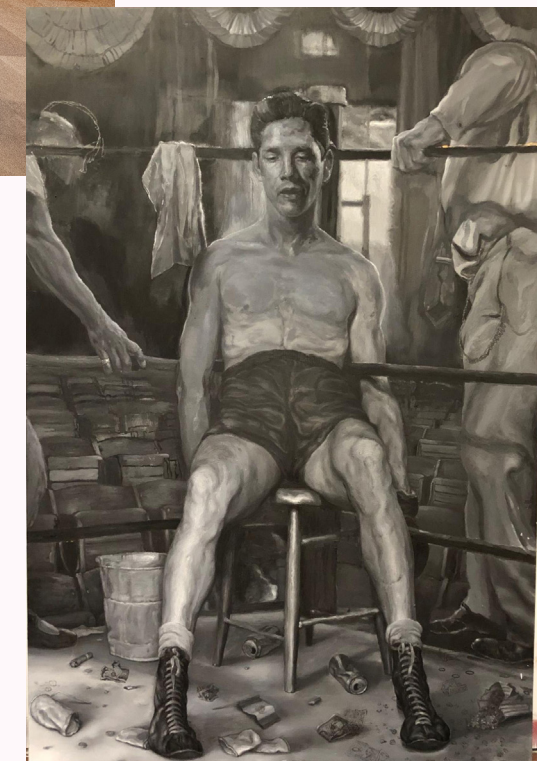




I/O New Music ensemble performs in the *Landmarks* exhibition at WCMA in November 2020.

## New Acquisitions

Among several acquisitions in 2020-21, we received a gift of 101 African gold weights from the collection of Dr. Richard Newman, selected in consultation with associate professor of art Michelle Apotsos, a specialist in arts of the Afro-Islamic world. Made from copper alloy and used as counterweights for measuring gold, they are extraordinary works of art created by members of the Akan cultural group in Ghana between the 15th and 19th centuries. Other additions to the collection include Vincent Valdez's tour-de-force painting *Just a Dream (In America)* and Wendy Red Star's *No Good Dirt Plateau (Wild Horse Ridge)*.



Above: Akan Cultural Group, Gold weight in the form of a triangle with three birds, 18th-19th centuries. Copper alloy. Gift of Dr. Richard Newman

Left: Vincent Valdez (b. San Antonio, Texas, 1977), *Just a Dream (In America)*, 2020-21. Oil on canvas. Museum purchase, Kathryn Hurd Fund

Below: Wendy Red Star (Apsáalooke (Crow), American, b. 1981), *No Good Dirt Plateau (Wild Horse Ridge)*, 2021. Acrylic, graphite, kitakata paper, marble paper. Museum purchase made possible by Anne R. Avis, Class of 1981 and Gregory M. Avis, Class of 1980



## WILLIAMS COLLEGE MUSEUM OF ART 2020-21 IMPACT REPORT

During the 2020-21 academic year, as well as the preceding summer, WCMA was closed to the public. Yet we remained accessible for students and faculty for the duration. While our exhibition schedule was put on

hold, *Object Lab*—our signature, semester-based gallery-classroom—never took a hiatus and, in fact, our engagement with Williams College classes expanded and deepened through technology and innovation. In May, senior studio art majors took over the entire main floor of the museum to install an exhibition of their final projects with the expert help of our museum team. We digitized more of the collection, and worked with students through remote internships and our Agents for Creative Action program, whether they were present on campus or residing halfway around the world.

We offered a robust array of virtual engagement

from exhibition tours to art-inspired yoga classes to artist talks. And we actively prepared for the full slate of exhibitions now on view for the public this fall. Visit us in person or engage with us online! We are thrilled to welcome you back.



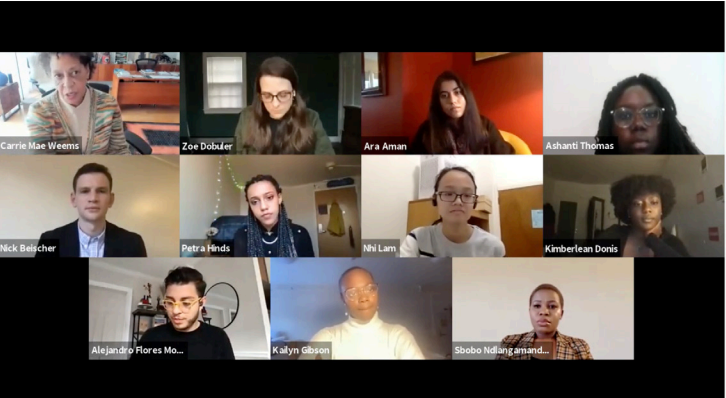
In March, a Chemistry 117 student uses a spectrometry app to identify the composition of the color in a 19th-century Japanese woodblock print.

## Moving Forward

We finished a nearly two-year building programming study in the spring, and in October 2021, the Williams College Board of Trustees voted to move plans for a new museum building forward to the design phase. The programing study will inform all aspects of the project from concept through construction and installation. We are grateful to everyone who collaborated with us and contributed to the study, including students, staff, faculty, community members, regional partners, alumni, and museum colleagues.

Photo credits  
Front: Photos by Bradley Wakoff  
Center, counterclockwise starting at top left:  
Zoom screenshot; Bradley Wakoff; Bradley Wakoff,  
Helene Gillette-Woodard; Bradley Wakoff, Noah Smalls  
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# By the Numbers



In April, we welcomed artist Carrie Mae Weems for an online conversation with students from Williams College, Bennington College, and Massachusetts College of Liberal Arts. Weems discussed our regional activation of her *Resist Covid/Take 6!* public art project. A total of 447 people tuned in live.



A total of 1,800 students visited the museum for classes during the academic year, and 11 senior Studio Art majors displayed their final projects in an exhibition titled *Unstable Connections* in May.



We digitized 809 objects and explored a variety of new imaging technologies, including Reflectance Transformation Imaging (RTI) and photogrammetry 3-D modeling. These interactive digital models are enhancing remote teaching and learning and complementing in-gallery sessions. Several objects on view in the exhibition *Remixing the Hall* (seen above, with intern Amber Orosco MA '22 leading a chemistry class) have advanced imaging available for in-depth study.

59 Works of art conserved



131 Total class sessions in the galleries



809 Works of art digitized



2,475 Attendees at virtual programs



207 Works of art acquired



37 Student interns and members of Agents for Creative Action



In the summer of 2020, a team performed conservation work on George Rickey's *Double L Excentric Gyrratory II*, one of 22 sculptures featured in a new public art map available in print at the museum and as a printable PDF on our website.



Murad Mumtaz's *Tasvir Khana: Practicing Indian Painting and Drawing* course transformed the Faison Gallery into an exhibition/classroom/studio space. Professor Mumtaz recorded a series of 17 instructional videos to accompany the course; those videos, as well as 33 other new videos published last academic year, are available to the public on our YouTube channel.



Our interns responded to the pandemic in creative ways, including a student-conceived public art installation that invited the campus community to share personal reflections on colorful ribbons. Here, Kimberlean Donis '23 (background) and Crystal Ma '21 (foreground) install the project in the museum courtyard.