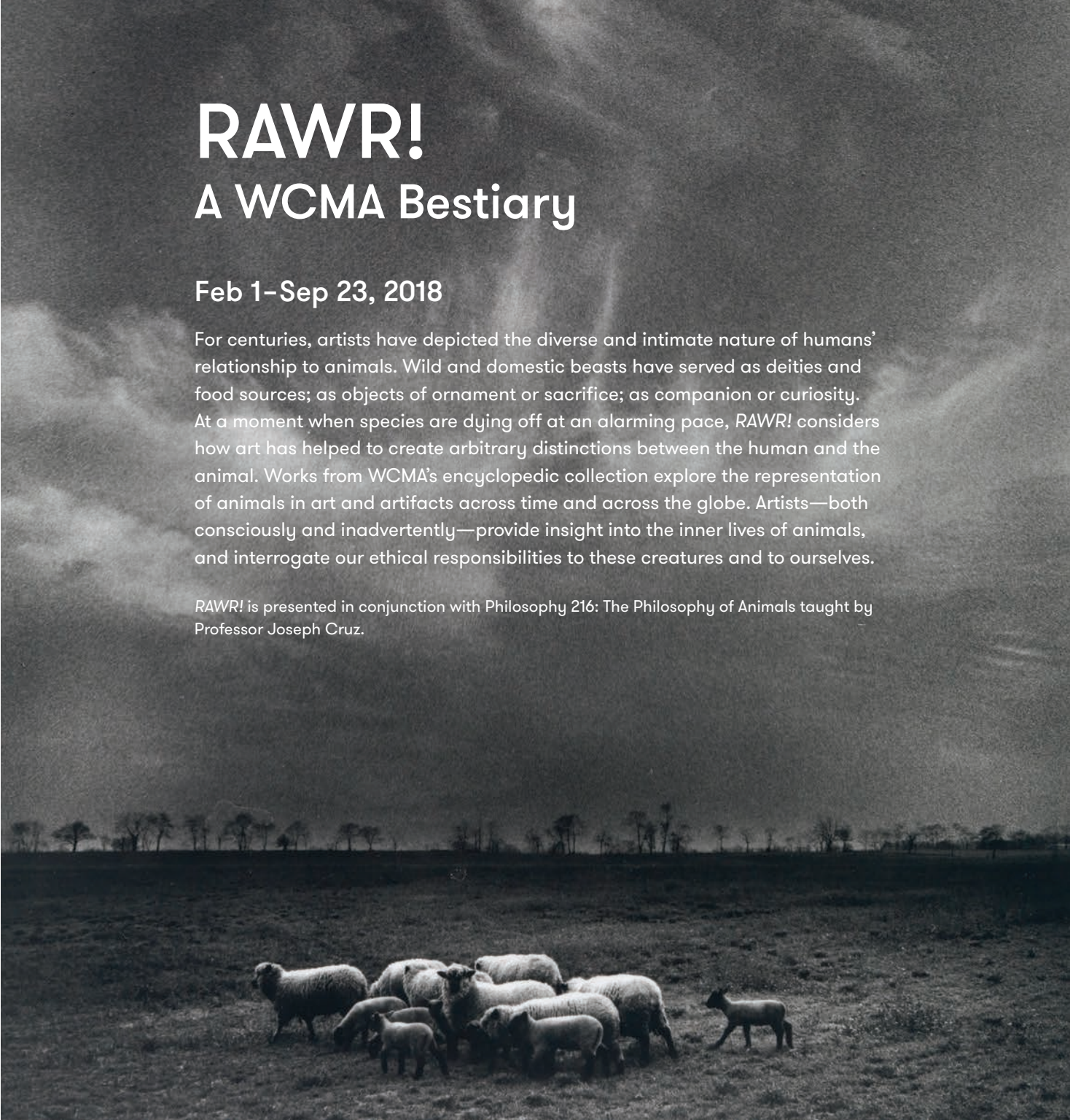


Spring 2018

**WILLIAMS  
COLLEGE  
MUSEUM  
OF ART**



TOP: Makers unknown (French), Tapestry from Chateau de Courances, early 16th century. Wool. Gift of Miss Lois Clarke. BOTTOM LEFT: Indian, Siddhi and Riddhi worshipping Ganeshha with two rats, c. 1800. Gouache on paper. Gift of Peter J. and Jane B. Stewart. BOTTOM RIGHT: Bamana People, Ci-Wara headdress, 19th-20th century. Wood and beads. Anonymous gift. RIGHT: Harold Feinstein, Sheep under clouds [from Decades Four], 1958. Gelatin silver print. Gift of Adam M. Sutner.



