

# SPECIAL EVENTS

## FALL RECEPTION

**Exhibition Opening: *The Gallery of Crossed Destinies***

Monday, October 24  
4:00–6:00 pm  
Curated by Aaron Kelton, Williams College Head Football Coach  
Join us for Monday Football & Art “Pep Rally.”

## PUBLIC PROGRAMS

**The Annual Plonsker Family Lecture in Contemporary Art**

**Artist Kerry James Marshall**

Thursday, September 22

7:00 pm

Brooks-Rogers Recital Hall

**Kerry James Marshall's** paintings, installations, and public projects draw upon African American popular culture, history, art history, and comics, and are rooted in the geography of his upbringing in Alabama and Los Angeles. A recipient of the MacArthur Foundation Grant, Marshall has exhibited widely including the Whitney Biennial and Venice Biennale.

**Kidspace Opening and Family Program: *Under the Sea***

Saturday, October 1

11:00 am–1:00 pm

1040 MASS MoCA Way, North Adams, Mass.

Kidspace, an art education partnership among WCMA, the Clark, and MASS MoCA, is located on the 2nd floor of MASS MoCA. Featuring Ginger Ertz, Johnston Foster, James Grashow, Aurora Robson, and Dirk Westphal, this multi-media, group exhibition converts Kidspace into an artistic aquarium and addresses contemporary issues of maritime conservation.

**Gallery Talk: Narrative Messages Across Media from Graphic Storytelling to Video Games**

Thursday, October 13

4:30 pm

Peter Low, Chair and Associate Professor of Art; Morgan McGuire, Assistant Professor of Computer Science; and Peter Murphy, Dean of the Faculty, Professor of English

**Gallery Talk: In Conversation with Duchamp**

Thursday, November 10

4:30 pm

Ed Epping, Alexander Falck Class of 1899 Professor of Art; Steven Gerrard, Chair and Professor of Philosophy; and Charles W. Haxthausen, Robert Sterling Clark Professor of Art History

**Gallery Talk: Putting Three Heads Together—The Busts by Brancusi, Giacometti, and Lipchitz from the Yale University Art Gallery**

Thursday, November 17

4:30 pm

Eugene Johnson, Amos Lawrence Professor of Art

**Gallery Talk: Persian Style, Christian Subject**

**Edmund Dulac's Rendition of the Adoration of the Magi Using Persian Painting Techniques**

Thursday, December 1

4:30 pm

Jaimee Comstock-Skipp, Graduate Student in the History of Art, Class of 2012



All events take place at the museum unless otherwise noted.

**WILLIAMS  
COLLEGE  
MUSEUM  
OF ART**

The museum is FREE  
and open to the public.

10am–5pm Tues–Sat  
1pm–5pm Sun

**arts**  
at Williams



**WILLIAMS  
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MUSEUM  
OF ART**

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As a **teaching museum**, the Williams College Museum of Art advances learning through **lively** and **innovative** approaches to art for the students of Williams College and communities beyond the campus.

**WILLIAMS  
COLLEGE  
MUSEUM  
OF ART**

EXHIBITIONS AND EVENTS

**FALL2011**



**reflections on a museum**

## REFLECTIONS ON A MUSEUM

7 EXHIBITIONS, 9 GALLERIES, 400 OBJECTS

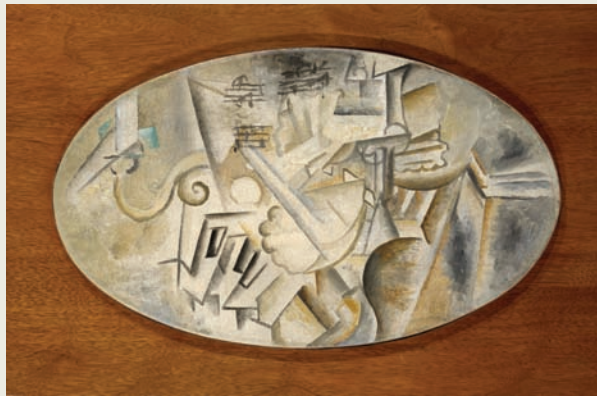
Now on view

In seven exhibitions, the Williams College Museum of Art presents new combinations of nearly 400 works of art from our collection, joined by 50 major works on loan from the Yale University Art Gallery, through the collection-sharing initiative funded by the Andrew W. Mellon Foundation. Each exhibition considers the “museum” as its subject, raising questions about the function and meaning of art across time and cultures and the role of museums in shaping understandings of art.

Objects in the galleries change on a regular basis, so check back often.