# RAWR!

## A WCMA Bestiary

Feb 1–Sep 23, 2018

For centuries, artists have depicted the diverse and intimate nature of humans' relationship to animals. Wild and domestic beasts have served as deities and food sources; as objects of ornament or sacrifice; as companion or curiosity. At a moment when species are dying off at an alarming pace, RAWR! considers how art has helped to create arbitrary distinctions between the human and the animal. Works from WCMA's encyclopedic collection explore the representation of animals in art and artifacts across time and across the globe. Artists—both consciously and inadvertently—provide insight into the inner lives of animals, and interrogate our ethical responsibilities to these creatures and to ourselves.

RAWR! is presented in conjunction with Philosophy 216: The Philosophy of Animals taught by Professor Joseph Cruz.



# Sam Gilliam In Dialogue

**Feb 15–Sep 3, 2018**

Conceptual, geometric, and lyrical, the draped and suspended works of Sam Gilliam (American, b. 1933) defy conventional definitions of sculpture and painting. Gilliam's pioneering use of pigment on un-stretched material dismantles the prevalent narrative that black artists excel solely in figural representation.

*Sam Gilliam In Dialogue* marks the debut of WCMA's recent acquisition of *Situation VI-Pisces 4* (1972), a signature drape work of gigantic scale. With no specific instructions for installation, the work can be suspended in multiple ways, generating innovative, site-specific dialogues with the people and works of art surrounding it. In the spirit of Gilliam's experimental practice, this exhibition will completely re-install the gallery space three times to reflect different interpretations.

**Feb 15–Apr 22:** Race + Representation

**Apr 26–Jun 3:** Form

**Jun 7–Sep 3:** The Topography of Color

## Performances

"Before painting, there was jazz," said Sam Gilliam, who has spoken at length about the impact of jazz music on his art. This series of jazz performances, organized in collaboration with the Williams College Music Department, respond to and resonate with Gilliam's work and process.

### Thursday, Feb 22, 6 pm

Jazz improvisations respond to Gilliam's work in the gallery.

### Monday, Mar 12, 5 pm

Celebrating Sam Gilliam's love of Charlie Parker's music, Avery G. Sharpe and Kris Allen perform original arrangements of Parker's music on the anniversary of Charlie Parker's death.



# Dance/Performance

A weekend of programs organized in collaboration with the Williams College Dance Department for the symposium Dance/Performance in Interdisciplinary Perspective.

## Walking

Friday, Mar 9, 7:30 pm

Performances and discussion explore dance as a site of inquiry and medium of learning. Artist Maren Hassinger choreographs an installation of her work *Walking* (1978). Dancers will carry individual wire elements into the gallery, where they will remain on view through the spring semester. Professor of Africana Studies Rashida K. Braggs and Professor of Women's, Gender, and Sexuality Studies Kai M. Green present performative explorations that weave together memory, movement, words, and artifacts.

## Suspended Gestures

Saturday, Mar 10, 1:30 pm

Artist-in-Residence in Dance Erica Dankmeyer re-stages Martha Graham's iconic *Celebration* (1934). This performance by Williams students highlights dance as a medium for analyzing and remembering the past. Sam Gilliam's *Situation VI-Pisces 4* (1972) serves as the painterly environment for the performance, putting Graham and Gilliam, two innovators of line and gesture, in dialogue.

For more information about the symposium visit: [62center.williams.edu](http://62center.williams.edu)

Maren Hassinger, *Walking*, 1978. Wire and wire rope. Gift of Don and Honora Gifford; Museum purchase, Otis Family Acquisition Trust and Karl E. Weston Memorial Fund.



## Envisioning Curatorial Practice

Co-presented with the Graduate Program in Art History

# Lumi Tan

Thursday, Apr 12, 7 pm

WCMA Lawrence Auditorium (L231)

Lumi Tan is curator at The Kitchen in New York, where she organizes exhibitions and produces performances with artists across disciplines and generations. She co-curated *From Minimalism into Algorithm* (2016), a year-long performance and exhibition series. Recently, she has worked with installation artist Sara Magenheimer, performance artist Danh Vo, and conceptual artist Anicka Yi, among others. Her talk will explore questions of performance curation, documentation, and archiving.

Sara Magenheimer, *I Collect Neglected Venoms*, 2017. Installation view, The Kitchen, New York. Photo by Jason Mandella.



# The Seeds of Divinity

Jan 19–Aug 26, 2018

Pre-Columbian civilizations in Central America used the human body as a prism for understanding and depicting the supernatural. Artworks in the exhibition portray a human head emerging from the jaws of a monster, the transformation of bodies into divine beings, and passage into the afterlife. Objects from five Mesoamerican civilizations—Maya, Teotihuacán, Nayarit, Zapotec, and Aztec—explore the spiritual and the sacred, plumbing the mutable line between humans, gods, and animals.

*The Seeds of Divinity* is curated by Antonia Foias, Chair and Professor of Anthropology. This past fall, students in Anthropology 281 collaborated on the interpretation and display of the objects.

Exhibition design by David Gürçay-Morris, Associate Professor of Theatre.

Maya, *Human head emerging from monster jaws*, 600–900 CE. Limestone coated with stucco with traces of blue and red polychrome. Williams College Museum of Art.

Claiming Williams, WCMA Think Tank,  
and Ephs at the Clark present

# Titus Kaphar

Thursday, Feb 1, 4 pm

Titus Kaphar's mixed media artworks interact with and confront the history of art. Appropriating traditional styles and mediums, his work reclaims the historical narrative to represent the perspectives of those who have been excluded from it. Two collages by Kaphar, in WCMA's WALLS collection, are loaned out to students each semester. As part of Claiming Williams Day—when the campus engages in events and discussions about building and sustaining a more inclusive community—Kaphar will participate in a conversation at WCMA. He will address the question of whether there is a way to amend—not erase, but amend—the accepted narratives of art history.

The conversation at WCMA follows Kaphar's 2 pm artist lecture at the Clark auditorium.



**THE CLARK** WILLIAMS COLLEGE MUSEUM OF ART  
**Williams**

# The Presence of Absence

## Medieval Art and Artifacts

### Ongoing

In a post-human future, artwork will have needs and wants that are privileged over those of any potential audience. Although the societies and people that fashioned the works of art in this gallery are long gone, they've left a spectral presence in our present. The exhibition asks us to imagine such non-human things as weather, demons, or 14th-century Byzantine icons having agency equivalent to humans'; or to consider what it means for a museum to dismiss the dichotomy of subject and object altogether. *The Presence of Absence* is in a newly renovated gallery, one that was originally designed to evoke the Medieval era, and had been boarded up for a decade.

Photo by Bradeley Wakeff.

# Object Lab

Through Jun 10, 2018

*Object Lab* is a hybrid gallery-classroom and a transdisciplinary space for teaching and study. Professors teaching courses from *Graphic Novels & Dangerous Histories of the African Diaspora* to *Computational Statistics and Data Mining* select objects from the collection to be displayed for the semester. Their classes investigate the relationship between works of art and key course concepts. This sixth iteration of *Object Lab* incorporates new amenities for teaching.

Photo by Arthur Evans.



# Getting A Read On: The Body

Three recent acquisitions take center stage in WCMA's Reading Room for salon-style conversations about the body in art, culture, and society.

Through Feb 13: *Nude, Harlem* by James Van Der Zee

Feb 15–Apr 10: *Lisa Lyon* by Robert Mapplethorpe

Apr 12–Jun 13: *Renee* by Catherine Opie

Check the WCMA website for the program schedule.