Exhibitions include:

- **The Object of Art**
- **The Medium and the Message** (closing November 27)
- **Art Re: Art**
- **A Collection of Histories**
- **Don't Fence U.S. In: Crossing Boundaries in American Art**
- **The Gallery of Crossed Destinies**
- **Room for Reflection**



Pablo Picasso (Spanish, 1881–1973), *Shells on a Piano*, 1912, oil on canvas. Yale University Art Gallery, The Katharine Ordway Collection. (TL.2010.30.11) © 2011 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

### HIGHLIGHT FROM THE REINSTALLATION

New to the reinstallation this Fall is an exceptional Chinese ancestor portrait from the Qing dynasty (1644–1911) now featured in *The Object of Art*. This ancestor portrait of a civil official's wife reflects both artistic and sociopolitical values. Ancestor portraits illustrated the social status and lineage of the family, as well as the influence of ancestral spirits. These spirits had power over the destiny of their descendants, and their power grew when the descendants considered the spirits to be real. Therefore, the depiction of the ancestor in the portrait is an accurate, recognizable likeness. The square emblem on the woman's chest is a rank badge, indicative of her husband's status. The wild goose symbolizes that he was a fourth-rank official, which was achieved primarily through rigorous civil service exams.



Anonymous (Chinese), *Ancestral Portrait of a Lady*, (probably 18th century), tempera and gold leaf on paper (detail). Williams College Museum of Art, Selection from the Peterson Collection, Gift of William Bingham II. (41.15.31)

## WHO CAN DANCE? PERFORMING GENDER IN AFRICAN MASQUERADES

through November 13, 2011

*Who Can Dance?* focuses on West and Central African art from the museum's collection to explore the ways that gender ideals are expressed in traditional African masquerade performances. The aesthetics of the mask reflect ideals of masculinity and femininity. For example, the smooth black surfaces of the Sande helmet mask represent feminine beauty of young Mende women while the ferocious visage of the Mgbedike headdress expresses the masculine bravery of Igbo warriors. Some Gelede masks represent Yoruba women, but are actually danced by men who dress like women and employ movements that mimic feminine attributes—thereby consciously playing with gender roles. The objects and masquerade performances discussed in this exhibition put into practice the theoretical claim that gender is “performed” through gestures, clothing, and actions.



Unknown (Nigeria, West Africa, Igbo), Mgbedike Mask 20th century, wood, pigment, nails. Williams College Museum of Art, Gift of Albert F. Gordon, (91.44.4)

### TEACHING WITH ART: MAYA CIVILIZATION

September 24, 2011–February 5, 2012



Unknown, (Mexican, Chiapas, Lacandon), Grottesque Incense Burner, 20th century, ceramic. Williams College Museum of Art, Gift of Herbert D. N. Jones, Class of 1914. (21.1.10)

Professor Antonia Foias, an authority in Maya ceramics, selected eight objects from the museum's collection as exemplars for study. She grouped the objects thematically based on their original use—architectural decoration, incense burners, pots, and musical instruments. Professor Foias organized this exhibition to support her two fall courses: Anthropology 103, “*Pyramids, Bones, and Sherds: What is Archaeology?*” and Art History 209 (cross listed as Anthropology 219), “*The Art and Archaeology of Maya Civilization: A Marriage Made in Xibalba.*” Students in these courses will study the objects closely throughout the semester.

### RECENT ACQUISITION

Now on view

The museum continues to collect and exhibit works by living artists. Currently on view is this new acquisition by the influential contemporary painter, Thomas Nozkowski, who translates his own experiences into colorful, witty abstractions.



Thomas Nozkowski (American, b. 1944), *Untitled (8-113)*, 2009, oil on panel. Williams College Museum of Art purchase, Kathryn Hurd Fund. (M.2011.4), Photo by: G.R. Christmas/ Courtesy The Pace Gallery © Thomas Nozkowski, courtesy The Pace Gallery (detail on front cover).

## The Gallery of Crossed Destinies

October 8–December 4, 2011



The Gallery of Crossed Destinies, *Light Affects*, curated by Chad Therrien. Photo by John Carasone

In *The Gallery of Crossed Destinies*, it is the people and perspectives—not the artworks—that change. Four individuals from the community have been invited to present the same small “collection” of 25 objects in their own distinct exhibitions. In this way, *The Gallery of Crossed Destinies* is a microcosm of the collection reinstallation project, examining the process by which objects are arranged and exhibited in a museum setting. Previous guest curators include florist Chad Therrien, a group of students from Mt. Greylock Regional High School, and Jenny Gersten the Artistic Director of the Williamstown Theatre Festival.

Join us this fall for the final exhibition in the series, curated by Aaron Kelton, Head Football Coach at Williams.



George Inness, (American, 1825–1894), *Twilight*, c. 1860, oil on canvas. Williams College Museum of Art, Gift of Cyrus P. Smith, Class of 1918, in memory of his father, B. Herbert Smith, Class of 1885. (79.66)