Robert Mapplethorpe, *Lisa Lyon*, 1981. Gelatin silver print. Museum purchase, Wachenheim Family Fund.

## Close Look

A series of talks that dig deep into a single concept surfaced in our exhibitions.



### Animal Philosophy

Tuesday, Feb 20  
4 pm

Professor of Philosophy Joseph Cruz and Curator Kevin Murphy contemplate humans' philosophical, cognitive, and artistic relationship to animals.



### The Axis Mundi

Tuesday, Mar 6  
4 pm

Professor of Anthropology Antonia Foias and students discuss the meaning of the axis mundi—the center of the universe—and its significance for pre-Columbian civilizations.



### Mapping Stories

Tuesday, Apr 3  
4 pm

Professor of Geoscience José Constantine and Artist Lordy Rodriguez discuss Rodriguez's conceptual maps that visualize global relationships, history, and culture.



### Sartre's Situations

Tuesday, Apr 10  
4 pm

Assistant Curator Horace Ballard explores the philosophical connections to Jean-Paul Sartre's *Situations* in Sam Gilliam's work.





# Art +

Thursdays, Mar 15 and Apr 5–May 10, 6:30 pm  
Saturdays, Apr 7–May 5, 2 pm

Williams student gallery guides draw on their interests and studies to design tours through the museum. Come view art through a new lens.

Visit [wcma.williams.edu/collaborate/gallery-guides/](http://wcma.williams.edu/collaborate/gallery-guides/) for each week's theme.



# Senior Studio Exhibition

May 12–Jun 3, 2018  
Reception, Friday, May 11, 7 pm

As contemporary as it gets: senior studio art students design and produce an exhibition of their work in the final semester of their college careers.



# Season Celebration

Thursday, Feb 15, 5 pm

Raise a glass to our spring exhibitions: *The Seeds of Divinity*, *Rawr!*, *Sam Gilliam In Dialogue*, and *Object Lab*.

Photo by Arthur Evans.

## WCMA AT A GLANCE

Jan–May 2018



### GETTING A READ ON: THE BODY

Through Feb 13  
James Van Der Zee  
Feb 15–Apr 10  
Robert Mapplethorpe  
Apr 12–Jun 13  
Catherine Opie



### OBJECT LAB

On view through Jun 10  
Close Look: *Mapping Stories*  
Apr 3, 4 pm



### THE SEEDS OF DIVINITY

On view Jan 19–Aug 26  
Close Look: *The Axis Mundi*  
Mar 6, 4 pm



### TITUS KAPHUR

Claiming Williams Panel  
Feb 1, 4 pm



### RAWR!

On view Feb 1–Sep 23  
Close Look: *Animal Philosophy*  
Feb 20, 4 pm



### SAM GILLIAM IN DIALOGUE

On view Feb 15–Sep 3  
Close Look: *Sartre's Situations*  
Apr 10, 4 pm  
Performances  
Feb 22, 6 pm  
Mar 12, 5 pm



### SEASON CELEBRATION

Feb 15, 5 pm



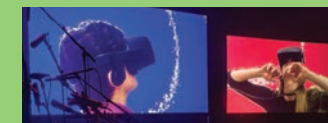
### DANCE/ PERFORMANCE

Walking  
Mar 9, 7:30 pm  
Suspended Gestures  
Mar 10, 1:30 pm



### ART +

Gallery Guide Tours  
Mar 15, Apr 5–May 10  
Thursdays, 6:30 pm  
Apr 7–May 5  
Saturdays, 2 pm



### LUMI TAN

Envisioning Curatorial Practice  
Apr 12, 7 pm



### SENIOR STUDIO EXHIBITION

On view May 12–Jun 3  
Reception  
May 11, 7 pm

# WILLIAMS COLLEGE MUSEUM OF ART

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wcma.williams.edu

Address Service Requested

COVER: Robert Doisneau, *La Stricte Intimité*, 1945. Gelatin silver print.  
Gift of Frederick M. Myers, Class of 1943.

10 am to 5 pm. Thursdays 10 am to 8 pm.  
Closed Wednesdays.  
We're FREE.

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